OCTOBER 3, 1953

MOTION PICTURE HERALD

The HERALD INSTITUTE of Industry Opinion

Report on 3-D:

Quality Releases Needed to Revive Waning Interest

ALLIED BOSTON SPOTLIGHT IS ON TRADE PRACTICES, NEW TECHNIQUES

REVIEWS (In Product Digest): SO BIG, THE JOE LOUIS STORY, BOTANY BAY, THE TITFIELD THUNDERBOLT, TORCH SONG, THE VEILS OF BAGDAD, THE GENTLE GUNMAN, THE FIGHTING LAWMAN, SOMETHING MONEY CAN'T BUY, THE ROYAL AFRICAN RIFLES, COMBAT SQUAD

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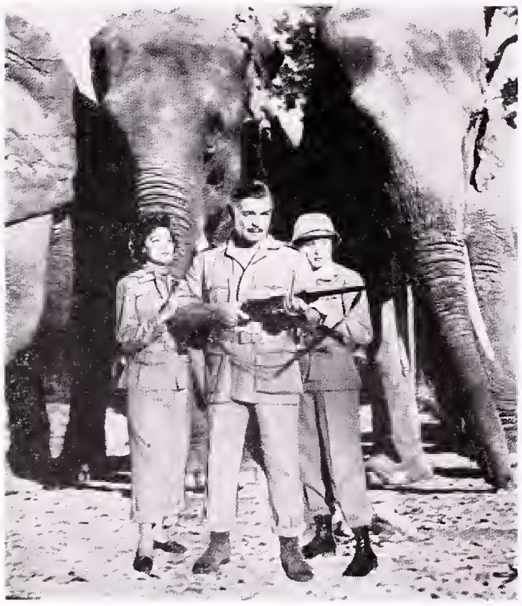
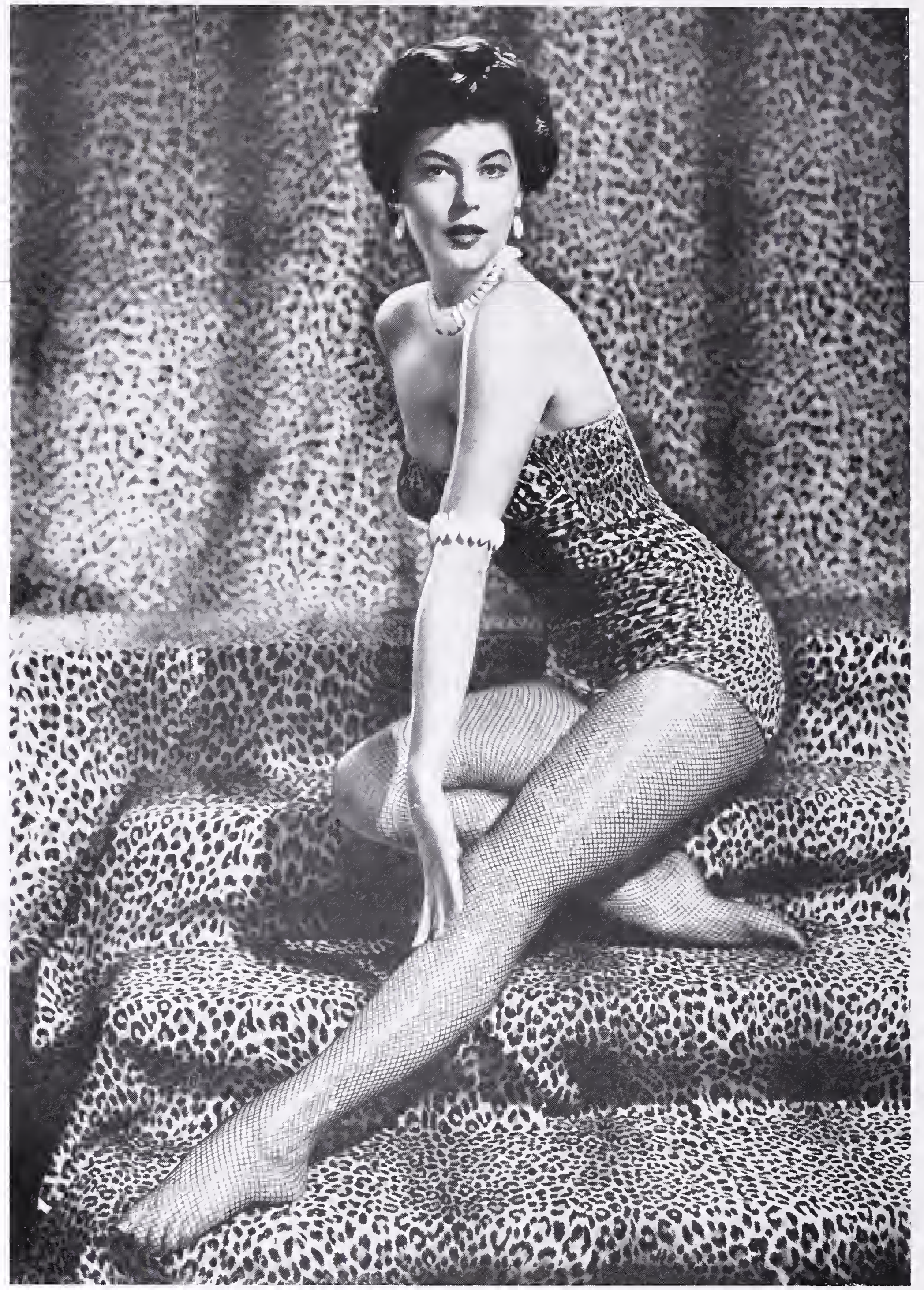
(On this page are samples of "Mogambo" ad angles)

MR. GABLE MEETS MISS GARDNER

GABLE ALSO HUNTED WILD GORILLAS



GREAT PLACE TO MAKE A MOVIE



THIS LADY IS BACK FROM AFRICA

AND WILL APPEAR SOON IN "MOGAMBO"

There are wild gorillas in "**MOGAMBO**"—in fact it's the first time these frightening creatures have ever been photographed. When you're not seeing the excitement of these unusual scenes in Africa you will be concerned with the triangle that centers around Clark Gable. The two angles to the triangle are the attractive Ava Gardner—we hope you agree with the adjective—and an interesting blonde named Grace Kelly. Ava's performance is witty and, need we say it, seductive.

M-G-M presents In Color by TECHNICOLOR "MOGAMBO" • starring CLARK GABLE • AVA GARDNER • with Grace Kelly • Screen Play by John Lee Mahin • Based Upon a Play by Wilson Collison • Directed by John Ford • Produced by Sam Zimbalist • A Metro-Goldwyn-Mayer Picture

THEY'RE TALKING ABOUT–

"MOGAMBO" *(Tech.)* Off to a flying start in Frisco! Packed houses, rave reviews forecast a nationwide clean-up! Radio City Music Hall, N. Y. starting happy engagement with thrilled crowds. As predicted, it's Mogamboxoffice! *(Samples of ad angles on opposite page, available in press book in addition to second campaign for action-houses.)*

"TAKE THE HIGH GROUND!" *(Ansco Color)* It took Texas by storm in saturation bookings. A natural for promotion that delivers at the boxoffice!

"TORCH SONG" *(Tech.)* They're carrying a torch for it in first test spots. A sure winner!

"KISS ME KATE" *(Ansco Color)* The famed stage musical makes its screen bow in mid-October. A truly great industry event!

Everybody feels Mogambo (that means Great!) about M-G-M's BIG Holiday-size attractions above, as well as the Big Ones coming: "All The Brothers Were Valiant" *(Tech.)* • "Escape From Fort Bravo" *(Ansco Color)* and "Easy To Love" *(Tech).* Join M-G-M's "Lucky Seven" Prize Money Exploitation Contests like hundreds of showmen are doing! Get that MoGaMbo feeling with M-G-M!

“So Bi

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“So Bi

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have

“So Bi

WARNE
EDNA F
PULITZE

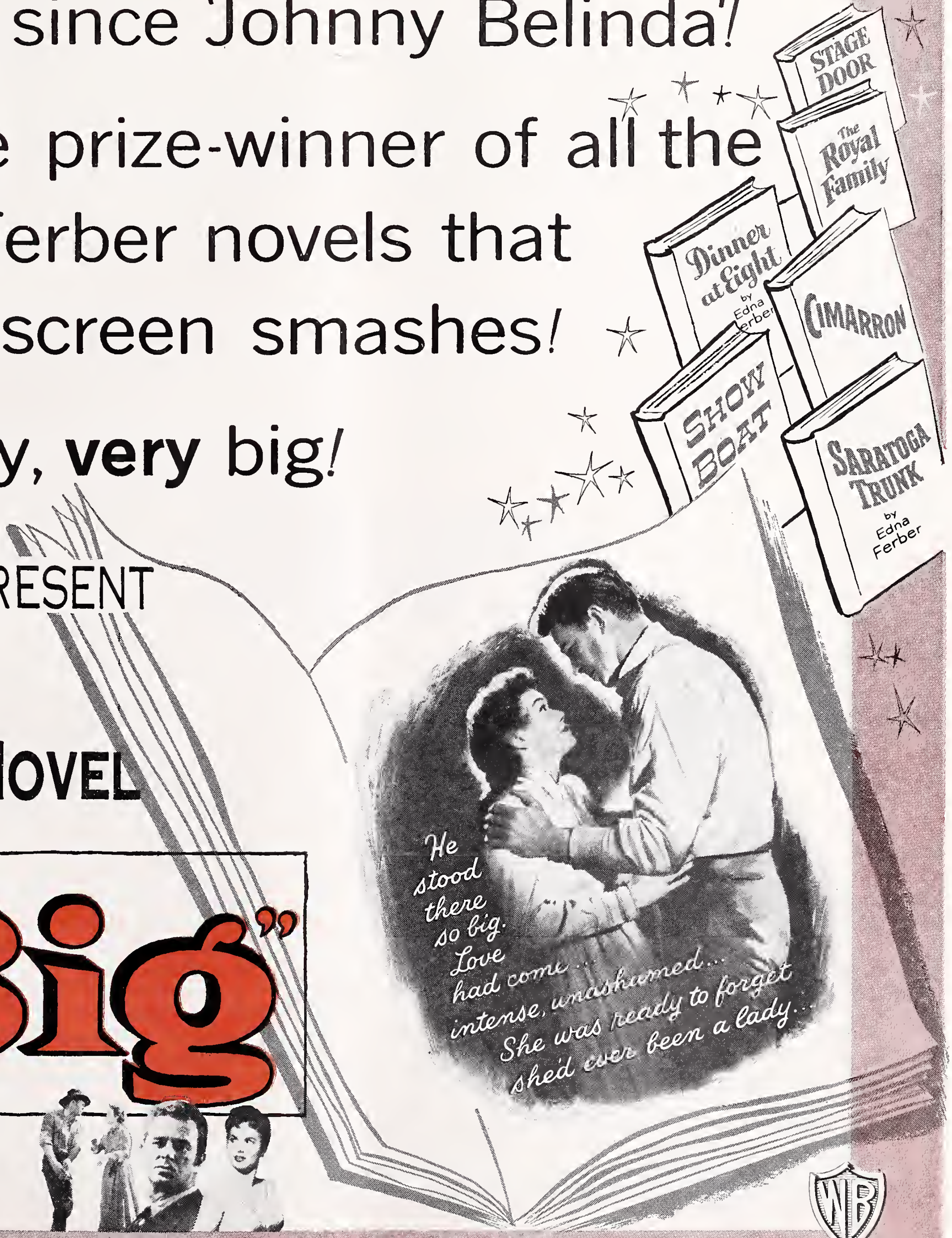
“So

STARRING
JANE WYMAN STERLING HAYDEN

g" has the finest performance actress since 'Johnny Belinda'!

g" is the prize-winner of all the Edna Ferber novels that become screen smashes!

g" is very, **very** big!


STAGE DOOR
The Royal Family
Dinner at Eight by Edna Ferber
CIMARRON
SHOW BOAT
SARATOGA TRUNK by Edna Ferber

He stood there so big. Love had come... intense, unashamed... She was ready to forget she'd ever been a lady...

R BROS. PRESENT

ERBER'S

ER PRIZE NOVEL

Big"

NANCY OLSON WITH STEVE FORREST ELISABETH FRASER · MARTHA HYER · WALTER COY · RICHARD BEYMER · TOMMY RETTIG
ROLAND WINTERS · JACQUES AUBUCHON SCREEN PLAY BY JOHN TWIST MUSIC BY MAX STEINER
PRODUCED BY HENRY BLANKE DIRECTED BY ROBERT WISE

THIS PICTURE ALSO CAN BE EXHIBITED ON WIDE SCREENS

Everywhere, the first motion picture in CinemaScope, the modern miracle you see without glasses, 20th Century-Fox's Technicolor production, "The Robe," is doing the greatest business in the history of entertainment!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 193, No. 1

October 3, 1953

Future of 3-D

THAT many within the industry are pessimistic about the present state and future prospects of 3-D is well known. Much less well known and understood are the reasons for the apathy and even antagonism toward stereoscopic pictures. It would seem that the public has held 3-D in higher favor than the industry has. Only a few months ago 3-D films were hailed by men in all branches of the industry as a potent box office stimulus. Now some of the former enthusiasts seem to feel that 3-D is something for which they need to apologize.

In this issue of The HERALD there is a report of the Herald Institute of Industry Opinion presenting facts and opinions about 3-D. It is evident that exhibitors at this time, presumably reflecting views of their patrons, are unsympathetic toward 3-D. A recollection of the titles of the films released in 3-D thus far is the best commentary on this state of affairs. A considerable segment of the public has come to associate the wearing of glasses required for 3-D with the dubious joys of seeing a mediocre production.

The Herald Institute panelists blame—in equal measure—the 3-D releases and the viewing glasses for the unsatisfactory audience response. Few exhibitors reported patron criticism of 3-D effects as such. Inferentially this means that many customers found stereo motion pictures appealing because the box office returns on the 3-D films released to date, taken as a whole, vastly exceed what a similar group of standard releases would be expected to earn.

There was a justification for rushing to fill orders for poorly designed polarizing viewers following the sudden and unlooked for success of "Bwana Devil". There seems little justification for the continuance of production of tens of millions of pairs of these viewers without marked improvement. Better designs are now available on the market and others are scheduled to be ready soon. However, this correction of obvious faults in the viewers is coming late, perhaps too late to compensate fully for impressions already made in the minds of millions who have seen 3-D motion pictures. Surprising is the opinion of the panelists that the best type of viewing glasses would be a permanent kind sold to the individual patron, a method untried up to now. It is significant that many theatre patrons have bought enough throwaway viewers to pay most of the cost of a pair of permanent 3-D viewers.

Producers, distributors and exhibitors, as well as manufacturers of polarizing viewers and other equipment, share the blame or credit for the situation in which the 3-D film is found today. Too many projections of 3-D have been imperfect—and nothing less than precise synchronization, proper focusing and balanced lighting of the two images is acceptable. Distributors charged top rentals for 3-D films, many of which were of low quality from a production point of view. Some exhibitors assert that no proper allowance was made for the extra booth charges necessitated by a 3-D engagement. (Approximately two out of every three panelists reported dissatisfaction with the grosses resulting when 3-D films were played.)

Producers, it seems, have looked upon 3-D as a stop-gap gimmick. The future of 3-D really rests with Hollywood. If the entertainment quality of 3-D pictures is sufficiently high they will be played extensively and will earn satisfactory returns for exhibitor and distributor alike. Over 4,000 theatres in the domestic market are equipped for 3-D. These theatres can do a substantial part of the potential national gross of any attraction. It is a ready market, awaiting only good product and good spectacles.

* * * *

The eyes of all branches of the industry will be focused during the week of October 15th on the six test engagements of MGM's "Kiss Me Kate". Three theatres will show the film in 3-D and three in standard. Stereophonic sound will be used in all the test exhibitions. Unless the 3-D engagements are successful it is anticipated that producers generally will refrain from releasing subjects in 3-D unless they are particularly suited to that medium. On the other hand if "Kiss Me Kate" is a hit in 3-D, the number of 3-D films scheduled to be released will be increased sharply.

■ ■ ■

CinemaScope Advertising

IMPRESSIVE is the word for the advertising and promotion campaign on behalf of CinemaScope and "The Robe" not only for its premiere engagement at the Roxy in New York City and other early runs but also for national penetration already achieved. So far as making an impact on the trade itself was concerned the device of running each day's gross of the first week on a separate page of The HERALD and then the cumulative total was effective. Even the advertising for CinemaScope you can read without glasses! Charles Einfeld and his associates are entitled to recognition for their part in the highly successful launching of CinemaScope. After all, the engineers and technicians—wizards that they are—can only go so far with such a development. Then it is up to the craftsmen indigenous to the industry. This, after all, always was, is and will be—show business.

—*Martin Quigley, Jr.*

Letters to the Herald

Encouragement

To the Editor:

I ran across this editorial clipping from the old "New York Post" stating: "We are opposed to people who say, 'I never go to the movies.' That is, we are opposed to the people who make the statement as an intellectual pose, the theory being that the movies are middle class and not very bright. The Department of Commerce reports that the average weekly movie attendance in the United States is 50,000,000 etc., etc."

What is interesting here is the figure of 50,000,000 people. That seems to be the figure used today in describing how the downward trend has been since the war which set a new high.

Encouraging here, however, is the fact that if 50,000,000 are going to the movies each week now, then this shows no decline from the number who were going some time before World War II, despite the fact that we know we have many more forms of competition to take folks away from the movies. Added to this of course is the great increase in number of theatres in operation today, particularly drive-ins, as compared to number of theatres in operation when the "Post" published the above editorial.

Thus our business does not seem to be slipping backward as compared to pre-war years, and with the new era of movie making big screens, CinemaScope, and 3-D, who knows but what the weekly average attendance might creep up. Just give Mr. and Mrs. American good movies, in any medium, and see.—*EARLE M. HOLDEN, Lucas and Avon Theatres, Savannah, Georgia.*

Press Attention

To Alex Murphree:

Those great big display ads in the press proclaimed the economy that could be expected from that nice, shiny automobile. So I bought one. I get eleven miles per gallon with my small light car. Is that economy?

No, I didn't read any article by any auto critic in any paper that if you buy an automatic transmission equipped car you could not get as much miles per gallon as the standard shift. I had to find out the hard way, buy and then see, and its the same with most household items, items of wearing apparal or anything else.

Your argument in The HERALD about buying the package of sealed pants is weak talk. (Issue of August 8)

Movies are the only industry which permits critics to take a poke at pictures, which poke if unfavorable, keeps people away from the box office.

The press wouldn't dare to point out defects in the new model cars, or the new electric heaters, or the room coolers or any other items sold, because they know the manufacturers would stop advertising in those papers which did this.

I agree 100 per cent with Mr. Terry Ramsaye when he asked the question, "Why must the lay press elect to give experting attention only to theatrical entertainment!"—*EARLE M. HOLDEN, Lucas and Avon Theatres, Savannah, Georgia.*

Need More Faith

To the Editor:

I feel that I must let off "steam." I read in a newspaper column recently a remark which a movie star made. Asked if she was going to continue making pictures, she answered to the effect that she would but that movies were on the way out.

This burnt me up. If every movie star, producer, and so on down the line took the attitude that movies are a thing of the past, or soon will be, then let's all give up the ghost right now and cease this useless struggle. In my opinion, nothing can be more injurious to movie business than this fatalistic attitude, and believe me, it is very contagious.

If this star would have a little more faith in the future of her vocation she would unconsciously share her optimism with her public.—*MARCELLA SMITH, Vinton Theatre, McArthur, Ohio.*

Need Correction

To the Editor:

Small town exhibitors and others with small grosses cannot remain in business unless the following are corrected:

1. High percentage terms on film based on 3-D novelty or a good picture irrespective of cost to producers.
2. High cost of CinemaScope lenses, screens, stereophonic sound.
3. Twenty per cent admission taxes besides city license taxes and others.
4. Censorship on movies and not on TV.

—*C. V. MARTINA, Rialto Theatre, Albion, New York.*

Cut Out the Horror

To the Editor:

Please . . . Let's cut out the horror and science fiction. May be O. K. for first runs but N. G. for neighborhoods. How about some "women" pictures and an effort to build up some female stars a la Shearer, Crawford, Garbo, Stanwyck, Frances, etc.—*Independent Exhibitor, Passaic, New Jersey.*

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On the Horizon

THE United States and the American film industry must continue to take part in such international film festivals as the Venice affair, from which he just returned to Washington, in the opinion of Nathan D. Golden, film chief of the U.S. Department of Commerce. Following two months in Europe, Mr. Golden said he believes participation in these festivals is "worthwhile and redounds greatly to our interest." Noting that there had been some dissatisfaction with the Venice Film Festival, Mr. Golden nevertheless said American producers "can't afford to stay out of these things." Considering the amount of foreign screen time devoted to U. S. films Mr. Golden cited the importance of not skipping these events. "After all," he said, "some 300 journalists from all over the world were represented at Venice." It's a showcase kind of thing which we cannot afford to avoid, he thinks.

► Whether films in various wide screen processes are included in the 3-D clauses of the Norwegian film pact is currently the subject of negotiation, it was learned in New York last week following a foreign managers' meeting of the Motion Picture Export Association. A provision in the Norwegian pact excludes 3-D films from the regular rental terms of 40 per cent to American distributors. The latter contend the 3-D clause applies as well to wide screen process such as CinemaScope, which should fall outside the regular rental limit. Meanwhile, it is indicated an Italian deal is close, permitting collection of an estimated $1,750,000 from hitherto frozen receipts.

► Commander E. F. McDonald, Jr., president of Zenith Radio Corporation, is unhappy about the theatre television presentation of the Marciano-LaStarza fight, to no one's surprise. It is the contention of the Zenith president, whose pet project is Phonevision, or subscription television, that if Phonevision or some other form of subscription TV were in full scale operation, the fight would have been available to the owners of more than 27,000,000 home TV receivers. "Can there be any question at all," he asks, "that television must have a subscription system if it is to give full coverage of major sports in the public interest?" Motion picture exhibition would like a chance to answer that question.

► A "tremendous upsurge" in exhibitor interest in promotion and showmanship is noted by Howard Dietz, MGM vice-president and head of advertising, publicity and exploitation, reporting that more than 575 theatres had responded with entry cards for the showmanship competition planned as the "Lucky 7" Showmanship Contests. "We've had other contests in the past, but nothing to compare with this one," Mr. Dietz reports.

► Announcement is expected soon of the new organizational setup for the Commerce Department's film division, headed by Nathan D. Golden. This and other former NPA divisions have been in a never-never land since June 1.

► Pressure mounts on the Federal Communications Commission to schedule early hearings on subscription television.

► Theatre closings are practically at an end, and some of the highest grosses in the history of the industry are ahead, in the opinion of Herbert J. Yates, president of Republic. Following his return to the coast following a regional sales session in the east, he said further, "This will be a crisis year, but I feel public interest has definitely now turned back toward the film theatre. If I didn't feel so optimistic I wouldn't be spending twice as much money on our 1953-54 product as in previous production years."

► It has to happen every so often, and it's still amusing enough to record. Last Saturday morning, when Mary Patrick, manager of the Roxy theatre in Delphi, Ind., opened the house, she discovered that the theatre's safe had been lifted during the previous night. You guessed it: one of the pictures on the bill at the moment was "The Thief."

► The Federal Trade Commission has issued a new set of trade practice rules for the radio and television industry, governing deceptive selling methods, unfair advertising and other "unfair practices." A public hearing is set for the near future.

ALLIED IN CONVENTION

This year's convention of National Allied, meeting October 5 to 7 in Boston, is expected to be one of the most significant in the organization's history. For many of its members this is a critical year of decision. Their future depends both on what happens in Washington and in Hollywood as well as in their own community. First business of all industry groups naturally continues to be repeal of the 20 per cent Federal tax on motion picture theatre admissions.

Allied also is planning to give attention to the basic problem of finding ways and means of increasing box office attendance, as well as to trade practices and arbitration. The impact of the new techniques gives an added agenda to this year's meeting.—M. Q. Jr.

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This week in pictures

HONORS FROM THE INDUSTRY, to Dore Schary, center, vice-president and chief of production for MGM. They occurred during Mr. Schary's visit to Texas cities last week in conjunction with openings of "Take the High Ground", and with a troupe of stars. Mr. Schary received military and civic honors in addition to the two above. In the ceremony above, he receives scrolls from Texas COMPO for the documentary he produced on tax repeal, and from the International Drive-In Theatre Owners Association for his important pictures. With him are players George Murphy, Russell Tamblyn and Elaine Stewart; Robert J. O'Donnell, Texas COMPO executive chairman, and Richard Widmark and Bill White.

AT ONE of the promotion meetings in the Universal-International studios, for "The Glenn Miller Story". With David A. Lipton, vice-president, seated, are A. Mike Vogel, Charles Simonelli, Frank McFadden, Archie Herzog, Sam Israel, Jack Diamond, Jeff Livingston, Jack Williams, Mischa Kallis and Clark Ramsay.

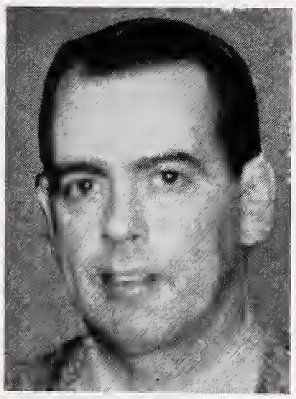
EN ROUTE. Herbert Wilcox, English producer, arrives in New York, bound for Republic's North Hollywood studios, where he is conferring with Herbert J. Yates, president, on casting of "Trouble in the Glen", second film under the co-production agreement, and exploitation of the first, "Laughing Anne".

JAPANESE CROWN PRINCE Akihito, center, below, is greeted at the Radio City Music Hall, New York, by G. S. Eyssell, left, Rockefeller Center president, and Irving Evans, theatre assistant managing director. Flanking them are Takanobu Mitani, Japan's grand chamberlain, and Masao Yagi, acting consul general.

John G. Moore

HONORING JOHN G. MOORE, on his promotion as Paramount's assistant eastern division manager. The scene above is at the Variety Club of New England's luncheon in Boston to Mr. Moore. In array are Samuel Pinanski, president of American Theatres; Hugh Owen, Paramount eastern-southern division manager; Mr. Moore, who receives a scroll of tribute from Tent 25; and Martin Mullin, president of New England Theatres.

GREETINGS AT THE DENVER AIRPORT for Anne Francis, star of Warners' "A Lion Is in the Streets", from Bill Hastings, left, manager of the RKO Orpheum theatre, Denver, and Mr. and Mrs. Duke Dunbar, representing Governor Dan Thornton. Mr. Dunbar is Colorado Attorney General. Miss Francis participated in premiere ceremonies.



M. P. "PAT" HALLORAN, left, has been promoted by Universal. He was to take over Saturday as Milwaukee manager, replacing David Goldman, who entered exhibition. Mr. Halloran was Minneapolis sales manager.

by the Herald

CONFERENCE in Columbus, Ohio, on the opening at the Loew's Broad theatre of "Torch Song", MGM film starring Joan Crawford. The gentleman at the right is Oscar A. Doob, MGM home office publicity representative, and his guest at luncheon is Clyde Moore, theatre editor of the "Ohio State Journal."

AT THE 16TH annual meeting of Alliance Theatres, September 24, at Indianapolis. Above, James Gregory, assistant general manager in charge of operations; P. J. Dee, president, and S. J. Gregory, vice-president and general manager. Cash awards went to managers contesting in the summer drive.

SOPHIE TUCKER begins a round of honors. The famed singer is shown above, on Monday afternoon, as guest of the Women's Committee of the New York Variety Club Foundation to Combat Epilepsy. With her are Carmel Myers Schwalberg, hostess, left, and Edward Lachman, chief barker. Miss Tucker received a gold life membership card, and also contributed to the Foundation. She was to be guest of honor Sunday evening at a banquet in the Waldorf-Astoria, New York, marking her 50 years in show business. Many industry notables head the dais listing.

The HERALD INSTITUTE of Industry Opinion

INDUSTRY PANELISTS FIND:

3-D FUTURE HINGES ON BETTER STORIES

by JAMES D. IVERS

EXHIBITORS BELIEVE that 3-D pictures, at least in their present phase, have run their course as powerful money making attractions; that for the most part the medium was not given a fair chance by producers or that the additional rentals asked by distributors added to the cost of equipment did not give exhibition a fair chance; and, to a lesser extent, that given good story values and proper technical use of the medium an occasional 3-D picture would still have powerful box office drawing power.

Those are the principal findings of the latest analysis of The Herald Institute of Industry Opinion. Members of the Institute's exhibition panel own theatres in representative areas ranging from towns of less than 7,500 to big city operations. Better than 70 per cent of those answering this sampling have had personal experience in running 3-D pictures in their theatres and that 70 per cent have played an average of five such pictures each. None had played fewer than two.

While most of the criticism of 3-D was directed at the kind of pictures made in it so far, the study indicated that many industry people feel the most satisfactory answer to the problem of viewers is to promote the sale, through theatres or stores, of permanent 3-D glasses to be owned by the patron. An average of 54.5 per cent of exhibitors advocated this as against 37.1 per cent who thought cardboard viewers were satisfactory and only 8.4 per cent who were in favor of plastic frame glasses sterilized and reused. The sale of permanent glasses has not been extensively tried.

Although a number of the exhibitor members expressed the opinion that single film 3-D would give the medium another chance provided the other conditions of good story value and reasonable price were fulfilled, most of them indicated that this was not because of grave dissatisfaction with the present methods of projection. A total of 78.6 per cent reported that synchronization of the two films was good and 85.1 per cent reported a satisfactory amount of light on the screen.

There were some significant differences in the areas represented in the voting on the main question of the present drawing power of 3-D pictures. Among exhibitors representing cities of over 100,000 in population only 9.8 felt that the medium continues to be a strong plus factor in attracting extra business. In cities between 30,000 and 100,000 only 25 per cent thought so; cities of 7,500 to 30,000 brought in 14.3 per cent and towns of less than 7,500 brought 14.8 per cent who thought so. The production panel, polled also on this question, showed 33.3 per cent who thought 3-D still powerful and in distribution there were only 25 per cent.

However, a number of the cooler heads indicated in their opinions that 3-D properly handled and occasionally used could be a strong adjunct in giving the box office a lift. This was provided it was not used too often.

One exhibitor pointed out significantly that if a producer could see the reaction in an audience of children to arrows coming out of the screen they would know what to do with 3-D!

Another indication that most exhibitors feel that it is principally the story that has been wrong so far, was the fact that a large number of them indicated that they felt patrons had no serious objection to wearing viewers. This in spite of the fact that they believed permanent viewers would be better than the present ones.

A total of 62.8 per cent of the exhibitors voicing an opinion declared their patrons would not object to the necessity of wearing viewers provided the quality of the pictures improves. This total was highest (70.8) among exhibitors in towns of between 7,500 and 30,000 and lowest (58.1 per cent) in towns of less than 7,500.

They hold there's nothing the matter with 3-D that a good story can't fix.

More than in most previous Institute studies, panel members were anxious to express individual opinions concerning the past, present and future of 3-D. Some of the highlight expressions follow.

"3-D, in my estimation, will not be acceptable or profitable as a regular thing. However, as a 'now and then' gimmick, say once every three months, I think it might have a good effect.

"The difficulty there is that most theatres cannot or will not install 3-D for that occasional showing; certainly not, under the present circumstances. Frankly, I would not think of installing 3-D in my own theatre as long as it's necessary to have two projectors running at one time. When a system is developed whereby the pictures can be shown on one projector I shall certainly be interested, not otherwise.

"The difficulties of any acceptance by the industry of this system is also emphasized by the terms demanded on such pictures; especially, when they are very ordinary run-of-the-mill productions. Our industry, in this regard, should learn the lesson from the automobile industry of several decades ago when cars were being sold only to millionaires. Prosperity for that industry came only when Henry Ford went into mass production and sold to a lot of customers. That lesson has never been learned by the film industry; who seem to prefer a few customers at extortionate prices. That lack of brains, of course, extends also to many other things besides 3-D."—*COLONEL H. A. COLE, Allied Theatre Owners of Texas, Dallas, Texas.*

"It seems that the industry is trying to kill

3-D. I can speak only for small town customers. We haven't much use for stereophonic sound in small theatres. Our one speaker gives us the illusion and the sound is satisfactory in small theatres. For large city theatres it would appear that stereophonic sound would be required, especially with wide screens. I believe 'too much sound' can be a drawback and a source of physical and mental distraction to customers.

"Give us permanent type 3-D glasses so we won't have to ask 10 cents from our customers every time they come. TV will probably have 3-D before long—every home should have permanent 3-D glasses. With permanent 3-D glasses people will feel more like attending 3-D pictures.

"I believe 3-D gives patrons more and better entertainment—and a change from what we have had for many years, than does wide screen. After all, wide screen just gives the patrons a wider picture, whereas 3-D gives them something different.

"I am sold on 3-D. I hope the industry will go all out for it, instead of belittling it. I also hope that 3-D will develop into the one-film system. We have considerable extra expense in presenting 3-D films. Extra operation, additional film carrying charges, etc.

"Most of all the 3-D pictures, according to the Film Buyers Rating in The HERALD, show 3-D pictures doing much more business than regular 2-D. This should be the answer. Let the Producers make good 3-D pictures—let the Polaroid Company make permanent glasses than can be sold at a reasonable price—through theatres, drug stores, 10 cent stores, etc., and I believe 3-D will make exhibitors a lot of money. A continuance of present industry practices to condemn 3-D will eliminate a much needed form of entertainment and lose millions for the industry."—*I. H. HARRIS, Burley Theatre, Burley, Idaho.*

"3-D in its present form is merely a novelty—after patrons have seen two or three, it becomes a shopping proposition, just the same as 2-D is today.

"Patrons are not going to tolerate glasses over a period of time. Now and then, perhaps on something outstanding, but no theatre can operate without steady business. 3-D is not the answer."—*SAMUEL T. TRAYNOR, 533 South Main Street, Princeton, Illinois.*

Have You Equipped Your Theatre (or Theatres) for 3-D?

	Less than 7,500	7,500 to 30,000	30,000 to 100,000	Over 100,000	Total Exhibitors
Yes	55.9%	80 %	81.5%	66 %	70.8%
No	44.1	20	18.5	34	29.2

If Not, Do You Plan to Do So Before the End of This Year?

	Less than 7,500	7,500 to 30,000	30,000 to 100,000	Over 100,000	Total Exhibitors
Yes	11.5	16.7	20	11.8	15
No	88.5	83.3	80	88.2	85

Any Difficulties in Projecting 3-D Films?

	Less than 7,500	7,500 to 30,000	30,000 to 100,000	Over 100,000	Total Exhibitors
Synchronization satisfactory	84.4%	66.7%	86.4%	76.9%	78.6%
Synchronization troublesome	15.6	33.3	13.6	23.1	21.4

What Kind of Interlock Are You Using?

	Less than 7,500	7,500 to 30,000	30,000 to 100,000	Over 100,000	Total Exhibitors
Mechanical	51.4	37.0	37.5	33.3	39.8
Electrical	48.6	63.0	62.5	66.7	60.2

What Have Your Patrons Had to Say About 3-D?

	Less than 7,500	7,500 to 30,000	30,000 to 100,000	Over 100,000	Total Exhibitors
Liked	40.4%	35.7%	44.1%	19.4%	34.9%
Disliked	59.6	64.3	55.9	80.6	65.1

"Only pictures of suitable story material should be used. A good picture in 2-D will always be acceptable to the public. Our greatest trouble with 3-D is the terms demanded by the producers and their refusal to adjust terms on poor grosses."—*JACK ARMSTRONG, Bowling Green, Ohio.*

"It just no longer is an attraction. If it looks like a good picture, they will come in. It takes more than 3-D. Give me a good 2-D and I will play it against 3-D any time and come out ahead."—*W. C. SILVER, Silver Theatre, Cameron, Mo.*

"3-D is desirable if production value is built into the picture and full advantage of color and outdoor scenes are utilized. Also, we need more action in our 3-D shows. Most of them to date are cheap 'B' pictures and the public is backing away from the 3-D 'B' picture."—*F. W. ANDERSON, Morris, Ill.*

"3-D pictures definitely should be made on one film to eliminate difficulty in synchronization, the double cost of films and transportation and other expenses incident to operating two machines simultaneously. This, I understand, can and has been done—then we would only have to worry about the glasses."—*MILAN G. STEELE, Ritz and Lakeside Drive-in, Pawnee, Okla.*

Which of the Following Policies Do You Advocate for 3-D Viewers?

	Production	Distribution	Less than 7,500	7,500 to 30,000	30,000 to 100,000	Over 100,000	Total Exhibition
1. Cardboard viewers for one-time use	26.7%	18.8%	32.6%	41.9%	38.5%	35.3%	37.1%
2. Plastic frame glasses to be sterilized and reused	20.0	31.2	4.4	3.2	11.5	14.7	8.4
3. Promotion of sales (from the theatre or through stores) of permanent 3-D glasses to be owned by the patron	53.3	50.0	63.0	54.9	50.0	50.0	54.5

RIGHT NOW!

20th Century-Fox has everything to fill your needs with these great boxoffice attractions!

Thrillers

PICKUP ON SOUTH STREET
starring RICHARD WIDMARK
JEAN PETERS • THELMA RITTER

MAN ON A TIGHTROPE
starring FREDRIC MARCH • TERRY MOORE
GLORIA GRAHAME • CAMERON MITCHELL

VICKI
starring JEANNE CRAIN • JEAN PETERS

NIAGARA
Technicolor
starring MARILYN MONROE
JOSEPH COTTEN • JEAN PETERS
Produced by Charles Brackett

INFERNO
Technicolor
starring ROBERT RYAN
RHONDA FLEMING • WILLIAM LUNDIGAN

A BLUEPRINT FOR MURDER
JOSEPH COTTEN • JEAN PETERS
GARY MERRILL

DANGEROUS CROSSING
starring
JEANNE CRAIN • MICHAEL RENNIE

Daphne du Maurier's
MY COUSIN RACHEL
starring OLIVIA DE HAVILLAND
with RICHARD BURTON
Directed by Henry Koster

INVADERS FROM MARS
in Color
An Edward L. Alperson Production

THERE'S NO BUSINESS
LIKE 20 Century-Fox BUSINESS!

Musicals

GENTLEMEN PREFER BLONDES
Technicolor
starring JANE RUSSELL
MARILYN MONROE • CHARLES COBURN

Irving Berlin's CALL ME MADAM
Technicolor
starring
ETHEL MERMAN • DONALD O'CONNOR
VERA-ELLEN • GEORGE SANDERS

THE GIRL NEXT DOOR
Technicolor
starring DAN DAILEY • JUNE HAVER

THE FARMER TAKES A WIFE
Technicolor
starring BETTY GRABLE
From the Stage Play by Frank B. Elser
and Marc Connelly • Based on the Novel
"Rome Haul" by Walter D. Edmonds

TONIGHT WE SING
Technicolor

THE I DON'T CARE GIRL
Technicolor
starring MITZI GAYNOR
DAVID WAYNE • OSCAR LEVANT

DOWN AMONG THE SHELTERING PALMS *Technicolor*
starring MITZI GAYNOR • DAVID WAYNE

Comedies

THE KID FROM LEFT FIELD
starring DAN DAILEY • ANNE BANCROFT

TAXI
starring DAN DAILEY • CONSTANCE SMITH

MR. SCOUTMASTER
starring CLIFTON WEBB

Dramas

TITANIC
starring CLIFTON WEBB
BARBARA STANWYCK
Produced by Charles Brackett

RUBY GENTRY
starring JENNIFER JONES
CHARLTON HESTON • KARL MALDEN
A Bernhard-Vidor Production

THY NEIGHBOR'S WIFE
starring CLEO MOORE • HUGO HAAS
A Hugo Haas Production

Irving Stone's THE PRESIDENT'S LADY
starring SUSAN HAYWARD
CHARLTON HESTON

THE STAR
starring BETTE DAVIS
A Bert E. Friedlob Production

Westerns

CITY OF BAD MEN
Technicolor
starring
JEANNE CRAIN • DALE ROBERTSON

POWDER RIVER
Technicolor
starring RORY CALHOUN
CORINNE CALVET • CAMERON MITCHELL

THE SILVER WHIP
starring DALE ROBERTSON
RORY CALHOUN • ROBERT WAGNER

Spectacles

Ernest Hemingway's THE SNOWS OF KILIMANJARO
Technicolor
starring GREGORY PECK
SUSAN HAYWARD • AVA GARDNER
Directed by Henry King

WHITE WITCH DOCTOR
Technicolor
starring SUSAN HAYWARD
ROBERT MITCHUM

THE THIEF OF VENICE
A Robert Haggiag Production

Adventures

C. S. Forester's SAILOR OF THE KING
starring JEFFREY HUNTER
MICHAEL RENNIE • WENDY HILLER

THE GLORY BRIGADE
starring VICTOR MATURE

THE DESERT RATS
starring
RICHARD BURTON • ROBERT NEWTON
and JAMES MASON

TREASURE OF THE GOLDEN CONDOR
Technicolor
starring
CORNEL WILDE • CONSTANCE SMITH
Based on a Novel by Edison Marshall

DESTINATION GOBI
Technicolor
starring RICHARD WIDMARK

"ROBE" HEADS FOR NEW PEAKS

Openings Are Big in Other Cities; See $225,000 for Second Week at Roxy

All things continued to indicate this week that 20th Century-Fox has in its first feature in CinemaScope, "The Robe," one of the biggest grossing pictures in the history of the industry. The first of October came and records were busting out all over.

In New York at its premiere engagement at the Roxy, the film drew a huge $264,427, exclusive of admission tax, for the first seven days and at press time was headed for $225,000 for the second week. Including tax, the first week's gross was $317,286. These figures are modestly said to break any comparable records anywhere in the world.

Rental at Record

In addition, an unprecedented sum of $175,000 in film rental was delivered to 20th-Fox by the Roxy as a result of the first week's engagement. This is said to be the largest profit for a single week's engagement in the history of the film industry, with a potential rental in the offing equal to more than a quarter of its $4,500,000 production cost for the New York engagement alone.

Following its New York opening, the picture premiered the following week with equally satisfactory results in Chicago, Los Angeles and Philadelphia. As a result of the first day's business at Chicago's State-Lake, it was confidently predicted that the film would run at least 20 weeks in the Balaban and Katz showplace.

This week's openings were at the Harris theatre, Pittsburgh; the Fox, San Francisco; the Lyric and Villa, Salt Lake City; Orpheum, Kansas City; Fifth Avenue, Seattle; Palace, Dallas; Capitol, Washington; Fox, Atlanta; Fox, Detroit; and Shea's Buffalo, Buffalo. The Salt Lake showings will mark the first engagements in houses in the 1,000-seat category. All previous showings have been in houses ranging from the 2,000 to 6,000-seat category.

50 to 60 in CinemaScope

Preceding the Chicago premiere last week Spyros P. Skouras, president of 20th-Fox, met the press and predicted that within the coming year between 50 and 60 pictures would be produced in CinemaScope and that at least 6,000 theatres will be equipped for CinemaScope showings before September, 1954.

Al Lichtman, director of distribution, who also was present at the conference, predicted that the first week's gross of "The Robe" would hit a record of $130,000. He also disclosed that "New Faces," a Broadway stage show, will be filmed independently in CinemaScope.

OFF ON THE GRAND TOUR, in a sort of "Salute to CinemaScope". Spyros Skouras, president of 20th-Fox, left, and Al Lichtman, director of distribution, as they set forth from New York for openings of the new medium, first of which was at Chicago.

Mr. Lichtman told the newsmen that both the Ford Motor Company and General Motors were negotiating to produce CinemaScope pictures for showing in theatres for their sales conventions. The press conference, at the Blackstone Hotel, had as host Charles Einfeld, vice-president in charge of advertising, publicity and exploitation.

Joy Theatres Files Suit

All things anent "The Robe" were not completely serene, however. In New Orleans, Joy Theatres filed suit last week in Federal District Court to enjoin 20th-Fox from licensing "The Robe" to the Saenger theatre until new bids have been made and opened publicly. Joy also asked that the distributor be directed to award the picture to the highest bidder.

The complaint, which names Paramount Gulf Theatres, operators of the Saenger, as a defendant, in addition to 20th-Fox, asks $385,000 damages. Presumably, this is an estimate of its loss in not being able to license "The Robe" first run, including the loss of publicity.

A hearing has been scheduled on the action for October 7 before Federal Judge J. Skelly Wright. The plaintiff alleges that it had submitted a higher bid than the Saenger for exhibition of the picture at its Panorama theatre. It also charges an agreement on the awarding of pictures exists between 20th-Fox and Paramount Gulf and asks the court to set a reasonable time during which 20th-Fox must license the plaintiff's theatres on second run.

Further October openings of "The Robe" are as follows: the Memorial, Boston, 7; Denver, Denver, 7; Malco, Memphis, 7; Saenger, New Orleans, 7; Orpheum, Portland, Ore., 8; Majestic, San Antonio, 8; Metropolitan, Houston, 8; Hippodrome, Cleveland, 8; Radio City, Minneapolis, 8; Criterion, Oklahoma City, 9; Indiana, Indianapolis, 9; Paramount, Syracuse, 13; Albee, Cincinnati, 15; Worth, Fort Worth, 15; and the California, San Diego, 21.

Also: Palace, Rochester, 21; New, Baltimore, 21; Palace, Albany, 21; Missouri or St. Louis, St. Louis, 22; Fox, Spokane, 22; Liberty, Beaumont, 22; Byrd, Richmond, 27; Fox, Phoenix, 28; Fox, Tucson, 28; Crest, Sacramento, 28; Crest, Fresno, 28; Paramount, Oakland, 28; Keith, Dayton, 29; and the Colonial, Akron, 29.

Peak advertising, publicity and exploitation campaigns will precede individual engagements of the picture, to be handled in gala fashion.

20th-Fox Net Gains Seen By Skouras

A rapid and great increase in 20th Century-Fox earnings was predicted this week by Spyros Skouras, president of the company, in a special report to stockholders, dealing with the impact of CinemaScope. He said, in part:

"I am grateful to our stockholders for the patience and understanding they have shown and to them I express the hope we may now look ahead to a bright and profitable future for our company as well as our industry."

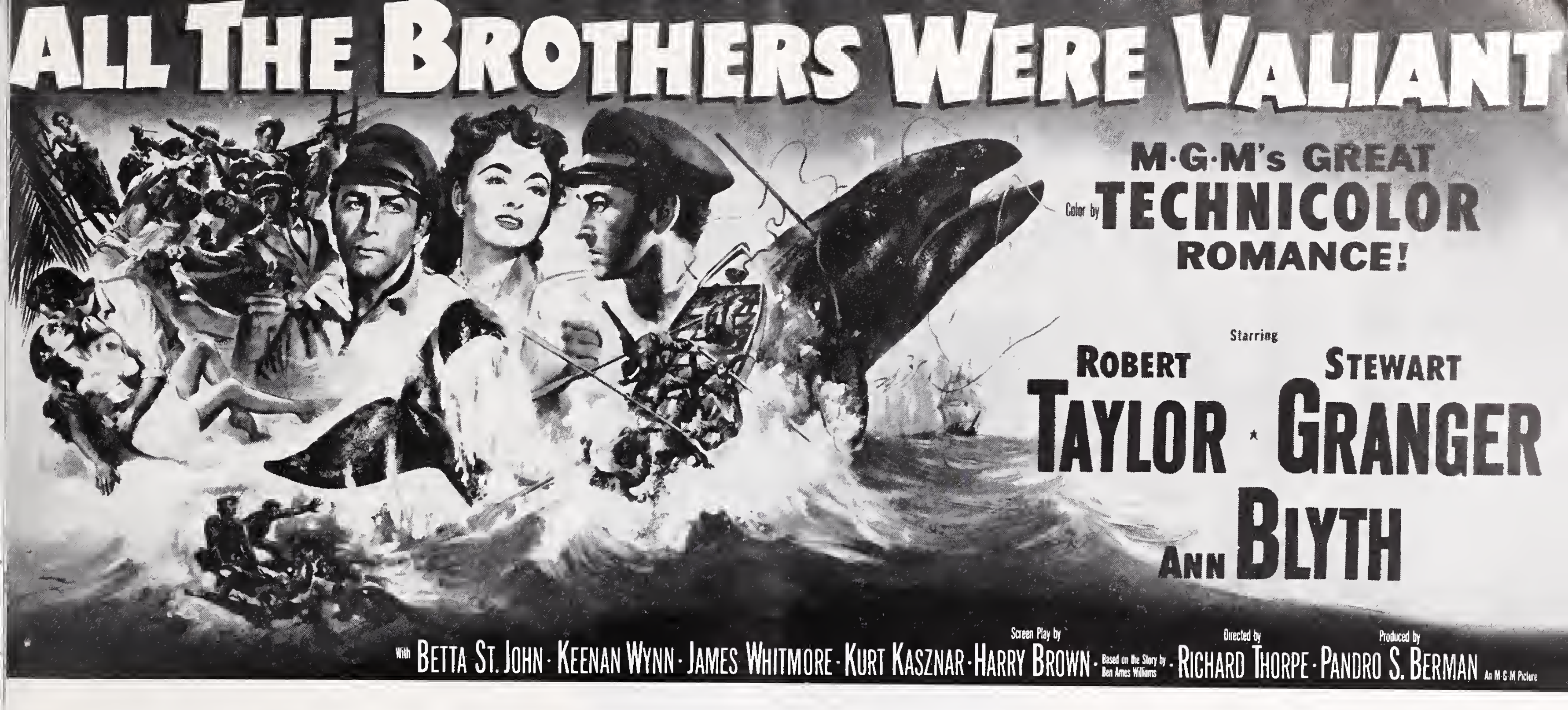
Preliminary estimates of consolidated net earnings of Twentieth Century-Fox and all of its subsidiaries show $1,100,000 for the 39 weeks ended September 26, 1953, which is equivalent to 40 cents per share on the 2,769,486 shares of common stock outstanding, the report said. The estimate for the third quarter indicates earnings of $942,000 or 34 cents a share.

The first quarter of 1953 produced $1,024,000, compared with 1952's $723,000 loss. The second quarter gave an $866,000 loss against 1952's $877,000, a figure attributed to the cost of CinemaScope development, which was expected to be recouped in the last quarter of the year.

Meanwhile, the fourth week of the "grass roots" Al Lichtman testimonial drive established six new records, the home office announced. The drive thus far has accumulated revenue that has produced the biggest 13-week period in the company's history.

Stanwyck Film to U.A.

United Artists has acquired the distribution rights to "Witness to Murder," starring Barbara Stanwyck, it has been announced by Arthur B. Krim, president. It was produced by Chester Erskine and directed by Roy Rowland.


ALL THE BROTHERS WERE VALIANT
M-G-M's GREAT
Color by TECHNICOLOR
ROMANCE!
Starring
ROBERT TAYLOR · STEWART GRANGER
ANN BLYTH
With BETTA ST. JOHN · KEENAN WYNN · JAMES WHITMORE · KURT KASZNAR · Screen Play by HARRY BROWN · Based on the Story by Ben Ames Williams · Directed by RICHARD THORPE · Produced by PANDRO S. BERMAN
An M-G-M Picture

IT'S TOO BIG FOR A PROJECTION ROOM!

The 24-sheet above gives just a general idea of the action that fills the screen in M-G-M's GREAT adventure spectacle. That's why we're inviting exhibitors to see the Trade Shows in THEATRES! You'll realize how your audience will react to the conflict of brother against brother for a beautiful bride, to the pulse-pounding whale hunt, to the fight for the pearl fortune, to the tropical island native girl's romance, to the fearful mutiny, to all the glories that will fill the theatres of America.

THEATRE TRADE SHOWS—OCT. 16*

*Except Dallas, Denver, New York which are OCT. 15 • Boston, New Haven, New Orleans, San Francisco, Washington, D. C., OCT. 19 • Jacksonville, OCT. 20

CITY	THEATRE	ADDRESS	DATE	HOUR
ALBANY	Palace	19 Clinton Ave.	10/16	10 A.M.
ATLANTA	Loew's Grand	157 Peachtree St., N. E.	10/16	8:30 P.M.
BOSTON	Loew's State	205 Massachusetts Ave.	10/19	10 A.M.
BUFFALO	Loew's Teck	760 Main St.	10/16	8:30 P.M.
CHARLOTTE	Carolina	226 North Tryon St.	10/16	10 A.M.
CHICAGO	Uptown	4814 Broadway	10/16	10:30 A.M.
CINCINNATI	Palace	16 East Sixth St.	10/16	10 A.M.
CLEVELAND	Loew's State	1515 Euclid Ave.	10/16	8:30 P.M.
DALLAS	Majestic	1921 Elm St.	10/15	9:30 A.M.
DENVER	Esquire	590 Downing St.	10/15	2 P.M.
DES MOINES	Des Moines	517 Grand Ave.	10/16	10 A.M.
DETROIT	United Artists	140 Bagley Ave.	10/16	10 A.M.
INDIANAPOLIS	Loew's	35 N. Pennsylvania	10/16	8:30 P.M.
JACKSONVILLE	Florida	E. Forsyth St.	10/20	10 A.M.
KANSAS CITY	Kimo	3319 Main St.	10/16	2:30 P.M.
LOS ANGELES	Egyptian Hollyw'd	6712 Hollywood	10/16	10 A.M.
MEMPHIS	Loew's Palace	81 Union Ave.	10/16	8:30 P.M.
MILWAUKEE	Riverside	116 W. Wisconsin Ave.	10/16	10 A.M.
MINNEAPOLIS	Uptown	Hennepin Ave. & Lagoon	10/16	12:45 P.M.
NEW HAVEN	Loew's Poli	23 Church St.	10/19	8:30 P.M.
NEW ORLEANS	Loew's State	1108 Canal St.	10/19	10 A.M.
NEW YORK	Loew's Lexington	Lexington Ave. & 51st St.	10/15	8:30 P.M.
OKLAHOMA CITY	Rogers	4322 N. Western	10/16	10 A.M.
OMAHA	Orpheum	16th and Harney Sts.	10/16	10 A.M.
PHILADELPHIA	Tower	Upper Darby	10/16	2:30 P.M.
PITTSBURGH	Loew's Penn	6th and Penn.	10/16	8:30 P.M.
PORTLAND	Laurelhurst	28th and Burnside St.	10/16	2 P.M.
ST. LOUIS	Loew's State	715 Washington	10/16	8:30 P.M.
SALT LAKE CITY	Centre	Broadway & State St.	10/16	10 A.M.
SAN FRANCISCO	Loew's Warfield	982 Market St.	10/19	8:30 P.M.
SEATTLE	Music Hall	7th and Olive Way	10/16	10 A.M.
WASHINGTON, D.C.	Loew's Palace	1306 F. St., N. W.	10/19	8:30 P.M.

WHAT ADOLPH ZUKOR, AT EIGHTY, LIKES TO REMEMBER, IN A BOOK

BOOK REVIEW — "The Public Is Never Wrong," subtitled "The Autobiography of Adolph Zukor, with Dale Kramer." 310 pages. Illustrated and indexed for names. Blue cloth. Published by George Putnam's Sons. New York. $4.00.

by TERRY RAMSAYE

HERE is time-glamoured enrichment of the contemporary literature of the motion picture, and a contribution of colour and emotion to the archives, too. The volume is an invitation to sit as one might through a long evening at fireside hearing Adolph Zukor in reflective mood recall, with discretions, experiences and observations of a half century of the films, so much his half century. At the age of 80 he has conveyed to publication a valedictory of the era which ended with 1946.

It is three kinds of a book.

To the industry it is both a source of informations of all sorts from a source of participating authority, along with rich material of reminiscence values, a book for leisurely reading and the bedside table.

To the lay reader it contains much sheer entertainment, most especially for the more mature audience. Along with that it will long be a source of episode and anecdote to the critics, commentators and columnists. It is likely to be quoted and misquoted abundantly.

An Authentic Contribution To a Study of America

To the perhaps more detached observer of the scene it can be most important as an uncalculated, but thereby authentic, contribution to the study of the new America, the nation which has evolved with the invading leavens that changed this once Puritan-Victorian land, swept by scientific industrialism and infusions of other cultures into the internationalistic, globally involved power that it is today. That may sound esoteric, but it is plain—as plainly obvious as the place of the American picture on the world screen. Not so many will be studying that a while.

So we have the telling now by the fifteen-year-old orphan Adolph from the village of Ricse in Hungary coming ashore at Castle Garden. He had a few dollars sewed into his vest, and a determination to find a career in the new world. That was 1888. That year a man named Edison was working on efforts at a movie machine over in New Jersey. Up in Rochester a man named Eastman was struggling for a flexible medium for "roller photography."

The boy from Ricse was a slight little fellow consisting mostly of desperate earnestness. He had a heritage, a background of educated rabbis and physicians on his mother's side and of stern, stout peasant stock from his father. That is all.

ADOLPH ZUKOR

The rise from apprenticeships to success as a furrier is sketched lightly. There is an amusing glimpse of Marcus Loew as a fur salesman of great sartorial elegance and a silk hat. There is rather a bit of Loew in the book, but nothing of the feuding in film association later which sent Mr. Zukor off to new independent enterprise and his big career.

Nor is there word of Zukor price-pressure which made Marcus Loew, exhibitor, become founder of the august Metro-Goldwyn-Mayer. There are naturally several matters that Mr. Zukor seems to have left on the cutting room floor. One finds, to cite example, nothing about Sidney Kent, so long his employee and associate, nothing about Lewis J. Selznick, so much a figure in most strenuous days. There, are, however, some very explicit lines about a one-time associate and colleague, indicated as a gifted genius of disturbance and what was done about it.

Story Moves, With Several Occasions of High Drama

The story moves. There are occasions of high drama, like the account of the Famous Players studio fire in New York, which brought the enterprise close to ruin. There is a high tension telling of the greeting of Lindbergh, when he landed at Le Bourget field. There is an amazing tale of things that happened with the aid of Hecht & MacArthur when a downtown financier appeared to "take over" in the days of trouble amid the Paramount-Publix ordeals of 1932.

Through it all the reader finds a driving, driving, driving force of persistence, personified in this Adolph Zukor.

Only once in all his story does Mr. Zukor take a slight defensive. He quotes from the writings of Terry Ramsaye in which some twenty-seven years ago it was remarked that this virile, aggressive Zukor "was inwardly driven by Napoleonic ambitions. . . ." Says Mr. Zukor, ". . . Naturally I cannot agree with the reference to Napoleonic ambitions. . . ." Herewith the statement is reaffirmed. Zukor and Napoleon alike fought for their own way. Mr. Zukor did better. He had his troubles, but no retreat from Moscow, and he will end his days on no Elba.

Should Be Read in Sequel To Will Irwin Book

It is urged that this story of now should be read with and in sequel to "The House That Shadows Built" by Will Irwin, published by Doubleday, Doran & Company in 1928.

To many the reader Mr. Zukor's recordings of his acquisition, and sheperding of Mary Pickford will be the most interesting section of the book. It was with Miss Pickford that he built a great dominion. It is told, too, sometimes with naive candors, how he played player against player as in the case of, for instance, Marguerite Clark. Charles Chaplin gets a brush-off. Mr. Zukor does not admit it, but he never did think Chaplin was funny.

There are stories new to the record about the Frohmans, Daniel and Charles, James K. Hackett, Mack Sennett, John Barrymore, Gloria Swanson—names without end, since few indeed were the famous players who were not concerned in some fashion with the pattern of the Zukor domain. Douglas Fairbanks comes in for interesting discussion

The recounting is not all of the far yesterdays either. You will find Bill Boyd and Hopalong Cassidy in these pages, along with the story of the late Harry Sherman, producer. Harry, by the way, it seems made a million when he was 28 years old, by acquiring ten thousand dollars worth of state's right on "The Birth of a Nation." He did not keep that million, though. He got some others later.

Right Down to Date, With An Eye to Current Interest

Mr. Zukor comes right down to date, with an eye to current interest and from him we have observations about such figures as Bob Hope and Bing Crosby and a chapter that brings in the names of Barney Balaban, Y. Frank Freeman, Paul Raibourn, Alfred W. Schwalberg, Russell Holman and Jerry Pickman. There is also an appreciation of Austin Keough's legal services in days of anti-trust ordeal. It must be held in mind that Mr. Zukor is not at 80 just an old man remembering—he is chairman of the board of the very active Paramount Pictures Corporation at 1501 Broadway.

ALLIED TO RECONSIDER ARBITRATION POLICY

Meeting Opens Monday in Boston; Also to Discuss Cost of New Methods

Allied may "consider" arbitration. That's as far as it goes. The subject, which may need resuscitation, will be "on the agenda" of the National Allied States Association board meeting before the convention, Monday through Wednesday in Boston.

In New York Monday, Wilbur Snaper, the organization's president, indicated that interest in the subject dictated its presentation to the board, but that he personally had no recommendations, nor did he know of any brewing. The only question will be, he said, whether Allied should join again with other industry segments in setting up an arbitration system.

Says Board of Allied Will Not Commit Itself

He added that the board, meeting during the weekend before the convention, would not discuss the merits of the two plans which already have been submitted to the industry, and also declared the board would not commit itself on any further plans. He additionally refused comment on reports that exhibitor association leaders met in New York September 21 and agreed to place the project before their respective boards of directors.

The Allied convention will be held at the Hotel Sheraton Plaza, and will consider the new techniques especially from the viewpoint of costs, and as well as the other and usual problems of the trade.

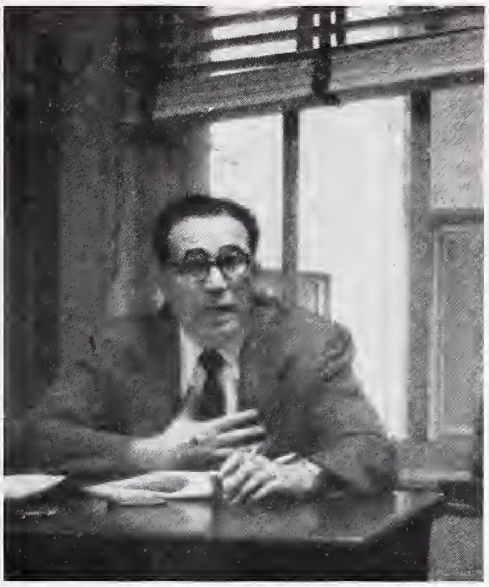
Mr. Snaper's comments in New York Monday disclosed some sentiments about arbitration which may change its status before a meeting of independent exhibitors.

Sees United Arbitration Stand As Difficult

Some of the organization's members, big and small, feel differently, he intimated, about certain points formerly acceptable. This alone makes difficult a united stand. Mr. Snaper pointed out that the subject will not be barred from the convention floor if a member decides to bring it to attention. The board itself will decide whether it will come up for convention discussion by official sanction.

Since collapse of negotiations, no one within Allied has had the authority to continue or initiate discussions, he noted. The Allied arbitration committee, comprising Mr. Snaper, Nathan Yamins, and Abram F. Myers, was dissolved.

The board also will discuss for possible presentation to the convention the report on the Senate Small Business Committee hearings of exhibitor complaints against distributors.



by the Herald

WILBUR SNAPER

Costs of installing CinemaScope and sttreophonic sound in theatres of varied sizes will be explained in detail Tuesday afternoon and is a subject of great interest to the membership, Mr. Snaper said. The explanations will be at the open forum that afternoon, by L. D. Netter, Jr., sales manager of Altec Service, and E. O. Wilschke, operations manager.

Third dimension also will hold exhibitor interest, with the Polaroid Corporation demonstrating Monday afternoon the latest improvements, and the Nord Process scheduled for demonstration that morning by Edward Lachman, in charge of sales, at the Exeter Street theatre. The Nord system uses two images on a single film for 3-D projection.

Another feature of the convention will be an address by Albert Sindlinger, research specialist. Mr. Snaper asserted Monday Mr. Sindlinger would disclose certain facts especially interesting to the practicing local exhibitor; facts he uncovered during his research program for the COMPO admissions tax repeal program. Some of these have to do with the effectiveness of local newspaper advertising.

"THE ROBE" FEATURE OF ALLIED PROGRAM

One of the major attractions at the Allied convention in Boston will be outside of the convention meeting rooms in the Hotel Sheraton Plaza. It will be a special showing at midnight Tuesday, of 20th-Fox's first production in CinemaScope, "The Robe," at the RKO Keith's Memorial theatre. Courtesy of Spyros Skouras, president of 20th-Fox, and Sol A. Schwartz, president of RKO Theatres.

Also expected to gather attention at the convention will be Boxoffice Television, which recently has come up with a program of games and other attractions for theatre television.

Distribution Representatives Expected to Be on Hand

Distribution representatives were expected to be on hand, as always at conventions; but the only announced guest at midweek was Steve Broidy, president of Allied-Artists.

Mr. Snaper was to give the welcoming address Monday, following Norman Glassman, New England leader, who is to open the convention; and Mr. Snaper was to be followed by a keynote speaker. However, as he pointed out in New York, the convention leaders expect it to be an affair of discussion and information, rather than speeches.

Following is the program of the convention, as it was released at midweek.

Registration Monday morning was to be followed in the afternoon by the addresses of Mr. Glassman and Mr. Snaper, and the keynote address; and then Polaroid was to give its demonstration. Mr. Sindlinger, too, was expected as a speaker that afternoon. The trade show was to open at 4 P.M. The evening was to feature an open house for delegates and wives, sponsored by the Motion Picture Advertising Service, United Film Service, and Independent Exhibitors.

Film Clinics Tuesday, William Carroll Chairman

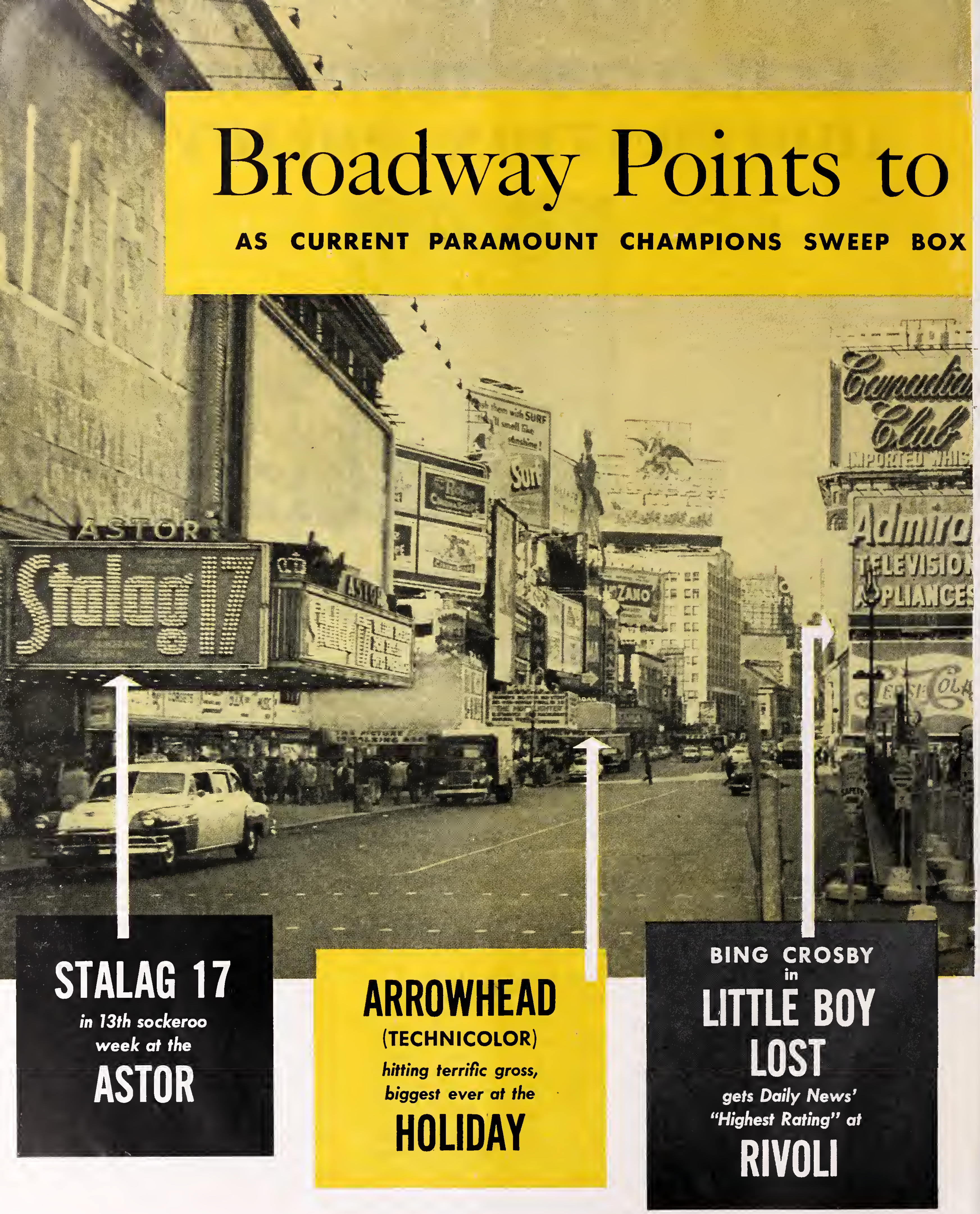
After Tuesday registration, the trade show was again to be open for inspection, and then at 10 A.M., the film clinics were to begin, with Bill Carroll as chairman. Mr. Carroll is managing director of the Allied Caravan, and from Indiana Allied. Clinics are subdivided thus: small towns and subsequent runs, drive-ins, circuit buyers, and large cities.

Following the official luncheon, there is to be that afternoon the open forum at which Mr. Wilschke and Mr. Netter are to speak. A cocktail party and New England dinner follow, sponsored by the Coca Cola Company; and then, at midnight, the convention delegates are to be guests at 20th-Fox's showing of "The Robe" in CinemaScope at the Keith's Memorial.

Wednesday's program is a round of committee meetings in the morning, and then a business meeting in the afternoon, with committee reports and conclusions.

Broadway Points to

AS CURRENT PARAMOUNT CHAMPIONS SWEEP BOX


ASTOR
Stalag 17
Surf
Canadian Club
Admiral
TELEVISION
APPLIANCES
Pepsi-Cola

STALAG 17
in 13th sockeroo week at the
ASTOR

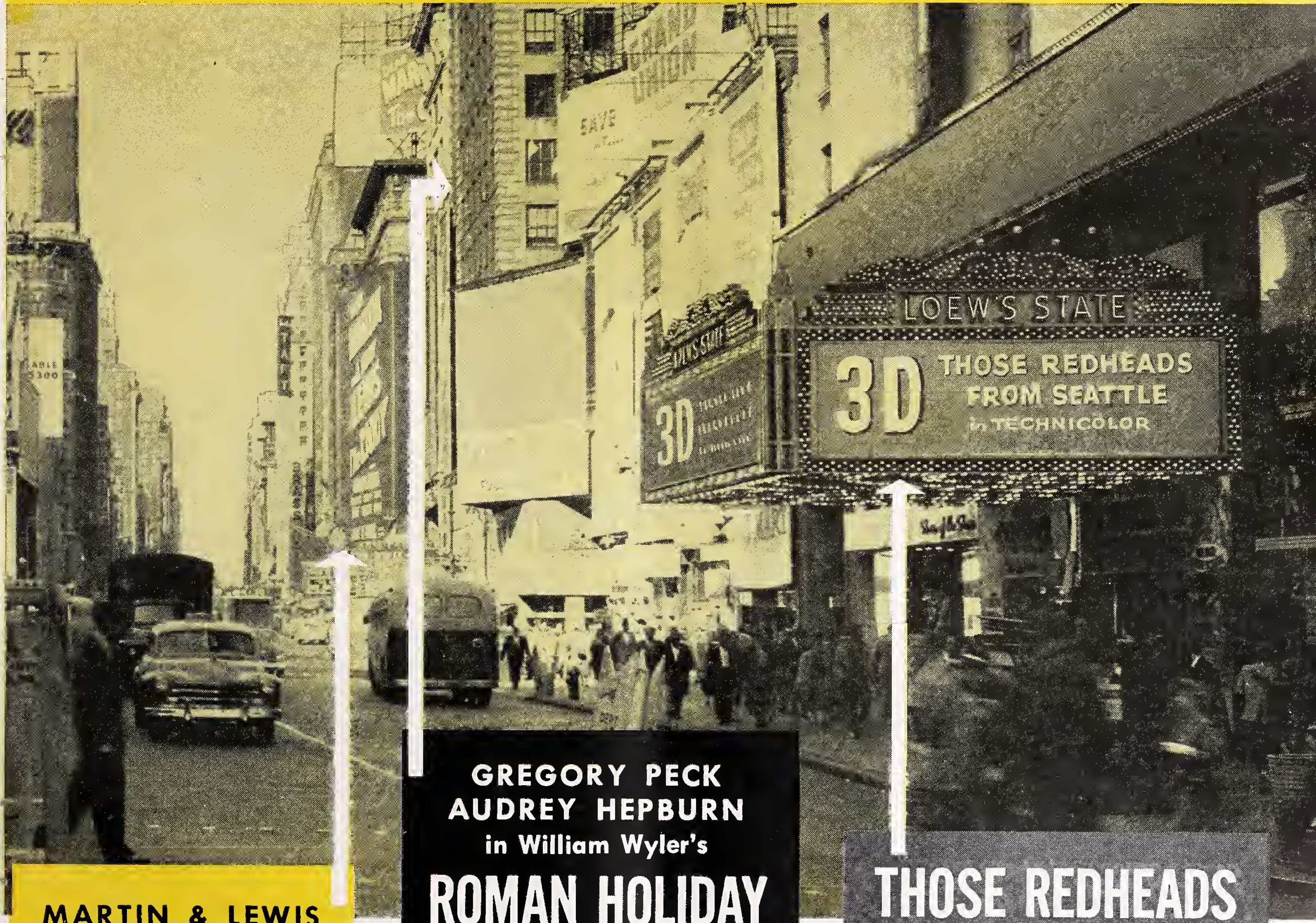
ARROWHEAD
(TECHNICOLOR)
hitting terrific gross, biggest ever at the
HOLIDAY

BING CROSBY
in
LITTLE BOY LOST
gets Daily News' "Highest Rating" at
RIVOLI

And soon on the Broadways of the nation: **BOTANY BAY** (Technicolor) — Hal Wallis' **CEASE FIRE**

Paramount's Leadership

OFFICE GROSSES TO AUTUMN'S HIGH FROM COAST TO COAST...


GRAND UNION
LOEW'S STATE
3D
THOSE REDHEADS FROM SEATTLE
in TECHNICOLOR

MARTIN & LEWIS
in
THE CADDY
soars to smash figures at the
MAYFAIR

GREGORY PECK
AUDREY HEPBURN
in William Wyler's
ROMAN HOLIDAY
winds up five fabulous weeks at
RADIO CITY MUSIC HALL

THOSE REDHEADS FROM SEATTLE
(TECHNICOLOR)
first musical in 3-D
LOEW'S STATE

FLIGHT TO TANGIER (3-D and Technicolor) — and for Christmas **HERE COME THE GIRLS** (Technicolor) . . .

SMPTE OPENS MEET MONDAY

Semi - Annual Convention to Focus Light on TV, New Film Techniques

The motion picture industry and television will share common interests this Monday as the 74th semi-annual convention of the Society of Motion Picture and Television Engineers gets under way at the Hotel Statler in New York.

Films for television and theatre TV will take the spotlight with the most varied agenda in SMPTE convention history, including stereophonic sound, 3-D and wide screen films, high-speed photography, foreign language film dubbing, new film printing methods, color photography and the awarding of the annual awards. The meetings will last from October 5 to October 9.

All Industry Invited

In extending an invitation to all members of the motion picture and television industries, Herbert Barnett, SMPTE president, pointed out that "every showman today is entitled to the fullest information about the rapidly changing techniques and tools of his business."

Keynoting the five-day convention, Henry J. Taylor, commentator, will address the opening luncheon. Fred Waller, inventor of the Cinerama motion picture process, has been named to receive the Progress Medal Award. The award, the highest honor bestowed by the Society, will be presented Monday evening as the climax of the opening day's session.

Dr. W. W. Wetzel of the Minnesota Mining and Manufacturing Company of St. Paul, Minn., has been selected by the board of governors of the Society as winner of the Samuel L. Warner Memorial Award. Dr. Wetzel was named in recognition of his contributions to the development of magnetic tapes and films for sound recording.

Waller's Work Cited

"The tremendous catalytic effect" of Mr. Waller's work on the entire motion picture industry was cited by the SMPTE in its announcement of the award. "The work of Fred Waller in visualizing the possibilities of putting to practical use the peripheral vision phenomenon, first as a gunnery trainer for military use and second as what is known as Cinerama, and the tremendous effect of this work on the motion picture industry through the stimulation of intensified development, engineering and exploitation activity, represents a significant advance in the development of motion picture technology," said the SMPTE.

by the Herald

HERBERT BARNETT

Presentation of the award to Dr. Wetzel will take place Monday. The Warner award is presented annually as a memorial to the late Mr. Warner, who with his brothers Harry M., Albert and Jack L. pioneered in the field of taking pictures a generation ago.

Monday afternoon's program will deal with the basic principles of stereophonic sound and stereoscopic pictures. That evening the Society's award session will take place, featuring the presentation of the Journal Award, the Warner Award, the Sarnoff Award and the Progress Medal.

Concurrent sessions on high-speed photography and stereophonic sound reproducing equipment will be held Tuesday morning, with a session of questions from the floor following the formal discussion. In addition because of the interest throughout the communications field in four-track stereophonic sound, a special all-day open forum public meeting on proposed standards for such sound systems, with an invitation to anyone interested to join in the session.

The special Wednesday sound standards meeting will run concurrently with the Society's regular program. Following a Tuesday evening session on foreign language sound conversion methods, the Society Wednesday morning will take up television film reproduction, both color and black-and-white, and lighting practices. Theatre television and television kinescope recording will be the subjects of the regular Wednesday afternoon meeting. The banquet and dance will be held Wednesday evening.

Color and black-and-white reproduction will be the subjects of Thursday's session, an afternoon meeting, followed in the evening by an intensive examination of three-dimensional film equipment and practices.

The recent history of new techniques and wide screen methods will be discussed Friday morning with the convention closing Friday afternoon with a general session.

Paramount Steps Up Pace Of Production Schedule

Paramount for the balance of the year is launching a more active production pace, with at least six new pictures set for shooting. These are in addition to Irving Berlin's "White Christmas," with Bing Crosby and Danny Kaye.

Billy Wilder's "Sabrina Fair" got under way this week in New York with Humphrey Bogart. The Hal Wallis production "About Mrs. Leslie," starring Shirley Booth, will roll at the studio next week. "Legend of the Inca," in color by Technicolor, starts October 12. Dean Martin and Jerry Lewis will return in "Living It Up," based on the musical play, " Hazel Flagg," with an October 19 starting schedule.

Among the productions for later this year are "Conquest of Space" in 3-D and color by Technicolor, to be produced by George Pal, and the James Stewart film "Rear Window," to be produced and directed by Alfred Hitchcock.

Paramount's "Seattle" Stars Greet Veterans

Stars of Paramount's first 3-D musical in Technicolor, "Those Redheads from Seattle," made a well-publicized appearance in Seattle on premiere-day last week when they greeted a ship-load of 2,800 Korean veterans. Rhonda Fleming, Gene Barry, Roscoe Ates and the Bell Sisters were at the dock to greet the soldiers in the afternoon before taking up their evening duties at the Paramount theatre, where the picture opened. The film is a Pine-Thomas production.

Kansas Theatremen's Outing A Success

The fourth annual golf tournament and stag party of the Motion Picture Association of Greater Kansas City last week was its most successful to date, with 141 attending the evening banquet, Robert Shelton, general chairman of the event, announced. Forty-seven film men took part in the golf tournament in the afternoon at the St. Andrews Golf Club. Kenneth Clark, of National Screen Service, won the low medal.

Faichney Quits U. S. Post

James B. Faichney resigned this week as chief of the production branch of the United States Information Agency New York office. Mr. Faichney wrote to J. Cheever Cowdin, director of the Agency motion picture service, that because appreciations from Congress are not forthcoming, there will be no production and hence no need for his services.

"Andersen" Breaks Records

"Hans Christian Andersen" has broken all records at Hoyts Theatres houses in Melbourne and Sidney, Australia, Ernest Turnbull, the circuit's managing director, cabled Samuel Goldwyn Productions' New York headquarters this week.

Commander Of Legion Lauds Code

The Production Code, the motion picture industry's voluntary system of self regulation, which maintains standards of decency and good taste in films, has been commended by Arthur J. Connell, National Commander of the American Legion, in a letter to Eric Johnston, MPAA president.

"The American Legion is well aware that the motion picture, as an important part of the entertainment and educational life of this nation, exercises a profound influence for good or evil in the moral life of our country," said Mr. Connell.

"The American Legion is also cognizant that the motion picture industry has for some time regulated the production of motion pictures by means of a Production Code based on the highest moral principles.

"It was with interest and satisfaction that I learned of the action of the board of directors of the Motion Picture Association of America reaffirming its support of the principles of this Production Code. This restatement of principle is most encouraging at this time. I wish, therefore, to take this opportunity to commend the board on its action and to encourage it in its efforts to support and maintain the Code in letter and in spirit."

Cinerama Will Open in Philadelphia October 5

Cinerama will make its bow in Philadelphia on the evening of Monday, October 5, at the Boyd theatre, with a red-carpet, searchlight opening planned. A telecast from the lobby will find Lowell Thomas, a Cinerama principal, interviewing celebrities.

Advertising for Cinerama Productions heenceforth will be handled by the Monroe Greenthal Agency, according to Lester Isaac, general manager of exhibition. A trade paper campaign in connection with the Cinerama anniversary, openings in other cities and advertising playdates in New York, Chicago, Los Angeles and Detroit will be handled by the Greenthal office.

ABC-TV Network to Spend $750,000 in Advertising

Advertising its stars and story properties to the extent of $750,000 has been begun by the ABC-TV Network. Newspaper advertising and a car card campaign will take $325,000 of this amount. The car cards are being used in cities where the network has wholly owned stations, such as in New York, Chicago, Los Angeles, Detroit, and San Francisco. Subway posters are used in New York and Chicago. The advertising stresses stars such as Ray Bolger, Arlene Dahl, Stu Erwin, Paul Hartman, George Jessel, Ozzie and Harriet Nelson, Danny Thomas and Walter Winchell.

BIG GROSS MARKED THEATRE TELECAST OF BOXING BOUT

Virtual or complete sellouts were reported by at least 25 out of the 45 theatres which carried last week's big-screen theatre telecast of the Marciano-LaStarza heavyweight championship bout from New York's Polo Grounds.

Only one breakdown was reported, at the Ritz, Los Angeles, which was unable to obtain the picture due to mechanical difficulties. The telecast was "blacked out" in the New York metropolitan area, resulting in a near sellout at the Commack drive-in, Commack, Long Island, which installed 10,000 temporary seats in addition to its 1,000-car capacity.

Cities reporting sellouts were Buffalo, Binghamton, Commack, Asbury Park, Camden, Detroit, New Orleans, Baltimore, Philadelphia, Milwaukee, Kansas City, Pittsburgh, Miami, Richmond, Los Angeles, San Francisco, Chicago, Washington, West Memphis, Cleveland, Omaha and Albany.

In addition, it was indicated that the International Boxing Club, which promoted the bout, will realize a good deal more than the $100,000 minimum for the theatre TV rights. It is understood that up to $50,000 more can be received by the IBC in its deal with Theatre Network Television, which booked the event.

Typical in many respects was the reception of the bout, box office-wise, in Chicago. The telecast drew 12,000 people in four theatres having a combined capacity of 13,000 seats. The gross was roughly $38,000, not including Federal admissions tax. The Balaban & Katz Marbo had an overflow crowd, the B & K Uptown and the Essaness Crown were virtually sold out, and the 3,500-seat B & K Tivoli played to over 2,900 patrons. Prices ranged from $3 to $4, plus Federal admissions tax.

Demonstrate "Panaphonic" Sound at Paramount

"Panaphonic" Sound was demonstrated at the Paramount studio last week. It was developed by Dorsett Laboratories in collaboration with the Motion Picture Research Council, and is described by Loren L. Ryder, Paramount chief technical supervisor, as "the first step, in recent months, toward simplifying, rather than complicating, presentation of motion picture entertainment." It also has economy, he said. The system is described as applicable to any standard release print with single photographic sound track, and it is claimed the sound may be moved on the screen by a special method of cueing.

Rank Pictures Receive Seven-Theatre Premiere

Two J. Arthur Rank pictures from England, distributed by Universal, Wednesday had a seven-theatre premiere in the New York metropolitan area. They are "Something Money Can't Buy" and "The Gentle Gunman." The theatres are the RKO 81st Street, 68th Street Playhouse, Symphony, and the Eighth Street, all in Manhattan, and the Vogue and Astor theatres, Brooklyn, and the Austin, Kew Gardens.

New York Theatre Changes

The New York theatre, at Times Square, for nine years running Westerns, during October, will change its policy and present first runs of quality pictures, Bernard A. Brandt, its owner, has announced. Mr. Brandt asserted the policy change was dictated by a large backlog of good pictures and a shortage of outlets in the Broadway area.

Fight Picture Is Exciting

The films of the championship heavyweight fight between Rocky Marciano and Roland LaStarza were shown last weekend in theatres throughout the country, according to Republic, its distributor. The bout, which was held the previous Thursday night, September 24, had its first showings the following night at New York RKO theatres and at several Broadway houses, including the Paramount, the Holiday, Embassy Newsreel and Translux theatres. The 20-minute film was rushed to other parts of the country.

Like the fight itself, the film was exciting in parts, even though just the highlights were used. Shown were rounds one, six, seven, eight, 10 and 11, the knockout round. This intermittent interest was due partly to Marciano's obvious superiority and partly to too many long shots. The photography, however, was generally excellent. Bill Corum, the sports columnist, did the narration, which was professional and to the point.

The International Boxing Club, which promoted the fight at the Polo Grounds in New York City, announced that a crowd of 44,562 paid $435,817 to witness the event. In addition, the IBC will receive more than the $100,000 minimum for the television rights in theatres.—J. R.

Makelim Takes Atlas

Hal R. Makelim has taken over Atlas Pictures Distribution Company, including stock of Harry Thomas and N. P. Jacobs, who have resigned. Sam Nathanson takes over Mr .Thomas' duties.

Terry Ramsaye Says

ART AND TAXES—The tax-burdened motion picture industry can consider with a special sort of interest a plea for "a Marshall Plan" subsidy for the Metropolitan Opera Company. Rudolph Bing, general manager, returns from Europe observing that while the Metropolitan's deficits in the order of $300,000 or $400,000 are a worry, the opera in "Berlin receives a subsidy of a million dollars and the Milan Opera . . . a subsidy of two million, but the Metropolitan is broke."

Mr. Bing observes that those subsidies are made possible, directly or indirectly through economic aid from the United States. He expands on the ambitious programs abroad and large plant improvements. So he says this country is in "the curious position" of subsidizing opera abroad but not at home. "Curious" is too limited a term for it.

The motion picture, as we have observed before, has made its adventuresome and successful way these fifty years by its service to an appreciative paying public. Also for more than a decade it has been paying taxes, or their equivalent, in lands overseas for varying sorts of subsidies to their film production.

"Uncle Sam presents" would be an appropriate line on European opera programs. Because he surely does.

There is that about all this which reminds of those days at the end of World War I, when tired doughboys chalked on walls over there: "We've paid our debt to Lafayette—who the hell do we owe now?"

* * *

HERE'S A NEW ONE—Just 'tother day we were quoting a Hollywood oracle-actor on his view of "the death of the star system." Now all of a sudden up from a relative obscurity comes the rocket-rise of a brightly twinkling new star, Miss Audrey Hepburn. One night in the fall of 1951 she flashed to fame on the stage of "Gigi" on Broadway. Whereupon Paramount made her a screen star in "Roman Holiday." Of course she's been around a few years with minor stage and screen appearances behind her. However, she is swiftly, brightly new in starland—in a curiously unpromising period of the art.

* * *

DOLLAR COMPETITION—Frequently this observer has remarked to the effect that general gadget installment selling and luxury merchandise competition have been most probably quite as important as Television in pursuit of what could have been the box office dollar. Interesting relevancy appears incidentally in figures given out in connection with financing by the important Beneficial Loan Corporation, specializing in small accounts.

Of the 1,532,069 loans made in 1952, 75 per cent were to skilled and unskilled workers. The observation is made that "most small loan borrowers borrow from Peter to pay Paul." It appears that 40.8 per cent of the borrowers required the money to refinance debt for current bills. Also significant is the finding that 7.5 per cent of the loans were for vacations and travel.

Other statistics have indicated that the private debt of the people is now at an all time high.

Mainly that represents indulgence in impulse buying for a payment down and the rest postponed to some tomorrow.

Motion picture admissions are sold to impulse buyers, too, but it is strictly cash on the line out of pocket on the spot, a pocket depleted by the seductions of the sellers of ornate tangibles, like cars unneeded and deep freezers of no real utility.

It is of small avail to appeal to judgment with such phrases as "movies are your best entertainment." Probably they are, dollar for dollar, but that is not a matter the commonality will be deliberating upon. If the units of the masses thought things out a lot of aspects of civilization would be different, maybe not better, much, but different.

The customers are not inclined to buy just movies institutionally. They are buying a picture at a time. The best picture is the one they want for their own reasons, which are likely to be simple.

Production skill consists in thinking with them, never for them.

Meanwhile it is loose money in pocket, at the moment of impulse that supports "the art."

Admission price is important—and **local.**

* * *

A BOOK merchandiser is being quoted as attributing a sharp upturn on sales of "From Here to Eternity" to the book customers' interest stirred by motion picture reviews indicating material did not get through to the screen. That squares with this observer's frequent comment that while public decency tends to control the screen, a continuing literary trend indicates that reading oft partakes of the nature of private vice.

Schary Sees 30 Metro Films in '54

Dore Schary, MGM production vice-president, forecast 30 releases from the company in 1954 on his visit to New York this week for conferences with Nicholas M. Schenck, Loew's president.

The number of MGM releases next year will top the company's 1954 production schedule, which calls for the filming of 21, three of which will be made abroad, Mr. Schary said. The difference will be made up by the company's backlog, which Mr. Schary termed "pretty good."

Commenting on the company's policy of making "fewer but bigger pictures," the production executive said "we'll probably stick to that policy for quite a while."

He added, however, that the policy is not inflexible, explaining that the studio would be guided by Mr. Schenck's observations on how the market is going. MGM in the current year will release a total of 45 pictures

Goldberg Resigning U-I Executive Post

Leon Goldberg has tendered his resignation as vice-president, treasurer and a member of the board of directors of Universal-International, it was learned this week. The resignation will become effective October 16. The company stated that no successor to Mr. Goldberg has been designated yet and that it is expected a meeting of the board will be called shortly after the return of Milton R. Rachmil, president, and Al Daff, executive vice-president, from their current global trip.

Anti-Trust Legislation Hailed by Johnston

JACKSON, MICH.: The United States competitive economy, with "all its benefits to producer and consumer alike," was attributed to the nation's anti-trust legislation here Tuesday by Eric Johnston, president of Motion Picture Association of America. Speaking at the Community Lecture Series he stated that it was competition more than anything else "that we in America owe our unparalleled standard of living and our unmatched proficiency in production and distribution."

Admit Communist Links

WASHINGTON: Lee J. Cobb, actor, and three other Hollywood or one-time Hollywood workers have admitted former Communist Party membership to the House Un-American Activities Committee. The others were Babbette Lang, former secretary to Dore Schary; writer Roland William Kibbee, and Charlotte Darling Adams, once the secretary of the Screen Cartoonists Guild in Hollywood.

3 in Britain See No Film Shortage

by PETER BURNUP

LONDON: Three visiting Americans—James R. Grainger, Robert L. Lippert and Steve Broidy — separately had forceful things to say here last week on the shape of things to come, in particular on the alleged pending demise of the double feature programme. None of the three would accept that at all.

Declaring he had come to Britain only to make the acquaintance of RKO men here, Mr. Grainger dismissed out-of-hand suggestion that new production policies would lead to a general product shortage.

Says Public Expects It

"People have been talking that way in this business for the last 30 years. I have yet to see it happen. In my opinion the public is educated to expect the double feature programme and will continue to expect it," he said.

Mr. Grainger felt too that the cutback in the scale of MGM and 20th-Fox production would only result in the easing of the way for the independent producer. RKO-Radio is staying in the double feature trade. The company will make 16 to 18 pictures during the next year and probably pick up another six from independents and others. They also expect to reissue about 10 established subjects.

Questioned on 3-D and wide screen possibilities, Mr. Grainger said: "You have to maintain a flexible policy throughout your business. We are not committed yet. We are making pictures in wide screen and in 3-D and our research department is experimenting now with new techniques. It will be the public who will dictate to us our eventual policy."

Called "Old Stuff"

Producer-exhibitor Lippert was equally forthright when he declared: "This present propaganda about the disappearance of the second feature is old stuff and simply won't work.

"As an industry we cannot afford a single bill policy. Overheads cannot carry it. Studios are geared for a much bigger output than people now forecast and the big bulk of exhibition will have to give the public what it wants and that is, in the main, a two-feature programme.

"It's all very well for major companies to say they are cutting their production by half and will only make so-called 'big' pictures. But no company can be sure that every picture they put on the floor is going to be a winner. And what will the majors do when they've got a couple that don't measure up? They'll sell 'em as a double bill."

Mr. Lippert also warned that a diminishing scale of major production, unless it is checked by independent producers, will lead to exorbitant rentals. "I can tell you now," he said, "that rentals asked in America for so-called big subjects are so prohibitive that exhibitors are grateful for the second feature."

At his press conference Mr. Lippert had an apt supporting witness in his British production partner, Exclusive's James Carreras. The latter, over the last two years, has carried on a flourishing second feature business on Anglo-American co-production lines, the formula being to put in a known American name on every production. Mr. Carreras says that every picture he has made under his arrangement with Mr. Lippert has been given a circuit booking in England.

Mr. Lippert returns the compliment with the comment that three years ago it was almost impossible to get a British picture into the general hall in America, whereas now, he says, there is no difficulty whatever in getting a full release of the Lippert-Carreras output in the U. S. A new contract has been signed by the two men calling for the production here of eight pictures during the next 12 months. The programme may indeed be enlarged to 12 subjects.

Mr. Broidy was subsequently more outspoken. In the final analysis, he admitted, it's the public who will bring in the verdict. But the single feature pattern had been tried repeatedly over the years and had failed in practically every instance. Too many supposed big features simply aren't strong enough to stand up unsupported, he said. There is proved and definite demand for second features, the Monogram-Allied Artists chief claimed and if some of them fail that doesn't destroy the validity of the argument.

"There is no pulitzer prize for prophets," said Mr. Broidy, "but I am convinced that the second feature is here to stay."

▽

While he was still here, Mr. Broidy concluded a deal with Associated British executive producer, Robert Clark, for the production here of "The Black Prince," a joint Allied Artists-Associated British film to be made in CinemaScope.

▽

Released from ornerous responsibilities of a year's stint as chairman of the Trades Union Congress and further refreshed by a day or two on the French Riviera, NATKE's Tom O'Brien got swiftly under way here as lawgiver in chief to the industry, and its prime castigator.

In a directive to his members he sternly rebukes the trade associations for what he calls their "tinkering policies" which he says have done "great harm"; warns that unless the associations mend their tactics and arrive at general agreement he plans, with national support, "to ask parliament itself to take steps of a character not hitherto proposed to save the industry."

Mr. O'Brien says: "It is no longer a question of the proportion of the swag that should go to this or that section in the industry but whether there will be any swag at all to share around."

Claiming also that the industry "needs no headache powders but a blood transfusion" the NATKE leader exhorts his members to write directly to their MP's asking that immediate action be taken to cut the tax. "You have a greater vested interest in the industry than stockholders, namely, your living," he says.

BRITISH-U. S. AGREEMENT IS EXTENDED ANOTHER YEAR

WASHINGTON: An agreement extending for another year the basic provisions of the Anglo-American film remittance agreement, which expired Wednesday, was reached here on Friday of last week by negotiating teams for the British Government and the Motion Picture Export Association and the Society of Independent Motion Picture Producers.

The previous pact gave the American companies a basic $17,000,000 annually without conversion restrictions, plus 33 per cent of their production investments in Britain and certain other credits which account for an additional $4,000,000 to $5,000,000 annually.

Of the approximate $20,000,000 balance of American film companies' earnings in Britain annually, the largest part is liquidated in a wide variety of "permitted uses" or converted in other approved ways, leaving the companies with virtually no frozen sterling at the end of the agreement year.

Formal approval by all parties of the new pact was announced Tuesday. As with the 1952 pact, American companies, according to the agreement just made, waive their rights to remittance of Eady Plan earnings, which are designed to encourage British production. The 1951 pact was modified last year to include this waiver. Previously, American companies had been allowed to remit the Eady earnings, but gave up the right at the request of the British Government at the time that country's dollar reserves were dangerously low.

Negotiating for the MPEA were Eric Johnston, president, assisted by George Weltner, Ralph D Hetzel, Jr., Fayette W. Allport and G. Griffith Johnson. SIMPP was represented by Ellis G. Arnall, president, and James A. Mulvey. The British delegation was headed by Sir Maurice Dean and Peter Vinter and included Richard Sharp, Daniel Jones, Geoffrey Parker and Sidney Golt.

S. P. EAGLE
presents
PATRICE MUNSEL
in **MELBA**
▶ Color by Technicolor ◀
with Robert Morley
Screenplay by Harry Kurnitz · A Horizon Pictures Production · Directed by Lewis Milestone

GARY COOPER in
RETURN TO PARADISE
▶ Color by Technicolor ◀
Directed by Mark Robson · Produced by Theron Warth · Screenplay by Charles Kaufman · Based upon the book by James A. Michener · Director of Photography, Winton C. Hoch, A.S.C. · Music composed and conducted by Dimitri Tiomkin
An Aspen Picture

TODAY.

WILLIAM HOLDEN
DAVID NIVEN
MAGGIE McNAMARA
in
THE MOON IS BLUE
Produced and Directed by Otto Preminger
Written for the screen by F. Hugh Herbert
A Preminger-Herbert Production

VICTOR SAVILLE
presents
MICKEY SPILLANE'S
I, THE JURY
▶ in 3-Dimension ◀
introducing
BIFF ELLIOT as Mike Hammer
with Preston Foster · Peggie Castle
Written for the screen and Directed by Harry Essex · A Victor Saville Production

SABRE JET
▶ in Color ◀
by Color Corp. of America
starring
Robert Stack · Coleen Gray
Richard Arlen · Julie Bishop
Leon Ames
Produced by Carl Krueger · Directed by Louis King · Screenplay by Dale Eunson and Katherine Albert · Story by Carl Krueger · Music Composed and Conducted by Herschel Burke Gilbert

GUN BELT
▶ Color by Technicolor ◀
starring
George Montgomery
Tab Hunter
Directed by Ray Nazarro · Screenplay by Richard Schayer and Jack DeWitt · Story by Arthur Orloff
A Global Productions Presentation

THE JOE LOUIS STORY
with
Paul Stewart · Hilda Simms · James Edwards
John Marley · Dotts Johnson
and introducing
Coley Wallace as Joe Louis
A Walter P. Chrysler, Jr. Presentation · Produced by Stirling Silliphant · Directed by Robert Gordon
Original Screenplay by Robert Sylvester

EDWARD SMALL presents
JOHN PAYNE · EVELYN KEYES
in **99 RIVER STREET**
with
Brad Dexter · Frank Faylen · Peggie Castle
Directed by Phil Karlson · Screenplay by Robert Smith · Story by George Zuckerman

YVONNE DeCARLO
CARLOS THOMPSON
in
FORT ALGIERS
Produced by Joseph N. Ermolieff · Directed by Lesley Selander · Screenplay by Theodore St. John · Associate Producer Edward L. Alperson, Jr.

SOL LESSER presents
EDWARD G. ROBINSON
PAULETTE GODDARD
in
VICE SQUAD
with K. T. Stevens · Porter Hall
Produced by Jules V. Levy and Arthur Gardner · Directed by Arnold Laven
Screenplay by Lawrence Roman

AUBREY SCHENCK
presents
WAR PAINT
▶ in Pathe Color ◀
starring
Robert Stack · Joan Taylor
Charles McGraw
A K-B Production · Produced by Howard W. Koch
Screenplay by Richard Alan Simmons and Martin Berkeley · Directed by Lesley Selander

THE BIG ONES

..AND TOMORROW

ACT OF LOVE	**Anatole Litvak**'s production starring **Kirk Douglas**. Screenplay by Irwin Shaw, from Alfred Hayes' best-seller, "Girl on the Via Flaminia".
ALEXANDER THE GREAT	Academy Award winner **Robert Rossen**'s production. Spectacle on an impressive scale.
BEAT THE DEVIL	**John Huston**'s production starring **Humphrey Bogart, Jennifer Jones, Gina Lollobrigida.**
BRONCO APACHE	**Burt Lancaster's** first for U.A. An adaptation of Paul Wellman's best-selling western, in color by Technicolor.
CROSSED SWORDS	**Errol Flynn** stars in a swashbuckling adventure story. Filmed in spectacular Pathecolor.
PERSONAL AFFAIR	**Gene Tierney, Leo Genn** and **Glynis Johns** are starred in a drama of great suspense.
STAR OF INDIA	**Cornel Wilde** and **Jean Wallace** in a Widescreen, color by Technicolor adventure.
THE BAREFOOT CONTESSA	**Joseph L. Mankiewicz'** eagerly awaited production — his first for U.A. A romantic drama with an all-star cast.
THE GOLDEN WARRIORS	**Elia Kazan** directs this **S. P. Eagle** production of Budd Schulberg's original screenplay.
THE MILLION POUND BANK NOTE	**Gregory Peck** stars in an adaptation of Mark Twain's immortal story, in color by Technicolor.
THE PURPLE PLAIN	Another **Gregory Peck** starrer, in color by Technicolor, based on E. H. Bates' best-seller.
THE STORY OF WILLIAM TELL	**Errol Flynn** stars in this all-time favorite legend. U.A.'s first CinemaScope release, filmed in Pathecolor.

COME THRU **UA**

Box Office Champions For September, 1953

The Box Office Champions are selected on the basis of the gross revenue at key city theatres throughout the country.

THE CADDY
(Paramount)

Produced by Paul Jones. Directed by Norman Taurog. Written by Edmund Hartmann and Danny Arnold. Cast: Dean Martin, Jerry Lewis, Donna Reed.

FROM HERE TO ETERNITY
(Columbia)

Produced by Buddy Adler. Directed by Fred Zinnemann. Written by Daniel Taradash from a novel by James Jones. Cast: Burt Lancaster, Montgomery Clift, Deborah Kerr, Frank Sinatra, Donna Reed.

GENTLEMEN PREFER BLONDES
(Twentieth Century-Fox)

Produced by Sol C. Siegel. Directed by Howard Hawks. Written by Charles Lederer. Technicolor. Cast: Jane Russell, Marilyn Monroe, Charles Coburn. ***(Champion for second month.)***

LILI
(Metro-Goldwyn-Mayer)

Produced by Edwin H. Knopf. Directed by Charles Walters. Written by Helen Deutsch from a story by Paul Gallico. Technicolor. Cast: Leslie Caron, Mel Ferrer, Jean Pierre Aumont, Zsa Zsa Gabor, Kurt Kasznar.

ROMAN HOLIDAY
(Paramount)

Produced and directed by William Wyler. Written by Ian McLellan Hunter and John Dighton from a story by Ian McLellan Hunter. Cast: Gregory Peck, Audrey Hepburn, Eddie Albert.

SHANE
(Paramount)

Produced and directed by George Stevens. Written by A. B. Guthrie, Jr. Technicolor. Cast: Alan Ladd, Jean Arthur, Van Heflin, Brandon de Wilde, Jack Palance. ***(Champion for fourth month.)***

Natural Vision Closes Equipment Department

HOLLYWOOD: Milton L. Gunzburg, president of Natural Vision Corporation, last week ordered closed the company's department in charge of renting 3-D production equipment and service to studios. He invited bids for seven complete production units. He said, "Because of the large amount of 3-D equipment now in the possession of major studios and others it is no longer feasible for us to maintain 3-D service as costly as is required to meet our high precision standards." The company will continue to conduct its other operations.

Build 3-D Glasses Units For British Production

Two machines for the production of all-plastic 3-D glasses in the United Kingdom are now being built at the Brooklyn plant of Pola-Lite Co., manufacturers of 3-D glasses, S. G. Fassoulis, president, has announced. True View, Ltd., of England, will manufacture the glasses at its plant which is now ready to turn out the lens material. The Brooklyn machinery will supplement True View's production. An arrangement made by True View, with the J. Arthur Rank Organization, places foreign distribution of 3-D glasses through the Rank subsidiary, G. B. Kalee, Ltd. Pola-Lite is now distributing a special merchandising and promotional brochure to exhibitors featuring 3-D films across the country. In addition to promotional selling copy on 3-D pictures, the brochure contains a line-up of Pola-Lite accessories geared to aid exhibitors in their presentation of 3-D attractions.

Katzman Schedules 16 For Columbia Program

Sam Katzman's 1954 program for Columbia will consist of 16 films, 10 of which will be in color by Technicolor, the balance in black and white. Seven writers have been assigned to write the screenplays for the properties already selected for the program. Nine more writers will be added. Screenplays now being prepared are "The Law Versus Billy the Kid," "Pirates of Tripoli," "Bat Masterson, Badman," "William the Conqueror," "Legions of Hannibal," "Lost City of the Aztecs," and "Indian Scout." Being finished are "The Saracen Blade," "The Miami Story" and "Jungle Man Eaters."

Universal "Wings" Is In 3-D and 2-D Versions

Universal Pictures has decided that "Wings of the Hawk," current 3-D Technicolor picture starring Van Heflin and Julia Adams, should be available immediately in both 2-D and 3-D versions, according to Charles J. Feldman, general sales manager. "It Came from Outer Space," Universal's first 3-D picture, will be made available in 2-D starting November 29. It is still playing 3-D engagements.

Fabian and Rosen Are Honored

PHILADELPHIA: Recognition of the aggressive leadership of S. H. Fabian, president, and Sam Rosen, executive vice-president of the Stanley Warner Corporation, was given here Thursday by Philadelphia zone managers who presented each of the two executives with a "Man of Achievement Award" (see cut).

Making the presentation on behalf of the Philadelphia personnel was Martin Quigley, publisher of The Herald and "Motion Picture Daily," at a luncheon at the Barclay Hotel, which was the climax to a day-long meeting. Presentation of the awards marked not only the conclusion of the first six months of the Fabian-Rosen leadership of their newly formed Stanley Warner group, but also the kickoff of a six-month Man of Achievement Award contest open to local Stanley Warner managers.

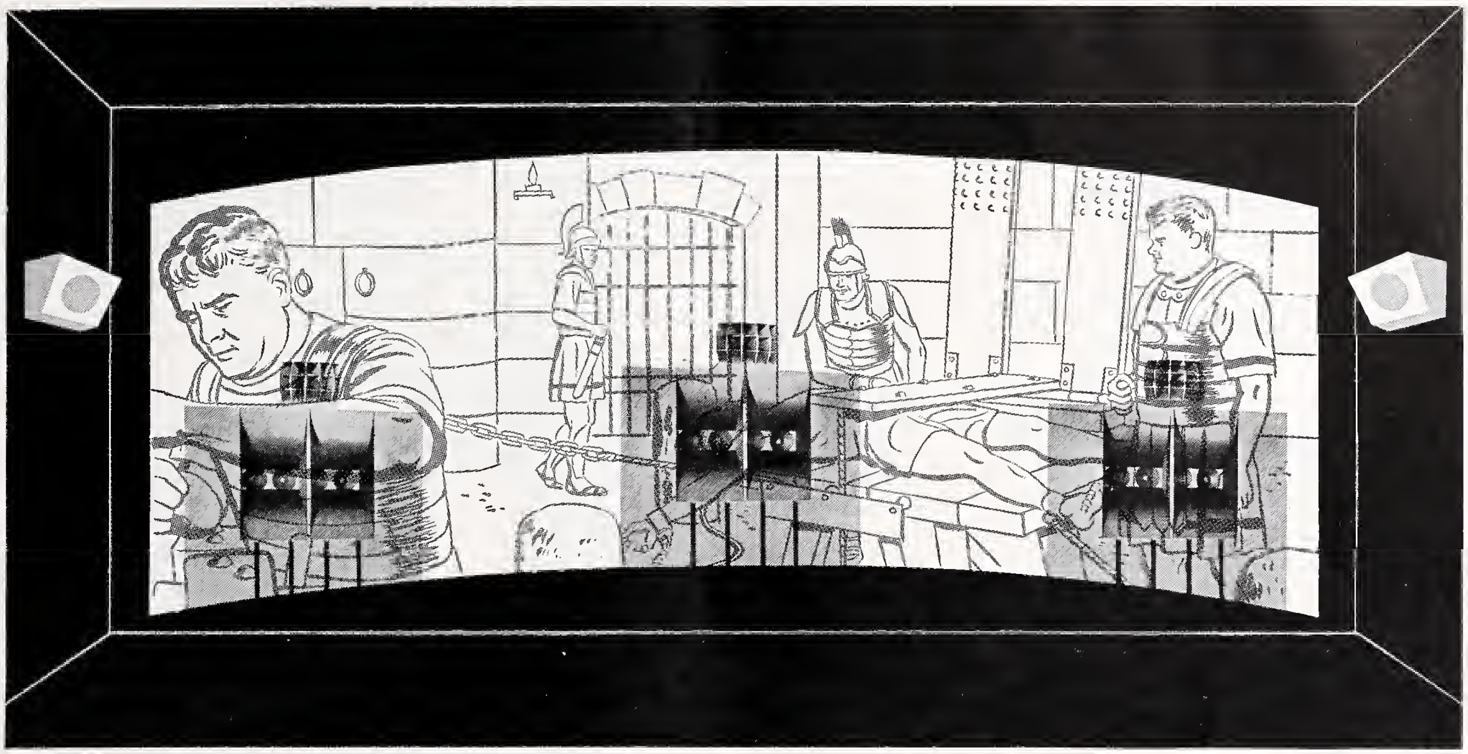
On the luncheon dais with Mr. Fabian and Mr. Rosen were Harry Kalmine, vice-president and general manager of Stanley Warner, and Ted Schlanger, the circuit's Philadelphia zone manager, who conducted the meeting. All called for aggressive selling during the coming drive, with Mr. Fabian specifically citing "merchandising activity that reaches out to recapture audiences which have drifted away from our theatres."

"The opportunity for success in our business today," said Mr. Rosen, "is greater than it has ever been. We can approach the current season with the greatest optimism and confidence that any of us have had in the last five years."

The contest will be conducted on a monthly basis with a grand prize winner selected March 1 to receive a trip to Hollywood. The contest embraces all fields of achievement in connection with theatre operation.

Griesdorf Presides at Odeon Theatres Meet

TORONTO: A wide range of subjects constituted the program for the annual Ontario regional conference of Odeon Theatres of Canada at the King Edward Hotel here last Thursday with general manager Dave Griesdorf presiding, assisted by E. G. Forsyth, assistant general manager; W. C. Tyers, of the head office advertising department, and others. Discussions on some topics were presented by the managers themselves. T. F. Moran dealt with candy-bar promotion and R. Gardner spoke on Saturday morning "Movie Clubs."



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Universal's 39-Week Net $2,301,007

Universal Pictures Company, Inc., this week reported consolidated net earnings for the 39 weeks ended August 1, 1953, of $2,301,007, after provision of $3,300,000 for estimated Federal income and excess profits taxes.

After deducting dividends on the preferred stock, such consolidated net earnings are equivalent to $2.12 per share on the 999,306 shares of common stock outstanding August 1, 1953.

For the 39 weeks ended August 2, 1952, consolidated net earnings were $1,752,473, after provision of $2,650,000 for estimated Federal income and excess profits taxes and after provision of $250,000 for contingencies. After deducting dividends on the preferred stock, such consolidated net earnings were equivalent to $1.63 per share on the 961,698 shares of common stock outstanding on August 2, 1952.

Television Film Unit Named by Association

WASHINGTON: A special television film committee appointed by the National Association of Radio and Television Broadcasters will have as its first project the working out of a standard film contract for the use of TV stations and film companies. This was announced by Harold E. Fellows, NARTB President, as he appointed the members of the committee. The committee will hold its first meeting in Chicago October 13. Chairman of the committee will be Harold See of San Francisco, and members are Martin Campbell of Dallas and Raymond W. Welpott of Schenectady, N. Y.

Herbert Wilcox Says Market Is Right for Music Films

Herbert Wilcox, British producer, indicated in New York last week that he may turn to the production of musicals after he completes "Trouble in the Glen," the second picture to be made under his agreement with Herbert J. Yates, president of Republic Pictures. The producer was en route to Hollywood to confer with Mr. Yates on casting of the film, which is to go into production in London in about three weeks. Mr. Wilcox said he feels the market is right for musicals and that he has several such scripts under consideration.

"Actress" Opens Oct. 11

Faye Emerson will head the sponsors' committee for the benefit premiere for the American Theatre Wing, Inc., of the MGM picture "The Actress," to take place Sunday evening, October 11, at the Trans-Lux 60th theatre in New York. Spencer Tracy, Jean Simmons and Teresa Wright star in "The Actress."

PENNSYLVANIA UNIT ASKS 2-TO-1 ON ALL

PHILADELPHIA: The board of governors of Allied Independent Theatre Owners of Eastern Pennsylvania has come out—with no equivocation—for the two-to-one aspect ratio for all films, including those filmed in an anamorphic process. At a meeting here last week, the board passed a resolution citing the dangers in the current "confused and muddled equipment situation" and condemning "the confusion deliberately created," demanding immediate standardization of sound systems and the immediate standardization of screen size on a two-to-one ratio. "This ratio," said the board, "would be most suitable for the vast majority of indoor and drive-in theatres now in existence."

N. Y. Appeals Court Reserves Decision on 'Teen Age Menace'

After hearing arguments on an appeal from the New York State Board of Regents which upheld Dr. Hugh M. Flick. State Education Department, in denying a license to "Teen Age Menace," the state's Court of Appeals last week reserved decision. Philip F. Barbanell, attorney for Broadway Angels, the film's distributor, said he'd take the case to the highest courts if the Appeals Division ruled against him. Charles A. Brind, attorney for the Regents, said the film was "the most dangerous picture of its kind the Regents have even seen."

Reade Joins With Schwarz In San Francisco Theatre

Walter Reade Theatres and Schwarz Theatres of California have joined to operate the Bridge theatre, San Francisco. It is of 400 seats in the intimate art-house styling, and will continue to play that type of product. Walter Reade, Jr., said Continental Distributors, Inc., associated with his firm, will be one of the prime product suppliers. This is the Reade circuit's first venture in the west. The Schwarz organization is run by Maury A. Schwarz, and also owns the Rita, Rio, Rex and Hill theatres in San Francisco.

Not Withholding Polaroid

CAMBRIDGE: Reports that new-style 3-D glasses are being withheld from certain sections of the country until stocks of old-style glasses are used up were declared here to be "completely groundless" so far as Polaroid 3-D glasses are concerned. Jackson Turner, Polaroid 3-D viewer sales manager, said all viewers now being sold are of exactly the same style and construction. New and improved models are prepared for production, according to Mr. Turner, but it will be some weeks before the company is ready for mass production of these improved models.

Allied Unit to Seek Legal Clearance

MINNEAPOLIS: North Central Allied will seek a legal method to force distributors to make films available to subsequent runs on regular clearance, Benjamin Berger, president, revealed. The issue will be placed before the National Allied convention in Boston next week.

Mr. Berger told Minneapolis independent exhibitors at an informal session here last weekend that the problem of switched clearance dates was one which had defied solution locally. He named one company as a principal offender and added that there were numerous occasions within the past year where the company had given product first run in Minneapolis Loop houses and had then withdrawn the product entirely, ignoring the 28-day clearance practice.

The independents agreed that this situation had arisen on a number of occasions, in some instances where pictures had been bought and dated and then were withdrawn. In such cases, they added, the film company has enforced compliance with the contract at a later date when the picture was made available.

Some exhibitors doubt that there is a legal remedy possible because of the presence of three words, "as made available" in most film contracts. Others agreed that the practice of withdrawing film from release was not always done at the sole responsibility of the film companies but at the request of exhibitors themselves when there were three or more strong attractions becoming available on the same date.

Postpone Crest Action; Advance Partmar Case

WASHINGTON: Supreme Court argument in the Crest case, scheduled originally for Oct. 16, has been postponed until the week of November 9. Involved in the Crest case is the issue of whether distributors can refuse to give first run films to neighborhood theatres. The delay in the argument date is to permit certain additional information to be printed, court officials said. Argument in the Partmar theatre case, originally set for Oct. 15, will be heard Oct. 13.

Paramount Plans 3-D "Conquest of Space"

Paramount Pictures announced last week that its first 3-D "outer space" picture will be "Conquest of Space," to be produced by George Pal in color by Technicolor. The studio announced that it will apply all new improvements and advances made in 3-D by such companies as Polaroid, Eastman and Technicolor in photographing the film, which goes into production in mid-November. The film also will be made for both wide screen and standard projection.

ATOM SMASHER

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9th Week

LOS ANGELES . . . Hollywood Theatre
22nd Week

WASHINGTON, D. C. . . .
Warner Theatre
Opening day—November 5th

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CINERAMA

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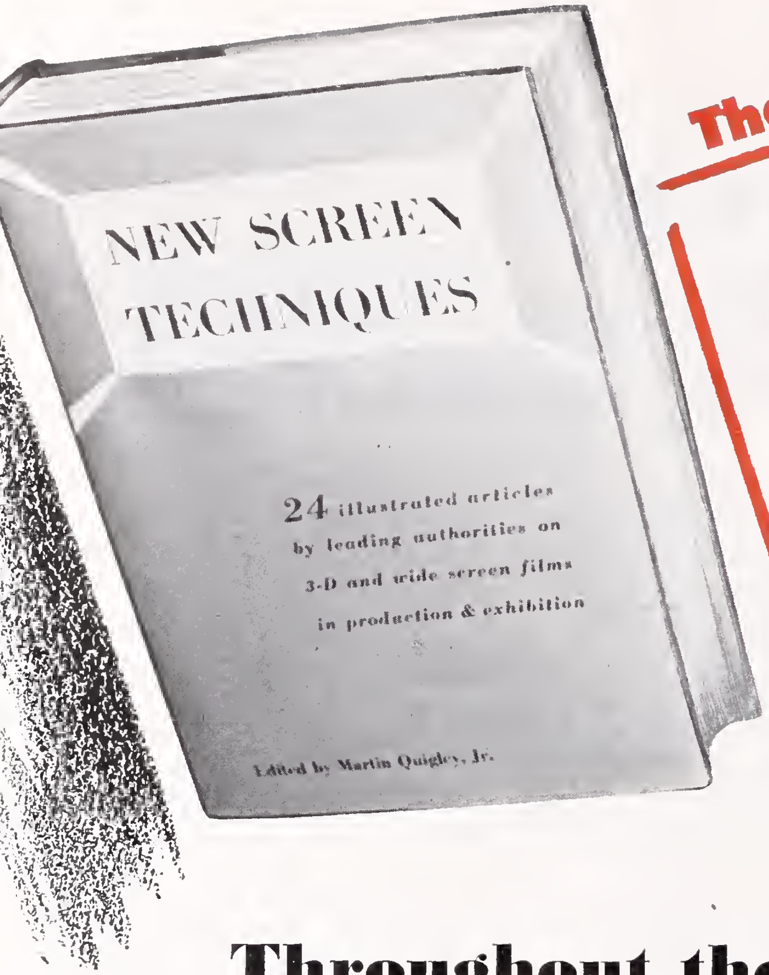
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and production of "The Robe"—

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Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

DIRECTOR Robert Aldrich says, "I have learned that in today's market the only important picture is one that goes out and makes money at the box office." Director Aldrich is at 36 a veteran of 14 years in the stern school of production experience, much of it assistant-director experience, which is the hardest kind and the best teacher. The names of the directors he worked with in his rising years are those of just about all the greats there are, plus the inevitable numbers of other kind.

Robert Aldrich

He says, "From all of these I learned the art and technique. But from reading the trade papers, from going to the theatres in my neighborhood, and from meeting and talking with exhibitors, I learned the exhibitor's only criteria. He doesn't care how good the newspaper reviews of a picture are, nor how expansive the advertising. He realizes, and taught me, that there are no fixed values that make a picture a smash. He taught me to make pictures simply, make them easy to understand, and to make them so the ticket-buying public will hustle off their television seats and go to the theatre to see them."

First Opportunity Came from Television

His reference to television is not unfriendly, for it was television that gave him his first directorial opportunity. That came when the late Harry "Pop" Sherman, knowing his ability by observation and learning of his ambition, encouraged him to strike out on his own as writer and director. He began directing television films in New York, doing so well at it that the overlords of MGM, aware of his Hollywood production background and apprised now of his procedural proficiency, drafted him to direct "The Big Leaguer," with Edward G. Robinson and Vera-Ellen, which had been set up for a 19-day shooting schedule. That's a minimum among minimums for MGM, but Aldrich cut it to 14.

Mr. Aldrich widened his field of operations in the case of "A World for Ransom," which he co-produced and co-wrote in addition to directing, and his next directing job—save for some of those 30-minute Four Star Theatre video films—is to be "Bronco Apache," a Burt Lancaster vehicle which Norma Productions (that's Lancaster and Harold Hecht) is to produce from a Paul Wellman novel for United Artists release.

His 14 years of assorted motion picture experience and his experience in the television field, east and west, have brought Robert Aldrich to a number of firm convictions. One is, "The future of the industry rests with people, and not with processes. I agree with John Huston, Joe Mankiewicz and Dore Schary. Shoot it in wide screen, narrow screen, 2-D, 3-D, and some day 4-D, but people make movies, and so long as we have people capable of turning out films like 'From Here to Eternity' we'll have box office. So long as we have box office, we'll have a live, vital motion picture industry."

◆

COME AUTUMN, with its art-theatre weather, the Greek-language feature, "The Barefoot Battalion," produced and directed in Salonika by Gregg Tallas, for the Peter Boudoures Film company, will be departing what is known here as "the Bel-Air circuit" for admission-exhibition in the art-theatres of New York and other major eastern cities. Although completely edited, scored and processed several months ago, the film has been withheld by its producer-director pending decision as to distribution method, for it is regarded as considerably more than a commercial venture by its maker, a native of Athens, American-reared and educated, who studied dramatics at the American Laboratory Theatre in New York, and organized the Toy theatre in Atlantic City, before coming to Hollywood in 1937 to learn motion picture production from the vantage point of a film-editing berth at MGM.

To him the production is an expression of the courage, the fortitude and the dedication to democratic freedom and justice that sustained the Greek people in the hardships and horrors of the Nazi occupation.

◆

THE START OF six pictures and the completion of six others brought the week to a close with no change, numerically, in the shooting level.

The standout among the new undertakings is the long awaited "White Christmas," Paramount, which got going with Bing Crosby, Danny Kaye, Rosemary Clooney, Vera-Ellen, Millard Mitchell, Mary Wickes, Percy Helton, and many more. Robert Emmett Dolan is producing the picture, in color by Technicolor of course, and the great Michael Curtiz, unrivalled for versatility, resourcefulness and plain, outright competence, is directing.

"Sabrina Fair," Paramount, is being produced and directed by Billy Wilder in New York, with Humphrey Bogart, Audrey Hepburn, William Holden, John Williams and Martha Hyer among the principals.

Jane Wyman and Rock Hudson went before Technicolor cameras in "Magnificent Obsession" for Universal-International, with Charles Bickford, Agnes Moorehead, Barbara Rush, Robert Williams and Will White in support. Ross Hunter is producer and Douglas Sirk is directing.

Allied Artists' Hayes Goetz launched "Arrow in the Dust," directed by Lesley Selander, with Sterling Hayden, Coleen Gray, Keith Larsen, Jimmy Wakely and Tom Tully in the cast.

"Yukon Vengeance," Allied Artists, is produced by William F. Broidy and directed by William Beaudine, with Kirby Grant, Mary Ellen Kay, Carol Thurston, Monte Hale, Henry Kulky and Chinook, the dog.

Allied Artists and Associated British Pictures jointly started producing "The Ghost of O'Leary" in England, with Yvonne de Carlo, Barry Fitzgerald and David Niven heading an international cast.

THIS WEEK IN PRODUCTION:

STARTED (6)

ALLIED ARTISTS
- Ghost of O'Leary (Associated British)
- Arrow in the Dust
- Yukon Vengeance

PARAMOUNT
- White Christmas (Technicolor)
- Sabrina Fair

UNIVERSAL-INT'L
- Magnificent Obsession

COMPLETED (6)

ALLIED ARTISTS
- Bomba and the Golden Lion

INDEPENDENT
- Space Station U.S.A. (Tors)
- Man in the Attic (Panoramic)
- Three Young Texans (Panoramic)

MGM
- Miss Baker's Dozen

WARNER BROS.
- Dial M for Murder

SHOOTING (19)

COLUMBIA
- Black Knight (Warwick, Technicolor)
- Kiss and the Sword (Esskay, Technicolor)
- Mad Magician (Small, 3-D, Technicolor)

INDEPENDENT
- Gorilla at Large (Panoramic, 3-D, Technicolor)
- Gatling Gun (Panoramic, Technicolor)
- River Beat (Abtcon)
- Duel in the Jungle (Moulin-Asso. British, Technicolor)
- Americano (Moulin)

MGM
- Executive Suite
- Rose Marie (Eastman color, Cinemascope)

REPUBLIC
- Red Horizon (Trucolor)

20TH CENTURY-FOX
- Night People (CinemaScope, Technicolor)
- We Believe in Love (CinemaScope, Technicolor)
- River of No Return (CinemaScope, Technicolor)

UNIVERSAL-INT'L
- Johnny Dark (Technicolor)
- Fort Laramie (Technicolor)
- Far Country (Technicolor)
- Saskatchewan (Technicolor)

WARNER BROS.
- Phantom Ape (WarnerColor, 3-D, all-media)

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People in The News

Eric Johnston, president of the Motion Picture Association of America, has been reappointed by President Eisenhower to another two-year term as chairman of the International Development Advisory Board.

Cecil Bernstein, managing director of Britain's Granada Circuit, has arrived in New York from London to study new film presentation techniques.

Roy M. Brewer, IATSE international representative, will address a group on "How to Apply Tactics Which Defeated Communists in Hollywood to the New York Entertainment World" at New York's Steinway Hall Monday night.

Martin Levine, Brandt Theatres executive, was guest of honor at a luncheon in New York Monday marking the completion of 20 years in the theatre business on New York's 42nd Street.

Douglas G. Lotherington, has been appointed acting managing director of RKO Radio Pictures Australasia, succeeding Ralph Doyle, who resigned.

Umberto Orlando, former Warner Bros. sales manager in Italy, has been promoted to general manager, succeeding Mario Zama, resigned.

Robert Hynes, city manager for Walter Reade Theatres in Asbury Park, has been elected to the board of directors of the Chamber of Commerce.

L. Hayward Bartlett, director of advertising for the Eastman Kodak Co. for many years, retired September 27 during his 40th year with the company. He will continue as a consultant.

Dick Richards, film critic and general entertainments columnist for the Sunday Pictorial in London for the last 15 years, has resigned.

Charles E. McCarthy, information director of COMPO, has returned to his office duties following an illness.

Al Horwitz, Universal-International studio publicity director, has resigned to join Arthur P. Jacobs and Associates as a partner.

Harro V. Zeppelin, formerly manager of Westrex Corp.'s subsidiary companies in Japan, China and Argentina, has been transferred to the Far East.

Nathan D. Levin has been appointed to succeed the late M. Harlan Starr as manager of Allied Artists' Detroit exchange.

Arthur Krim, president of United Artists, will leave New York for the coast Monday, and upon his return to New York will go to Europe to discuss further coproduction deals.

Dino De Laurentis and Carlo Ponti, executive heads of the Ponti-De Laurentis Studios in Rome, will arrive in New York Sunday for a week of conferences with executives of Italian Films Export.

Uda B. Ross, Westrex Corp.'s director for Latin America, has returned to his New York office following a review of operations in Venezuela.

Johnston Chairman of Annual Pioneer Dinner

Eric A. Johnston, president of the Motion Picture Association of America, has been named Chairman of the 15th annual dinner of the Motion Picture Pioneers to be held November 12 at the Astor Hotel, New York, it was announced this week by Jack Cohn, president of the organization. This year's dinner will honor Barney Balaban, Paramount president, as well as salute the advent of 3-D, wide-screen and other important industry innovations.

Dr. Gualino of I.F.E. Ends Worldwide Market Survey

Dr. Renato Gualino, general director of Italian Films Export and president of I.F.E. Releasing Corporation, was scheduled to arrive in New York City this week in the last lap of a round-the-world flight to survey the growing international market for Italian films. Dr. Gualino was to remain in New York a week conferring with I.F.E. executives before returning to Rome. The New York office of I.F.E. also announced this week that the first Italian-produced CinemaScope feature will be "Judith and Holophernes," a Biblical story in color by Technicolor starring Silvana Mangano. Jean Negulescu will direct, his first assignment in a long-term deal with Italian interests.

Mohr Named Publicity Manager for RKO

Mervin Houser, RKO Radio eastern director of advertising, publicity and exploitation, has announced the appointment of Milt Mohr as publicity manager. Mr. Mohr has been assistant publicity manager since April, when he joined the company from Paramount. The manager's position has been vacant.

Fox Lays Out $30,000,000 TV Program

Matthew Fox this week unveiled the beginnings of his contemplated $30,000,000 program of films for television. The first will be "Duffy's Tavern," with Ed Gardner, radio star. This began production last week in Culver City, with Hal Roach, Jr., as producer.

It will cost almost $5,000,000 over three years. It will comprise 117 films, at the rate of 39 per year. Each will cost $40,000.

Production is under Motion Pictures for Television, Inc., of which Mr. Fox is board chairman. Speaking in Culver City, Mr. Fox said within the next month he would announce six more top name programs, also to be made for local stations rather than networks, and also to be on a basis of 117 films, each.

He added the Gardner show would be made both in Eastman Color and black and white. He said an advantage to his general approach was that until now local TV stations only could get top name programs from national networks. He pointed out there now are 256 stations, and 274 more are licensed and that the Federal Communications Commission has been granting five to seven new licenses each week.

Lew Kerner, MPTV programming chief, has been appointed vice-president.

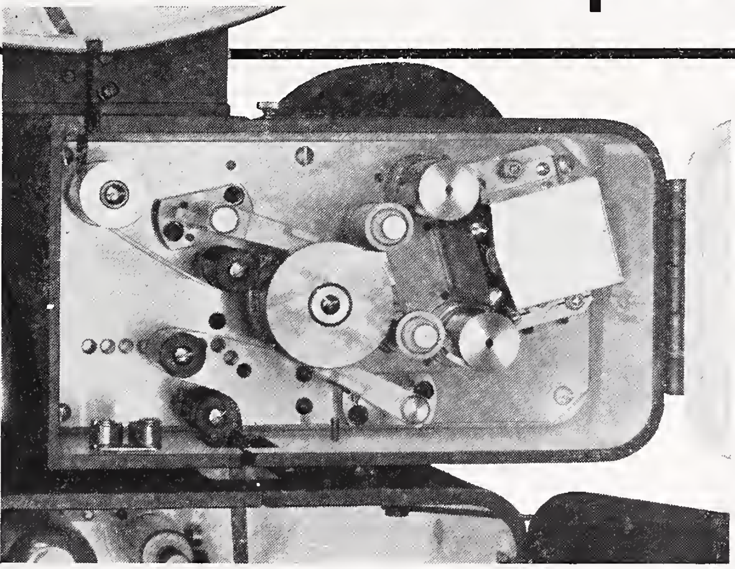
Set November for RKO Cammack Tribute

DALLAS: A special tribute to Ben Cammack, district manager of RKO Radio Pictures for the Dallas, Oklahoma City and Memphis exchange territories, will be paid during November. Designated as the "Ben Cammack Month," the objective is a maximum number of bookings on both RKO Radio features and short subjects. Sol Sachs, branch manager at Dallas, has been appointed drive leader and he will be assisted by Ralph Williams, branch manager at Oklahoma City, and Reg Reagin, manager at Memphis. Mr. Cammack, who makes his headquarters in Dallas, is a veteran of the RKO sales organization, having joined the company in 1934. He has been district manager in the southwest since 1942.

New York Cashiers Install New Officers at Dinner

New officers were installed this week by the Motion Picture Theatre Cashiers Union, Local B-52, New York. They are Anne Gagnon, president; Margaret Brown, business manager; Betty Stieff, treasurer and financial secretary; Minnie D'Agostino, recording secretary, and Eva Preuss, sergeant-at-arms. The installation was at dinner Tuesday night, with some officials from the IATSE and from the RKO circuit attending.

Available Now! NEW Westrex "pent-house" Reproducer for Tops in Stereophonic Sound!



For theatres outside U. S. A. and Canada and for studios everywhere

Westrex R9 Stereophonic Reproducer — *This front view shows the easy threading features, the tight loop essential for quality reproduction, the magnetic head (upper right), the 32-tooth sprocket and associated film pads which, when lifted, lock the sprocket for accurate threading, and the various idler roller positions which match the lengths of film paths in different makes of projectors.*

The Westrex R9 Stereophonic Reproducer scans four magnetic tracks from a composite print and is the simplest, most economical way to reproduce stereophonic sound at its best.

The R9 reproducer is designed for use with standard theatre equipment without replacing or making obsolete any modern projector or sound head. It is also useful in studios for re-recording, electrical printing, and preview room purposes.

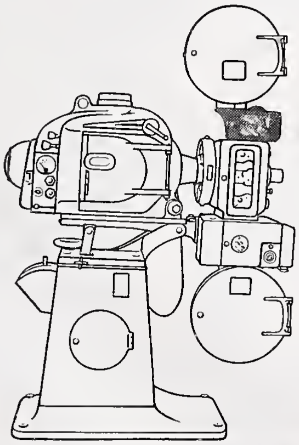
The R9, which is a film pulled mechanism, requires no special motor or drive. The 4-track magnetic head may be replaced by a 3-track, 5-track, or any other kind of magnetic head.

When the stereophonic features of the R9 are not in use, they are by-passed in threading the film through to the photographic sound head.

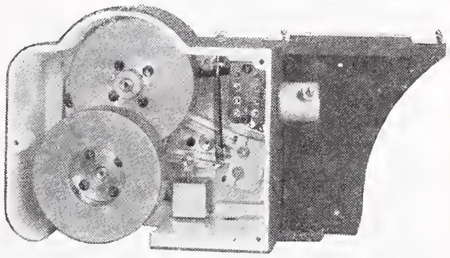
This reproducer employs the well-known Davis drive and flutter suppressor with two impedance drums, which result in a total flutter performance of below .10% in the low frequency rates ordinarily perceived by listeners and below the Academy standard of .15% for all frequency rates.

This unit requires no special lubrication or maintenance as the rollers and impedance drums are equipped with ball bearings.

The R9 — like the quality Westrex amplifying equipment and loudspeaker systems — is distributed by 64 Westrex offices in 36 countries.



Westrex R9 Stereophonic Reproducer *installed between the upper magazine and the projector mechanism. It measures only 6¾" in height, 13" in width, and 6¾" in depth.*



Westrex R9 Stereophonic Reproducer—*The rear view shows the two fly-wheels, the flutter suppressor mechanism, and the output terminals for the magnetic tracks.*

Research, Distribution and Service for the Motion Picture Industry

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FORMERLY WESTERN ELECTRIC EXPORT CORPORATION

COMPO Tax Unit Plans Its Strategy

Pat McGee and Col. H. A. Cole, co-chairmen of the Council of Motion Picture Organization's tax repeal committee, will undergo a period of "listening and visiting" in connection with the renewed tax repeal campaign, having sent instructions to the committee's state chairmen.

In explanation of the term "listening and visiting," the co-chairmen said in New York early this week they expected to visit regional chairmen and attend meetings when necessary and to listen to the chairmen's problems, personally and on the telephone, when needed.

With the field men having received their instructions, Mr. McGee and Col. Cole will await developments and also will concentrate on reviving exhibitors' enthusiasm in seeking removal of the 20 per cent Federal admission tax. Later in the week Mr. McGee left for Oklahoma City and Denver, while Col. Cole was scheduled to remain in New York until the opening of the National Allied convention in Boston next Monday.

Last week the COMPO co-chairmen announced that the organization was sending out to chairmen in the field a list of questions which Congressmen are likely to ask in connection with a new repeal campaign. The questions, designed to alert the industry and keep it informed, cover present conditions of the industry, 3-D and wide screen effects on box office power, as well as how the exhibitor feels about tax relief for other pressed industries.

Brotherhood Dinner to Honor Mervyn LeRoy

Mervyn LeRoy, director, will receive the World Brotherhood citation at the first World Brotherhood dinner for the motion picture industry on the Coast, October 15. The dinner will be at the Beverly Hills Hotel. It is sponsored by World Brotherhood, formed in 1950 to lessen frictions created by cultural differences and misunderstandings. Jack L. Warner, vice-president of Warner Brothers, is chairman of the dinner committee. The citation is for Mr. LeRoy's direction of "Quo Vadis," a "film of significance to Christianity and appreciative of Judaism."

Bogart Leaves Warners

HOLLYWOOD: Humphrey Bogart has asked for a release from the balance of his contract with Warner Bros. and the release has been granted. He had been with the company 17 years. He has been signed by Figaro Productions, Inc., for "The Barefoot Contessa," which Joseph L. Mankiewicz is writing, producing and directing as his first independent film for United Artists release.

Famous Players Wins Ontario TV Approval

TORONTO: Famous Players Canadian Corp. has won out against stiff competition for authorization to operate a television station at Kitchener, Ont. Following a public hearing of applicants at Winnipeg last week, the board of governors of the Canadian Broadcasting Corp. formally recommended to the Federal Government the granting of a license to Central Ontario Television, Ltd., for a Kitchener television studio. Famous Players has a 50 per cent interest in the Kitchener project as well as in the company which has started construction of a television station at Quebec. Approval of the CBC recommendation by the Government is considered a formality.

Coast Theatre Owners Ask TOA Membership

The Theatre Owners of Washington, Northern Idaho and Alaska last week petitioned the Theatre Owners of America for membership. The board announced it believes affiliation in these changeable times with a large national organization would be advantageous. The board pointed out, it also would strengthen the national organization by increasing its areas of representation. On the board are B. F. Shearer, W. B. McDonald, Fred Mercy, Fred Nessel, Erwin Fey, L. D. Lukan, Joseph Rosenfield, William Connor, William Tedford, Fredric Danz, Mildred Wall, Mike Barovic, F. M. Higgins, Chester Nilsson, and J. M. Hone, the executive secretary.

U. S. Supreme Court Hears Case on Chicago House

The United States Supreme Court last week was requested to throw out an Appellate Court decision freeing the RKO circuit's Grand Theatre, Chicago, from the injunction which limits to two weeks first run exhibitions for all theatres which were defendants in the Bigelow case which resulted in a decree. Florence Bigelow and others petitioned for the Supreme Court action. The RKO interests, meanwhile, claimed their theatre should be released from the injunction because RKO Pictures was divorced from the property after the Bigelow decree in 1947.

Loew Circuit Shifts Washington Men

New assignments for the managers and staffs in the Loew circuit, Washington, D. C., district have been disclosed by Orville Crouch, eastern district manager. Allan Zeem, manager-producer at the Capitol for two years, returns to New York for another manager post. Joe Margolis, who had been managing the Palace, succeeds him. Orangelo J. Ratto, on limited duty for some time because of illness, returns to his old position, manager of the Palace. Kermit Allum, assistant manager at the Capitol, will manage the Loew's, Evansville, Indiana.

Agenda Set For TOA's Convention

CHICAGO: The schedule of events for the 1953 Theatre Owners of America annual convention and trade show, combined with the Theatre Equipment and Supply Manufacturers Association trade show, to be held at the Conrad Hilton Hotel here November 1-5, has been completed.

David Wallerstein, convention chairman, announced the schedule as follows:

Sunday—Registration and opening of trade show. Hospitality and information booths manned for delegates' pleasure and necessities, special tickets for theatres and other events are scheduled. Executive committee meetings in the evening.

Monday—Registration and trade show continues. Special TOA and TESMA showing of Cinerama and inspection of equipment at 10 A.M., Palace theatre. Special theatre concessions committee meeting in the afternoon. Board of directors meeting.

Tuesday — Opening of convention business sessions, keynote speaker, president's report. Luncheon. Business session in the afternoon. Coca-Cola beefsteak party at Saddle and Sirloin Club in the evening.

Wednesday—Business session in the morning. Luncheon. TESMA-TOA theatre equipment and new process forum in the afternoon. Pepsi-Cola party, including ice show in the evening.

Thursday—Business session in the morning. Luncheon. Final business session followed by a board of directors meeting in the afternoon. National Carbon Co. cocktail party and annual president's banquet in the evening.

"Advance registrations and general interest already evidenced by exhibitors throughout the country are indicative that this year's convention and trade show will be the greatest in the history of TOA," Mr. Wallerstein declared.

Among those who completed plans for the convention at a recent meeting, in addition to Mr. Wallerstein, were Alfred Starr, president; Herman Levy, general counsel; Howard Bryant, administrative director, and Charles E. Lewis, TOA convention and trade show director.

MGM Testing "Torch" In Three Approaches

MGM is opening the Joan Crawford starring vehicle, "Torch Song," in three different, separated cities, with three different selling approaches. In Syracuse, it will be stressed as a musical. In Columbus, Ohio, it is an off-beat love story, inasmuch as its theme is Miss Crawford's love for a blind pianist; and in Richmond, Va., a combination is being tried. The picture will open in New York in mid-October in the Loew's State.

Committee For Rogers Drive Set

Charles Feldman in the third year as national distributor chairman of the Variety Clubs-Will Rogers Memorial Hospital's annual Christmas Salute, has completed the organization of the Committee for the 1953 Christmas Salute October 15 to January 15.

The Christmas Salute, in which every employee in the amusement industry is contacted for greeting signatures and contributions to the industry's own Will Rogers Hospital, is the backbone of the hospital's fund raising activity. The Christmas Salute scrolls and other campaign material, are being shipped to exchange area distributor chairmen for distribution to theatres and allied industry companies through all company branch managers and salesmen.

The national distributors committee, by exchange areas, is as follows: Albany, Jack Goldberg; Atlanta, William D. Kelly, Jr.; Boston, J. M. Connolly; Buffalo, Stanley Kositski; Charlotte, J. W. Greenleaf; Chicago, William J. Devaney; Cincinnati, Edwin M. Booth; Cleveland, Harry S. Buxbaum; Dallas, H. C. Vogelpohl; Denver, Marvin Goldfarb; Des Moines, Donald R. Hicks; Detroit, Joe Baringhaus; Indianapolis, Claude W. McKean; Kansas City, Tom Baldwin; Los Angeles, A. Swerdlow; Memphis, Louis C. Ingram; Milwaukee, Lou Elman; Minneapolis, J. T. McBride; New Haven, Jules Livingston; New Orleans, Luke Conner; New York, L. S. Gruenberg; Oklahoma City, R. B. Williams; Omaha, D. V. McLucas; Philadelphia, Ulrik F. Smith; Pittsburgh, Al Levy; Portland, J. R. Beale; St. Louis, C. D. Hill; Salt Lake City, C. R. Wade; San Francisco, Jack M. Erickson; Seattle, Paul McElhinney; Washington, D. C., Joe Rosen; Florida, Paul Hargette.

Copyright Groups to Hold New York Dinner Oct. 7

The Copyright Society of the U. S. A., in conjunction with the Copyright Luncheon Circle, will hold a dinner October 7 at the Columbia University Club in New York. Luther H. Evans, director-general of UNESCO, and Arthur Fisher, registrar of copyrights, will be guests of honor.

Sue on Percentage

Raymond, William and Pauline Suyfy, operating the El Rey, Rita, and Vallejo Auto Movies theatres at Vallejo, Cal., have been sued by Paramount, Loew's, Universal, Warners and Columbia for alleged under-reporting of receipts.

Schwalberg JDA Dinner Chairman

Al W. Schwalberg, president of Paramount Film Distributing Corp., will be dinner chairman for Cinema Lodge of B'nai B'rith for the Joint Defense Appeal dinner to honor Harry Brandt October 21 at the Hotel Waldorf-Astoria in New York. The announcement was made by William J. German, of W. J. German, Inc., who is general chairman of the amusements division of JDA.

Mr. German noted that Mr. Schwalberg is working closely with Max E. Youngstein, dinner chairman for the motion picture division.

The industry and Cinema Lodge are helping JDA raise New York's share of the $5,000,000 needed to finance the activities of the American Jewish Committee and the Anti-Defamation League. JDA is the fund-raising arm of the two organizations.

It was also disclosed that Moses L. Kove, attorney; Martin Levine of Brandt Theatres, and Burton Robbins of National Screen Service Corp., are serving as co-chairmen for Cinema Lodge in this year's JDA dinner drive.

SUPER-SENSATIONAL SERIAL THRILLS WITH THE RULER OF THE SPANISH MAIN!

COLUMBIA'S LATEST AND GREATEST SERIAL HERO OF THEM ALL!

THE GREAT
ADVENTURES OF
CAPTAIN KIDD
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ALL THE ADVENTURE OF A FULL-LENGTH FEATURE JAM-PACKED INTO EACH EPISODE!

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RICHARD CRANE · DAVID BRUCE
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A COLUMBIA SUPER-SERIAL

A MIGHTY CAMPAIGN BOOK FOR MIGHTY PIRATE PROMOTIONS *(Available at National Screen)*

The National Spotlight

ALBANY

The Albany area delegation to the National TOA convention in Chicago is expected to include: Harry Lamont, Lewis A. Sumberg, Sylvan Leff, Jules Perlmutter, Gerald Schwartz, and Sidney Urbach. . . . Isidore Bernstein, who formerly operated the Palace in Schenectady, is now managing the Grand in Watervliet. Lou Jeffords, ex-manager of the Grand, will manage the Carol, long known as the Chester, in Chestertown,when Jules Perlmutter reopens it in October after extensive remodeling. Perlmutter leased the 450-seat theatre from the Walter H. Wertime estate. . . . Ellis Eisenstein is buying the Colony in Schenectady from John Gardner. The latter will continue to operate the Turnpike drive-in at Westmere, Albany suburb. Gardner and Alfred Russ, Turnpike concession manager, won first prize awards in the recent per car sales contest conducted by Tri-State Automatic Candy Corporation of Buffalo. The West Rome drive-in, owned by Lou Goldstein, erstwhile assistant chief buyer and booker for Schine Circuit, took third prize.

ATLANTA

N. C. Robinson, owner of the New theatre, Jackson, Ga., is confined to his home as a result of an auto accident. . . . Jimmy Roberts, manager Toddy Pictures, back at his desk after a trip to New Orleans. . . . W. W. Fincher, Jr., has sold his Stardusk drive-in theatre, Tallapoosa, Ga., to Carl Branscome, theatre owner from Smyrna, Ga. . . . In on a booking trip was A. L. Morgan, Lifred Theatres, Alabama. . . . Dave Prince, Southern district manager, RKO, back in his office after a trip to the Jacksonville, Fla., branch. . . . Herman (Dusty) Rhodes, drive-in owner in Alabama and Georgia, back in Atlanta after a vacation trip. . . . Don Hassler, officer-manager, Astor Pictures of Georgia, back from Nashville, Tenn. . . . President William Richardson, Astor Pictures, and the wife enjoying a vacation in New Orleans. . . . Mrs. Mary Brockett, head booker, Crescent Amusement Co., Nashville, Tenn., back there after a trip to Atlanta. . . . A new 600-car drive-in theatre, owned by Fred Kent, and operated by Talgar Theatres in Jacksonville, Fla., will open October.

BOSTON

A large group of industry friends turned out for the farewell and testimonial luncheon for Nathan Levin, former Allied Artists city salesman, who has been promoted to branch manager on the Detroit exchange. This affair, sponsored by the Variety Club of New England, followed closely on the successful testimonial luncheon tendered John Moore, Paramount executive, who was recently promoted to assistant Eastern division manager. . . . Al Somerby, well known veteran theatreman who headed the Old Howard for many years, has retired and is now living leisurely at his Winchester home. . . . Astor theatre will play "Little Boy Lost" for its next production.

BUFFALO

The Marciano-LaStarza telecast at the Center was a success-from every angle. The theatre was sold out early on the morning of the fight and that night over 200 standing room tickets were sold at $3 each. The gross was close to $7,000. Manager Leon Serin declared he could have sold 2,000 more seats if they were available. . . . Jack Chinell, RKO branch manager, and members of his staff are all excited about the four weeks dedicated to district manager Morris Lefko starting Nov. 6. . . . Judge John Knight has postponed the Schine divestiture hearings until Oct. 21 in Buffalo Federal court. . . . Mr. and Mrs. Nat Marcus have announced the engagement of their daughter, Anita, to Jules Kutner of Niagara Falls. Marcus is manager of the local WB exchange and Kutner is a nephew of Al Pierce, former manager of Shea's Bellevue in Niagara Falls and now the new owner of the Elmwood in Buffalo. . . . Four executives of the Glowmeter corporation of Buffalo, makers of screens for CinemaScope, attended the "Robe" premiere at the Roxy in N. Y. They were: Agis I. Mihalakis, president; Arthur R. Lerch and W. B. Russell, vice-presidents and George Rynders, treasurer.

WHEN AND WHERE

October 5-7: Annual convention, Allied States Association, Sheraton-Plaza Hotel, Boston.

October 5-9: 74th semi-annual convention of the Society of Motion Picture and Television Engineers, Hotel Statler, New York City.

October 6-7: Annual convention, Kansas-Missouri Theatre Association, Hotel President, Kansas City, Mo.

October 10-11: Colosseum of Motion Picture Salesmen of America, annual convention, Jung Hotel, New Orleans, La.

October 31-November 5: TESMA convention and trade show, Conrad Hilton Hotel, Chicago.

November 1-5: Theatre Owners of America, annual convention, Conrad Hilton Hotel, Chicago.

November 3-4: Allied Theatre Owners of Indiana, annual convention, Hotel Lincoln, Indianapolis.

November 12: Annual dinner, Motion Picture Pioneers, Hotel Astor, New York City.

December 1-2: Kansas-Missouri Theatres Association, annual convention, Kansas City.

December 7-8: Theatre Owners of Oklahoma, Inc., annual convention, Biltmore Hotel, Oklahoma City.

CHICAGO

Individuals scheduled to play important roles in the forthcoming Popcorn Industries Convention and Exhibition at the Conrad Hilton Hotel here on October 11-12-13-14 include such well-known motion picture industry figures as Ken Wells and J. J. Fitzgibbons, Jr., of Theatre Confections, Ltd., Toronto, co-social chairman. . . . Attorney Richard Orlikoff, one of the lawyers representing the American Civil Liberties Union in its battle to permit exhibition of "The Miracle" in Chicago has returned from Europe. . . . Sam Levine has been appointed co-manager of the B. & K. Southtown. . . . Midtown and Studio theatre anti-trust suit hearings have been postponed, pending possible settlement between the plaintiffs and defendants. . . . Julius Silverman, formerly of Bell and Howell, has been appointed head of Radiant Manufacturing's Chicago plant. . . . Lester Crown has been elected to the board of Stanley Warner Theatres. . . . The Sky-Hi drive-in, on Roosevelt Road west of Chicago, has opened a new snack bar and concessions stand. . . . Women's division of Variety Club has scheduled a screening at the Carnegie theatre to help purchase equipment for La Rabida Jackson Park Sanitarium.

CINCINNATI

The Cincinnati Variety Club, Tent No. 3, which staged an Old Newsboys' Day last week, realized approximately $20,000 from the sale of a special tabloid edition of the Cincinnati Times-Star, in which some 1,500 prominent business and professional people sold the paper on the city's streets for whatever amount the purchaser wished to pay. Services of all Times-Star employees were donated, and the proceeds from the sale will be turned over to the Hamilton County Committee for Retarded Children. . . . A novel

(Continued on opposite page)

(*Continued from opposite page*)

stunt which resulted in considerable publicity in the local press was staged by Elstun Dodge, operator of the suburban Elstun theatre. When pickets of Local 327 paraded in front of his theatre during a recent dispute with projectionists, Mr. Dodge provided the pickets with comfortable rocking chairs. The picketing now has ended, and the projectionists are back on the job. . . . A 400-car drive-in theatre has just been opened at West Union, by William Hitchcock, of Winchester, and Russell Ranwater, of Seamon, Ohio. . . . In a tie-in between the Fairbanks theatre and a distributor of school supplies, a ticket to the theatre was given to each purchaser of school supplies in Springfield, Ohio, in which some 20 stores participated.

CLEVELAND

Approximately 5,600 people paid slightly over $20,000 at the S-W Allen and Hippodrome Thursday night to see the telecast of the Marciano-LaStarza championship fight. Both houses report practically all seats sold at the general admission price of $3.00 plus tax. Both houses closed from 5 to 7 p.m. when they opened with a new screen program to which fight tickets admitted them. . . . Amanda Auto theatre, Arlington and Skyline, Wooster, are first area outdoor theatres to close for the season. Others are starting to reduce schedules to weekends only. . . . William G. Mansell, Warner district manager, was in town. . . . Moe Silver, S-W executive, was here for the fight telecast. . . . Edward Keller, onetime movie circuit owner affiliated with the defunct Ohio Amusement Company, died in Mt. Sinai Hospital. . . . "I the Jury" is holding over a third week downtown at Loew's Ohio.

COLUMBUS

The Garden, neighborhood of the Miles circuit and the independent Russell are the latest suburban houses to install 3-D equipment. . . . Village council of Greenfield, Ohio, repealed the three per cent amusement tax at the request of the town's two theatres. K. R. Roberts, manager of the Rand, appeared before the council to urge repeal. . . . Martha Babington, former assistant to publicist John Barcroft and in freelance publicity, has joined the publicity and promotion department of WBNS radio. . . . Lisa Ferraday, of films and TV, was a local visitor on behalf of a soft-drink firm. . . . Marion Block, Columbus girl who has been a member of the Radio City Music Hall Rockettes for many years, has retired to wed a New York restaurant proprietor. . . . "Miss Flame of 1953" will be chosen on Loew's Ohio stage October 5 in a tieup with Fire Prevention Week. Walter Kessler, Ohio manager, will present a wristwatch to the winner on behalf of Kathryn Grayson and Howard Keel, stars of "Kiss Me Kate" which has a test engagement soon at the Ohio.

DENVER

Variety Tent 37 is again in full swing for the fall and winter season. They have resumed their Monday luncheons, running a bus from film row and back after, ladies' lunch every fourth Thursday, family dinner and screenings Thursdays. They are planning a Halloween party, and this year will toss in an Armistice Night affair. . . . John O. Denman, city manager for Fox Inter-Mountain Theatres, Great Falls, Mont., has been made manager of the Denver, Denver, succeeding Bernie Hynes, who quit to go to Hollywood to enter production. . . . Dave Warnock, who recently sold the Lake, Johnstown, Colo., to Merf Evans, has taken back the theatre and reopened it. Evans had closed the house when he accepted the managership of the Lakewood, Lakewood, Colo. . . . Fay Boyd has quit as manager of the Unique, Gunnison, Colo. . . ."The Robe" is booked to open at the Denver and Esquire Oct. 16.

DES MOINES

The Family Theatre at 511 Locust st., has closed its doors. The house has been operated by Harry Hiersteiner for 37 years and has been at the same location for 52 years. The Family is the third small theatre in the Loop to close in recent months. The others are the Strand and the Rocket—all on Locust. . . . A new panoramic screen has been installed at the Rialto in Pocahontas. Jack Bouma is manager. . . . C. E. Mosher, manager of the Lake at Clear Lake, has announced plans to install a panoramic screen at Dows. . . . Mr. and Mrs. Oliver Farus, owners of the Iris at Riceville, observed their third anniversary at the theatre with a program of free movies. . . . The Iowa at Madrid has reopened for the fall and winter. It was closed during the summer months. Owner is Louis Lepovitz. . . . Francis Whalen has been named manager of the reopened Schaller at Schaller. . . . Bob Nicholson of Rockwell City has leased the Valley at Eddyville from Dwight Hanson. Nicholson formerly was projectionist at the Golden Buckle in Rockwell City. . . . Mr. and Mrs. Gary Sandler are the parents of a son, Norman Davis. Grandpa is Nate Sandler of Sandler Theatre Enterprises.

DETROIT

Broadway - Capitol, running Norman Granz' "Jazz at the Philharmonic" for two shows, grossed $25,000 in sell-out performances. . . . A&W added another theatre to their growing circuit. The West End, formerly operated by William Kimmel, is the second addition this summer. Walter Janice, Times Square manager moved over and was replaced by Emil Rowe. . . . An all-industry meeting is planned for October 29th. All exhibitors are invited to lunch, talks by Senator Ferguson and others, a showing of "The Robe" and an evening at the Elmwood Casino in Windsor. . . . The Science Fantasy Club held a meeting in the Palms lobby during the run of "The War of the Worlds." . . . After 23 years as manager of the Ironwood (Mich.) Amusement Co., Oliver Surprenant has purchased the controlling interest. Alfred Wright, formerly manager of the Fox at Wausau will manage. The Ashmun brothers and the Seeley brothers feted upstate salesman at their Caseville place. . . . Donald Schilling moved from the Mel to the Rosedale as manager.

HARTFORD

I. J. Hoffman of Connecticut Theatre Circuit, New Haven, has been named to the board of trustees of Congregation Mishkan Israel, New Haven, 13th oldest synagogue in America. . . . Atty. Steve Perakos of Perakos Theatres Associates, New Britain, has been named head of the professional division of the New Britain Community Chest drive for 1953. . . . Ann Lamo has resumed her duties as manager of the Webster theatre, Hartford, following an illness of several months. . . . New England Theatres Circuit has installed stereophonic sound at the Empress, South Norwalk, first of its type on the NET circuit in Connecticut. A similar unit has been installed by Loew's Poli Theatres at Loew's Poli, New Haven. . . . Leonard Sampson and Robert Spodeck have reopened the Lincoln theatre, New Haven, on an art film policy.

INDIANAPOLIS

Kenneth Boles, Kokomo; Robert Jackson, Fort Wayne; Gene Durr, Garrett and Ben Natchfield, Anderson, received top cash awards at the annual Alliance Theatres meeting here Sept. 24. . . . Claude McKean, WB branch manager, became the grandfather of twins Sept. 24. . . . The Marciano-LaStarza big screen telecast drew 3,000 at $3 a head to the Indiana. . . . Abe Kaufman will close the Fountain at Terre Haute Oct. 3. It will be converted to a storeroom. . . . Katie Gremelspacher has taken over the Gem at Huntingburg, formerly operated by the late Chris Winkelhofer. . . . Herman Halberg, Ken Dotterer and Jack Meadow are Indianapolis delegates to the Colosseum convention in New Orleans. . . . Truman La Marr, manager of the Pendleton Drive-in, is offering hay rides and wienie roasts as side attractions.

JACKSONVILLE

The season's sixth hurricane, Florence, hurt theatre patronage in West and North Florida for only a single day, September 26. . . . Carroll Ogburn, Warner branch manager, returned from a trip to West Florida. . . . United Artists men attending the Georgia Tech-Florida football game in Gainesville were O. O. Ray Jr., local branch manager; Byron Adams, Atlanta manager; and Bob Tarwater, Atlanta salesman. . . . Film Row workers contributed generously to a polio fund for the aid of a local school teacher. . . . Jimmy Langston, assistant manager, Arcade theatre, has resigned. . . . Mrs. Bobby Preacher, assistant at the Empress, was taking a leave of absence. . . ."Shane" was the initial first-run feature picture to be shown on the Florida theatre's new big screen. . . . Howard Pettengill, Florida State Theatres exploiteer, has been publicity chairman of the Motion Picture Exhibitors of Florida. The annual convention is scheduled for this city in November.

KANSAS CITY

"From Here to Eternity" is in its fifth week at the Midland. Only two other attractions have run five weeks at this 3,500-seat first-run: "Gone With the Wind" and "Quo Vadis." Distributors of the paper bound book rushed copies in, and thousands have been sold since the show opened. . . . The fourth annual stag golf tournament and dinner of the Motion Picture Association of Greater Kansas City was the most largely attended—more than 40 at golf, more than 140 at dinner. Kenneth Clark, National Screen,

(*Continued on following page*)

(*Continued from preceding page*)

was low medalist and keeps the cup which he has now won three times. Lee Joehnecks, Commonwealth, was second in medal play; William Gaddoni, MGM branch manager, third. The approach shot contest was won by Harley Fryer, Lamar exhibitor. Low handicap player was Ray McKittrick, 20th-Fox office. Robert Shelton was general chairman for the event. . . . The 5-week run of "Martin Luther" at the Esquire showed fine results. . . . The Marciano-La Starza fight on the TV screen of the Ashland, 1200 seats, east side neighborhood, drew almost a full house at $3.60. . . . Rudy Vinzant, manager of the Ashland, Kansas City, won the "King of the Sun" award, in the traditional summer contest of Commonwealth theatres.

MEMPHIS

Memphis Board of Censors has charged that patrons have been attending 9:30 a.m. showings of 3-D pictures in Memphis when they are shown the first time for censors. Lloyd T. Binford, censor chairman, has notified all theatres and film companies that he will insist on the law being strictly enforced. . . . Sunset theatre, West Memphis, Ark., drive-in, lost heavily on the closed circuit telecast of the recent world heavyweight championship fight, Abbott Widdecombe, owner, reported. Only 900 attended and around 3,000 would have been necessary to break even. Admission was $3.60. Pictures of the fight reached Memphis screens last Saturday. . . . J. M. Sims, salesman, was vacationing from National Theatre Supply Co. . . . Nat Wyse, Republic branch manager, was in Chicago to attend a company meeting. . . . Jacksonville drive-in, Jacksonville, Ark., closes Nov. 15 for the winter, owner Jim Owens said. . . . Plaza theatre has planned a show for a full house of Boy Scouts at 11 a.m. Oct. 3 as part of the Goodwill Industries "Good Turn" day in Memphis. Augustine Cianciola, owner of Plaza, is donating the use of his theatre and some of the film for the entertainment of the Scouts.

MIAMI

The Flagler which had a short shut-down, reopened under the ownership of Nick Apostulus and Peter Lyons, with the latter also serving as manager. Future theatre policy will have American film with Spanish pictures several days a week to satisfy patron demand. . . . Wometco's Carib was a sell-out for the theatre TV'd Marciano-LaStarza fight. . . . Starting October 3, the Mayfair Art again had lounge art displays with Elizabeth May opening the exhibits with a watercolor show, according to Walter Klements, manager. . . . George Hoover, district supervisor of the southeastern division of Florida State Theatres, announced the appointment of Bill Dock to the post of director of advertising, publicity and public relations for this area. Bill Dock has come up the hard way, starting as an usher about 11 years ago. . .... The Wometco triumvirate, the Carib, Miami and Miracle will show "The Robe" in this area early in November.

MILWAUKEE

There was a complete sellout at both the Warner and Riverside theatres for the telecast fight with the advance ticket sales going fast at $3.00 including tax. . . . On October 22, "The Robe" will have its Milwaukee premiere at the Fox-Wisconsin theatre, with admission at $4.80 and $3.60. . . . Just recently Oliver Trampe and Morrey Anderson flew up to Iron Mountain, Michigan, to visit the Thomas circuit. . . . Gertrude Schneider, billing and contract clerk at the Monogram exchange here, is vacationing in Mexico. . . . Bob Backer, salesman at RKO exchange, has left to go into business himself. . . . Two gals at RKO on vacation are Erma Monsen, contract clerk, motoring through Minnesota; and Betty Kinnel, inspector, visiting her son in Jacksonville, Fla. . . . The office manager at the Warner exchange here, Ben Schwanke, was stricken with a stroke on the night he was to start his vacation. He has been with the Warner firm some 30 years. . . . A new booker at the Warner exchange is Tony Kolinski, who formerly worked for Film Service. New salesmen at Warners are Bill Schwartz, formerly with Universal, and Dick Saeger formerly with Eskin theatres. . . . William J. Schmitt has closed his Park theatre, but hopes to reopen another one.

MINNEAPOLIS

Norman Wrobel, manager of the RKO Orpheum theatre, St. Paul, has resigned to assist his ailing father-in-law in the operation of a cattle ranch at Hamilton, Mont. . . . A sellout crowd at the 4,030-seat Radio City theatre watched the telecast of the Marciano-LaStarza fight. Admission price was pegged at $2.50 including tax. . . . Pfeifer Realty Co., owners of the Strand and Tower in the St. Paul loop, will reopen the two houses about Oct. 15. James Eshelman, manager of the Minneapolis Gopher, will manage the two theatres. . . . Sheldon Grengs sold his 500-car Stardust drive-in at Superior, Wis., to Ben Berger for a reported $40,000. Berger will take over operation next spring. . . . Bob Kaye has been named new assistant in the promotion department of Minnesota Amusement replacing Gil Braaten, who will be a salesman for National Screen in northern Minnesota.

NEW ORLEANS

An over-capacity crowd of more than 3,000 jammed the Saenger to see the Rocky Marciano-Roland LaStarza heavyweight championship fight, at an admission price of $3.50 per head. . . . Milton Dureau, Masterpiece president, made a flying trip to New York for a screening of "Lady Godiva Rides Again." He also took in the championship bout at the Polo Grounds. . . . Jack Dicharry's local Lincoln invested in Peerless Magnarc Lamps and Continuous Duty Rectifiers purchased at National Theatre Supply Co. . . . Gordon Bradley, Paramount's new southern division manager, and E. DeBerry, Buffalo, N. Y. branch manager, were here for a pep meeting with manager Holliday and staff in the interest of Adolph Zukor's "Jubilee Drive" now in progress over the nation. . . . Mrs. Harold Wyckoff is hospitalized at Baptist for surgery. Wyckoff is salesman for Paramount Distributing Corp. . . . W. O. Williamson, Jr., Warner's southern district manager visited here. . . . Warner Bros. manager Lucas Conner was in the territory "beating the drum" for the company's managers drive. . . . U.A.'s trade screenings of the week were "The Steel Lady" with John Payne and Evelyn Keyes and "Sabre Jet" with Robert Stack and Coleen Grey.

OKLAHOMA CITY

An explosion in the projection booth started a fire that swept the Dixie theatre at Athens, Texas, during a children's double-feature matinee Sept. 19 routing an estimated 500 children. None was hurt. . . . Arizona's largest drive-in theatre, Cinema Park, at Phoenix, Ariz., has been sold for an undisclosed amount. Fred W. Crockett and his associates have sold the 1,000-car theatre to Theodore Karatz, a former Minneapolis man who has a chain of theatres there. Cinema Park, opened in 1949, has been estimated as an approximate $200,000 investment. Karatz's son, Stanley, will replace Crockett as manager. . . . The Boulevard theatre, at Houston, Texas, was robbed of $100 Sept. 21. . . . "The Moon Is Blue" has been held over for the 4th week at the State theatre.

OMAHA

A. E. Thacker, Jr., exhibitor at South Sioux Ctiy, Neb., announced a home town movie is being filmed to be shown at local theatres. Sponsored by Thacker and business men, it will illustrate community life and will have sound. First shots were taken at South Sioux High School. . . . Gerald Stahly, son of Mr. and Mrs. C. A. Stahly, owners of the Mullen, Neb., theatre, has enrolled at the University of Nebraska. . . . Fritz Whalen, former operator at Schaller, Ia., has taken over management and reopened this fall. Also back in operation is the theatre at Sioux Centre, Ia., by Harry Vanderberg. . . . Mrs. Herb Jensen, widow of the Sun owner at Walthill, is managing the theatre since her husband's death. . . . One of the gaited horse entries in the Ak-Sar-Ben show was that of Warren Hall, Burwell exhibitor. . . . The nine-day rodeo and 4-H baby beef show and sale opened last week at the Coliseum. . . . Mr. and Mrs. Harold Dunn of Valentine and Bill Granville, of the Quality Theatre Supply, are in their second week of a tour through the Pacific Northwest.

PHILADELPHIA

Local city amusement taxes dropped $79,158 under the figure for the first eight months last year—$1,828,984 as compared with the $1,908,042 realized by the 10 per cent levy last year on all amusements admissions. . . . Melvin Fox, head of the independent Fox Theatres chain in the area, is back from a European trip. . . . Janice Elaine Goldman, daughter of Jack Goldman, manager of the Stanley Warner Center here and official photographer for the circuit, and Kenneth E. Shengold, announced their engagement. . . . Court decision gives the first local showing of "The Moon Is Blue" to the Trans-Lux—to follow "Moulin Rouge," already deep in its eighth month. . . . Tom Hanlon, assistant manager of the Comerford, Scranton, Pa., left to enter a Jesuit Theological Seminary for the priesthood. . . . Carlisle, New Cumberland and Williams Township are among the upstate communities voting on the Sunday film issue in the November general elections. Carlisle voters defeated the measure four years ago by less than 300 votes. . . . John Ivanitch, who operates the Penn, Reading, Pa., has taken over the Capitol, Hallstead, Pa., and installed 3-D equipment in his newest operation. . . . A

(*Continued on opposite page*)

(Continued from opposite page)

daughter was born to Mrs. Ernest A. Rash, on the staff of the Rialto Theatre Company in Wilmington, Del. . . . Mrs. Carmel Flynn, wife of Jack Flynn, Stanley Warner district manager, is recuperating at home after a long spell in the hospital. . . . Mickey Lewis, of the National Theatre Supply Co., and Leon Cohen, exchange projectionist, have set up the M and L Projection Service.

PITTSBURGH

When a motion picture establishes a house record that is news and that is what "From Here to Eternity" has accomplished in the Stanley theatre. For its opening seven days the film did a tremendous $45,000, which bettered the "House of Wax" previous record of $40,000. It appears headed for a long run. . . . And the figure was doubly impressive when one considers that the "Ice Capades" did $87,000 in seven days and the Marciano and LaStarza fight telecast was sold out completely in two theatres. . . . Nothing has shocked Film Row more than the untimely death of 46-year-old John D. Walsh who served as manager of the Fulton theatre for 14 years. He was a former chief barker of Variety Club Tent No. 1. . . . He leaves behind his wife Ann, and four children. . . . The Variety Club's initial Family Night of the Fall season got off with a bang. Russ Shahlman hosted the party.

PROVIDENCE

"From Here to Eternity" held for a third week at Loew's State. . . . "Gentlemen Prefer Blondes" held for two weeks at the Majestic. . . . The Avon Cinema reopened after the usual summer closing with "The Cruel Sea." . . . As part of the intensive campaign being waged for the Jimmy Fund by local theatre owners, operators and civic-minded businessmen, some 300 members of the "Little Leaguers," nattily attired in their colorful baseball uniforms, conducted a tag day. Total receipts have not been officially released but it was indicated that a substantial amount was collected. Several other events are being planned by theatremen to raise funds for the study and relief of cancer among children. . . . With amusement parks now operating only week-ends, a noticeable increase in theatre attendance is being experienced. . . . Albert J. Siner, Strand manager, returned to his desk after a pleasant vacation. . . . The Playhouse, at one time a popular first-run theatre when operated as The Modern, but more recently a second-run house, is up for sale or lease. . . . Local theatremen will play a prominent part in the forthcoming Red Feather Campaign (Community Chest).

PORTLAND

First run business has taken a slight dip due to mid-summer weather. . . . Mrs. J. J. Parker off to Los Angeles on business trip. . . . Hamrick City Manager Marvin Fox still getting big results from his "The Bandwagon" promotion. . . . M. M. Mesher has moved his entire family to Portland. He takes over the reins of the Portland Paramount Corp. Nov. 1. . . . Marty Foster off to the film capitol. He has an aquarium of rare fish outside his Guild theatre to help promote "The Sea Around Us." . . . "Moon Is Blue" stayed for a 9th big week at the Mayfair. . . . Journal drama editor Arnold Marks and the Oregonian's Phylis Lauritz off to Seattle for the premier of "Redheads from Seattle." . . . Alberta "Peaches" Meier, secretary to Oscar Nyberg, Paramount theatre manager, married William Rowland.

SAN FRANCISCO

Frank Harris, United Artists branch manager, collapsed on way to office and has been confined to Stanford Hospital. . . . Ward Pennington, who resigned as branch manager of the Paramount, Denver, in 1950, has returned here in the capacity of sales manager of the local Paramount exchange. . . . Lea Bruegman who left the local exchange 16 months ago to live in Denver, returned as Pennington's secretary. . . . Lawrence Tovar has returned as assistant manager of the St Francis. . . . Blumenfeld Theatres planned to close the Enean, Pittsburg, October 3, because of slow business. . . . Ray Syufy was reported to take over the Rancho drive-in, San Pablo from Guy Meek, on September 30. . . . Universal student booker Tom Graff, resigned, to manage the State, South San Francisco. . . . Jack Sherin, manager, Sunset, Lodi, is honeymooning in the East. . . . Sign on the Embassy marquee advertising "Master of Ballantrae" also reads no glasses needed, as does a huge billboard atop a building a few blocks away for 20th Century-Fox's "The Robe."

TORONTO

Receipts for the "Variety Stock Car Races" at Exhibition Park were $7,202 to be turned over to Variety Village. . . . Gross of $433,000 was reported by Canadian National Exhibition officials for the evening grandstand show produced by Jack Arthur. Arthur is well-known in show-circles here as he was for many years connected with Famous Players. . . . Prominent members o industry in Montreal are talking up a Variety Club there following a visit by Jack Beresin. . . . Haskell M. Masters, Canadian general manager of Warner Brothers Pictures, is on a tour of the company's exchanges in western Canada in connection with the current branch managers' drive. Accompanying him are Ralph Foster, head of the 16 mm. division and Irving Herman. . . . Film Art Trailers has acquired the first in a series of training films for theatre employees to be issued by the Theatre Owners of America. . . . "A Queen Is Crowned", a feature at the Canadian National Exhibition, here, is also being shown at the London Western Fair. . . . Entries for the Canadian Film Awards are now being accepted for the next competition.

VANCOUVER

Cupid was busy here the past week with three weddings for show business. Douglas Hatton, assistant manager at the Strand, married Beatrice Dirk. . . . Louise Abercrombie, head usherette at the Capitol, married Andy Anderson. . . . Stella Shulsky, of the Paradise floor staff, was married to Ronald Stickland. . . . Canadian Picture Pioneers, Vancouver branch, have made a tie-up with four local drive-ins for Sunday shows, all proceeds to go to the CPP benevolent fund Admissions will be a silver collection at the outdoor theatres. . . . Alf McMannush, president of Projectionists local, will take over as proectionist and manager at the Salmar theatre, Salmon Arm, replacing Bob Martin, resigned. . . . Frank Goddard, Canada's oldest active doorman (now over 70), is back at the Vogue after a three months leave of absence. . . . Ann Kozak, of the Famous Player district office, has resigned to join Columbia Pictures, replacing Phillis Dixon as cashier. . . . Violet Bedford, MGM cashier who underwent surgery, is recuperating at her home. . . . The wife of Dave Borland in hospital for a check-up for heart condition. . . . Mary Brown, formerly cashier at the Dominion, is now at the Orpheum in the same capacity. . . . Annie Forduck, Orpheum cashier, back from a U. S. holiday. . . . Jack Zaitzow, of Vancouver, who operated theatres in Saskatchewan at Melville, has unloaded all his interests for a reported quarter of a million dollars to Hugh Vassos and associates, according to a report from Melville.

WASHINGTON

Victor J. Orsinger, chief barker of the Variety Club of Washington, Tent No. 11, has been advised by the Medical Society o the District of Columbia, that the Variety Club will receive the John Benjamin Nichols Award for its outstanding contributions to the betterment of health in the Washington community. Presentation of the award will be made on October 5 at the Statler Hotel, at a luncheon in connection with the opening day ceremonies of the 24th Annual Scientific Assembly. . . . Sam Galanty, Columbia Pictures mideast division manager, visited Cleveland accounts this past week. . . . Loew's Palace admitted twins free to the opening day show of "I, the Jury." . . . RKO Keith's played host to Vice-President and Mrs. Nixon and their children at an all-Disney program. . . . Kermit Allen, Loew's Capitol, leaves to join the Loew organization in Evansville, Indiana.

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A Disney in CinemaScope

The first cartoon in CinemaScope and Walt Disney's initial presentation in this medium, "Toot, Whistle, Plunk and Boom," was screened last week at the 20th Century-Fox home office Little Theatre.

It is another in the new series of Disney shorts, "Adventures in Music." The film was photographed in color by Technicolor with stereophonic sound. It tells the history and development of music and musical instruments, beginning with the caveman and it utilizes the same characters seen in the 3-D short, "Melody."

Disney already has two definite projects on his agenda to be photographed with the anamorphic lens. One is called "Lady and the Tramp," which is to be an all-cartoon feature about a group of remarkable dogs, and the other is Jules Verne's classic, "20,000 Leagues Under the Sea."

A review of "Toot, Whistle, Plunk and Boom" will be found in the Product Digest Section of The HERALD this week.

"Eternity" Passes $1,000,000

Columbia's "From Here to Eeternity" entered the ninth week of its run at the Capitol theatre in New York Wednesday after having passed the $1,000,000 gross mark in the course of its eighth week.

Snader and Gold End Talks On TV Film Producer Group

Plans for expanding the National Television Film Council to include a West Coast chapter bogged down in New York last week as Louis D. Snader, president of the National Society of Television Producers, Hollywood, and Melvin L. Gold, chairman of the board of the National Television Film Council, were unable to reconcile Mr. Snader's reflection of West Coast disagreement with the principal of one organization embracing all entities of films in TV. Mr. Snader prefers an all-producers (live and film) organization. Mr. Gold, on the other hand, takes a stand that the National Television Film Council has been successful in maintaining harmony in the industry, while at the same time establishing a form of standardization in business practices because it forms separate committees of the various entities, permits them to thrash out their problems and to resolve them under the aegis of one organization. Another meeting between the two parties is scheduled to be held in Hollywood soon.

Levey Returns With Deals

Jules Levey returned to his New York office last week after a long stay in Europe, and announced he has the United States and Canadian rights to "The She-Wolf," which stars Kerima and was produced by Carlo Ponti and Dino de Laurentis, who also are responsible for "Bitter Rice" and "Anna."

Rosen Sets TV Company

Formation of Theatre Television Associates, a subsidiary of Cappel-MacDonald and Company, to create a theatre television network across the country, was announced in New York Tuesday by Leo Rosen, in charge of operations of the subsidiary.

The new organization will handle, among other things, the series of major boxing attractions which Cappel-MacDonald announced last week it would offer to exhibitors on a regular weekly basis beginning October 20. Principal purpose of the subsidiary, said Mr. Rosen, is to create a network which will be available not only for box office attractions, such as the fights, but for sales conventions and public and semi-public service groups.

Mr. Rosen cited three reasons for setting up Theatre Television Associates: to encourage the wider use of theatre TV by commercial sponsors, to encourage regular release of first-class box office attractions to theatre TV, and to foster use of theatre TV by public and semi-public service agencies.

For the fight series, the company is charging theatres 25 cents per seat, plus 15 cents for every seat sold, with the company's costs and profits figured on the basis of participation of 33 theatres.

COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

"GUN FURY"

COLOR BY TECHNICOLOR

starring

ROCK HUDSON · DONNA REED

PHIL CAREY · ROBERTA HAYNES

3-D

Screen Play by IRVING WALLACE and ROY HUGGINS
Based upon the novel, "Ten Against Caesar" by K. R. G. Granger
Produced by LEWIS J. RACHMIL • Directed by RAOUL WALSH

General Release: November

"PRISONERS OF THE CASBAH"

Color by TECHNICOLOR

starring

GLORIA GRAHAME • CESAR ROMERO
TURHAN BEY

Screen Play by DeVALLON SCOTT
Produced by SAM KATZMAN • Directed by RICHARD BARE

General Release: November

MARILYN MAXWELL · PAULETTE GODDARD
EVA GABOR · BARBARA LAWRENCE
in

"PARIS MODEL"

co-starring

CECIL KELLAWAY • ROBERT HUTTON
LEIF ERICKSON • TOM CONWAY
and those Paris models

Story and Screen Play by ROBERT SMITH
Produced by ALBERT ZUGSMITH • Directed by ALFRED E. GREEN
AN AMERICAN PICTURES CORPORATION PRODUCTION

General Release: November

GENE AUTRY
and CHAMPION in

"LAST OF THE PONY RIDERS"

with Kathleen Case • Dick Jones
and SMILEY BURNETTE

Story and Screen Play by RUTH WOODMAN
Produced by ARMAND SCHAEFER
Directed by GEORGE ARCHAINBAUD
A GENE AUTRY PRODUCTION

General Release: November

MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen—Walter Brooks, Director

Cowboy Stars Don't Need the Movies Any More

FIFTY years of hard riding—and the famous cowboy stars have ridden off the range, as far as the movies are concerned. We've been missing them, at round-up time in theatres—but there's reason to believe they haven't missed the home ranch.

The movies owe much to the old-time cowboy stars—but they owe more to us, for we made them great, gave them the following and the fame that brought them riches. Now, they have found better pasture elsewhere, and they seldom ride our way.

Recently, a letter from Roy Rogers told us that he now has 1,900 Roy Rogers Riders Clubs, and that the sale of Roy Rogers accessories through franchise holders is higher in the first half of 1953 than ever before in history. But, and this is a very big "but" —Roy Rogers hasn't made any films for theatres in more than two years, and his young friends in theatres are tired of looking at the old films, for the sixth time!

Gene Autry is the only old cowhand who is still riding in film theatres—to his credit, but it's just a side line, even with him. He is currently playing his annual engagement at Madison Square Garden, and his parade with 75 riders and horses in line, passed our office window last week.

Gene is also on television, in fact, double, for he makes his own television films, and owns "The Range Rider"—starring Jack Mahoney, also via CBS, which has never been a film issue. You theatre managers should see the pressbooks that CBS puts out to sell this product to television stations—and you should wonder, as we do, when there are only about 400 television stations, as compared with 10,000 theatres that were running cowboy westerns.

A lot of history has been made, but not enough—in our opinion, for there must be some way to recapture the television films for use in theatres. Of one thing we are sure, the kids don't care how often or how previously, they have seen any particular cowboy picture, on their television sets.

THE NEW ALMANAC

We've discovered, travelling around the country, that a lot of Round Table members have the Motion Picture and Television Almanac on their desks, and we're reminding you at this meeting that the new issue for 1953-54 is out, and now being distributed through the Quigley Bookshop. Last year's edition was sold out three months ago, and recently we've been buying back copies to supply mail customers from abroad, and for library purposes.

This year's Almanac is made up of 15 sections, under the editorial direction of Charles S. Aaronson, and consists of 1056 pages—which is 50 pages more than last year. It includes complete biographical information, which is exclusive in the Almanac, together with important lists of theatres, including 647 circuits, with art theatres and drive-ins listed separately. The press, radio and television information is equally important to theatre managers in the pursuit of promotional duties.

The Almanac authenticates the number of indoor theatres as being 14,462 in June, 1953, plus 3,950 drive-ins, more than a third of which are open the year around. This compares with the Bureau of Census figures for 1948, the last official count, which computed the number of theatres operating in that year as 17,689. The industry loses from 300 to 500 theatres every year, so this loss covers five years of elapsed time, in which theatres—and management—can wear out.

¶ THE PRESSBOOK for "Little Boy Lost" reviewed under "Selling Approach" in this issue, contains a description of the extraordinary tieup with the Foster Parents Plan, and their 500,000 sponsors throughout the United States and Canada, as a preliminary to an invitation preview of the picture in your community.

¶ JEFF JEFFERIS, out in I-o-way, must be one of the smartest small town showmen in the country, and we often wish we knew more about his activities than we read in the Allied bulletin. Now, Charlie Jones says, Jeff Jefferis has placed a recent ad in his hometown paper, advising his own patrons that if they want to see 3-D, they better go to the neighboring town and see it. Which, Charlie says, is extremely good advice, for it saves Jeff the errors of both omission and commission. He doesn't make any mistakes—putting in the wrong 3-D or the wrong 3-D pictures on the wrong terms —and if his neighbor is wrong, then Jeff will always be right in the eyes of the home folks, who think, as we do, that he knows his business. This has all the earmarks of a good showmanship stunt, a nice neighborly gesture, and a good safety device, if as and when 3-D comes or goes.

* * *

¶ IMITATION is the sincerest flattery, and it's amusing to us in motion picture industry to see two great metropolitan newspapers "borrowing" their exploitation ideas. The scheme for "Lucky Bucks" is almost too well known in the Round Table to justify repetition. Many have worked a "Lucky Bucks" contest with the sponsorship of cooperative merchants, and at least one concern claimed a copyright on "Lucky Buck" (phoney) money used for contest purposes (that was long ago).

Now, the New York Mirror is deep in a contest to award holders of authentic Government issue dollar bills, bearing lucky numbers, with prize money varying from $25 to $1,000 for each bill. The city is going for it in a great big way—so big, in fact, that the highly competitive New York Daily News followed in with an exact copy of the same idea, and is now awarding lucky finders of "Bonanza Bucks" with sums up to $3,000 each, for numbers printed daily in the newspaper. It's a scramble!

—*Walter Brooks*

New Ads Have New 'Scope'

An Open Letter To Movie Goers!

Although we at the Paramount Theater are not privileged to be playing "From Here To Eternity", we urge you to see it in its engagement at the Capitol.

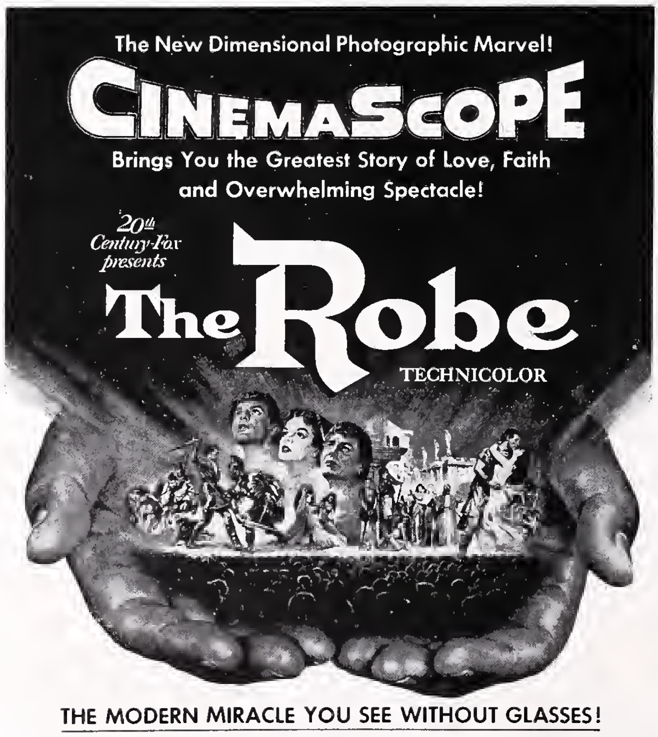
Unusual as it may seem for one important theater to urge attendance at a competitive house, we do it because of our pride in being part of an industry that can provide entertainment of this superb quality.

We believe that "From Here To Eternity" is a truly great picture. Columbia Pictures is to be congratulated for bringing it to the screen.

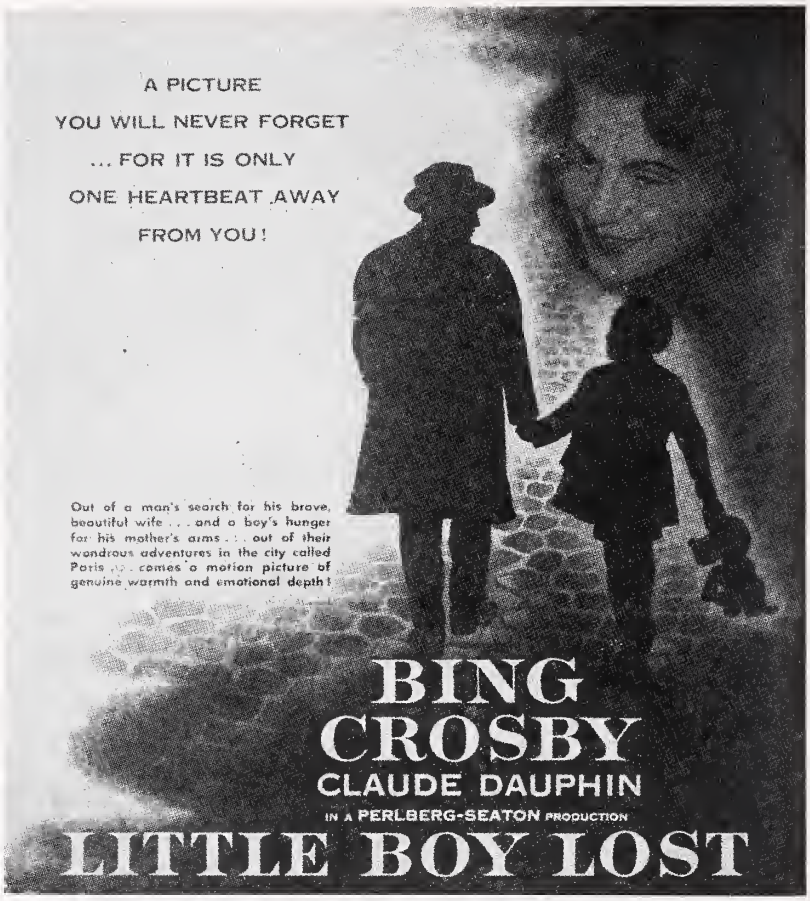
Sincerely,

Robert K. Shapiro
ROBERT K. SHAPIRO
Executive Manager
Paramount Theatre

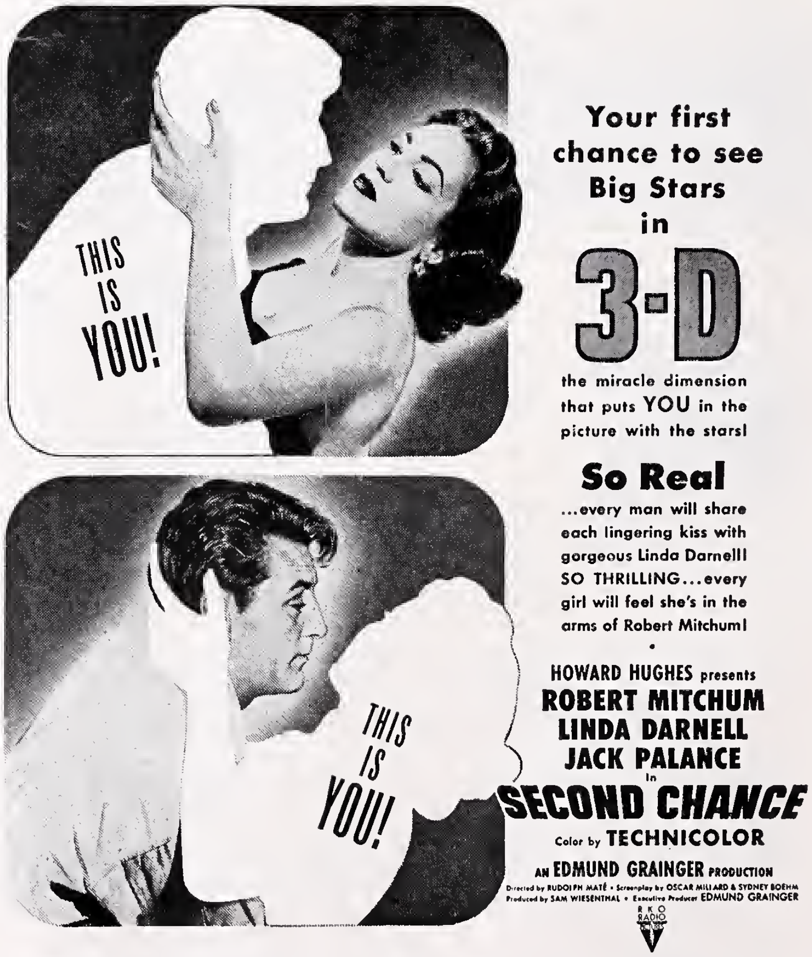
Widely copied throughout the country, this generous and complimentary ad, placed by Bob Shapiro, manager of the Paramount theatre on Broadway, as a bow to the competitive Capitol.


The New Dimensional Photographic Marvel!
CINEMASCOPE
Brings You the Greatest Story of Love, Faith and Overwhelming Spectacle!
20th Century-Fox presents
The Robe
TECHNICOLOR
THE MODERN MIRACLE YOU SEE WITHOUT GLASSES!

Part of one of the new advertisements for "The Robe" to show the flair and flavor of the presentation of CinemaScope in newspaper display, for the opening of the picture at the Roxy. You will find many large ads, necessary for the original runs, in the pressbook, which will be available soon from 20th Century-Fox.


A PICTURE
YOU WILL NEVER FORGET
... FOR IT IS ONLY
ONE HEARTBEAT AWAY
FROM YOU!
Out of a man's search for his brave, beautiful wife . . . and a boy's hunger for his mother's arms . . . out of their wondrous adventures in the city called Paris . . . comes a motion picture of genuine warmth and emotional depth!
BING
CROSBY
CLAUDE DAUPHIN
IN A PERLBERG-SEATON PRODUCTION
LITTLE BOY LOST

All the heart appeal and charm of the new Bing Crosby picture has been caught in this perfect newspaper ad from Paramount, for the opening of "Little Boy Lost" at the Rivoli.


THIS IS YOU!
Your first chance to see Big Stars in
3-D
the miracle dimension that puts YOU in the picture with the stars!
So Real
...every man will share each lingering kiss with gorgeous Linda Darnell!
SO THRILLING...every girl will feel she's in the arms of Robert Mitchum!
THIS IS YOU!
HOWARD HUGHES presents
ROBERT MITCHUM
LINDA DARNELL
JACK PALANCE
in
SECOND CHANCE
Color by TECHNICOLOR
AN EDMUND GRAINGER PRODUCTION
Directed by RUDOLPH MATÉ • Screenplay by OSCAR MILLARD & SYDNEY BOEHM
Produced by SAM WIESENTHAL • Executive Producer EDMUND GRAINGER
RKO RADIO

A sample of the excellent presentation of 3-D, in the pressbook ads for RKO's "Second Chance"—which really demonstrate the new dimensions and put YOU in the picture.

WarnerPush On 'Eternity' In Philly

Spurred on by the reports of the tremendous box-office returns on Columbia's "From Here to Eternity" in its early engagements, Everett Callow's Stanley-Warner Publicity Department has gone all out on its exploitation campaign for the picture. Assigning Irving Blumberg to work with Sid Zims of the Columbia Pictures Exploitation Department, and Morty Levine, Stanley Theatre manager, and Milt Young, Columbia exploiteer who returned from his vacation to join the activities, the boys worked out some sure-fire stunts. Taking advantage of the fact that Frank Sinatra was playing an engagement at the 500 Club in Atlantic City, Sinatra was induced to come to Philadelphia for a two-hour stint.

Sinatra was driven to Philadelphia accompanied by Al Rylander, head of Columbia's Exploitation Dept. A convoy of 15 new Packard cars, loaned by the Phila. Packard Agencies, met Sinatra as he came off the Delaware Bridge. Each of the cars was bannered with the name of the disc jockey as welcoming Sinatra to Philadelphia, and seated in the cars were the disc jockeys and their guests.

Also in the caravan were officers of the Philadelphia Frank Sinatra Fan Club, and executives of Capitol Records. Led by police escort, the caravan was taken to the Ritz Carlton Roof for a coke party, where Sinatra met all the members of the party, made tape recordings for the d. j.'s, and had interviews with the town's columnists and newspaper people. The stunt at the Ritz took two hours, with the television newsreels covering, after which Sinatra had to leave to return to Atlantic City for his evening performances at the 500 Club. In the meantime, the huge caravan of Packards, all bannered, were parked out on Broad St. in front of the hotel during the height of the afternoon. In the hotel, every table was labeled with the name of the disc jockey, so that Sinatra was able to distinguish the various local personalities.

Life Magazine cooperated in the stunt, too, breaking with its cover on Donna Reed and the picture story on the inside, copies of which were promoted and delivered to the town's leading jockeys and newspaper columnists together with a copy of the Capitol record, "From Here to Eternity." At the same time, over 1,000 special newsstand 11 x 14 2-color cards were printed up and distributed throughout the entire area by *Life's* distribution department.

Capitol Records besides contributing the records for the giveaway is distributing 300 window cards in the area. The picture was screened for all of Capitol's dealers.

All book stores cooperated on the book reprint—there being two new editions, one selling at $1.98 and the other at 75c.

SHOWMEN IN ACTION

Ed McKenna, manager of the Joy theatre, New Orleans, served shrimps in an out-door championship shrimp-eating contest in front of the theatre, for "Thunder Bay"—which is no contest, with Louisiana shrimps and movie stars.

▼

Lynn Kruger, manager of the Majestic theatre, San Antonio, ran a "Strike It Rich" contest, to find your name in classified advertising, and win guest tickets, for "Thunder Bay."

▼

Lori Nelson—touring key cities for Universal's "All I Desire"—made a nice picture, posing with Max Mink, in the lobby display photographs for the trade press.

▼

Sol Sorkin's pretty daughter, Phyllis Elaine, gets her picture on the society page of the Syracuse "Post-Standard"—and Sol gets oodles of co-op ads for "Roman Holiday" at the RKO Keith's theatre, in the same newspaper.

▼

Warner Brothers have put out a complete merchandising kit for "The Beggar's Opera"—Technicolor musical starring Laurence Olivier—which has been prepared by Mort Blumenstock's advertising and publicity department to benefit special runs.

▼

James R. Womble, manager of the Lopoc theatre, Lopoc, Calif., runs four sponsored ads on the back of his bi-weekly program, mailed under permit to box-holders, which pays all costs, with merchants waiting to buy space!

▼

Schine's Avon in Watertown, N. Y., gave away genuine Dodgers autographed baseballs to lucky numbers on the opening night of "The Kid From Left Field," as a wonderful World's Series souvenir for dyed-in-the-wool fans.

▼

Dave Levin, manager of the RKO Albee theatre, in Providence, used that complimentary ad, pointing to the engagement of "From Here to Eternity" at the competitive Loew's State, with "most unusual results ever published in that city."

Seventeen Magazine has provided a special one-sheet with their recommendation of "Roman Holiday" as the picture of the month, aimed at the magazine's 2½ million readers, their families and friends, and available to theatre managers for the asking.

▼

Universal-International has created a special one-sheet carrying the head, "Behind the Scenes with 'The All-American,'" which features ten captioned stills from the picture.

▼

The package of promotion from Pearce Parkhurst, of the Lansing Drive-In, Lansing, Mich., is postmarked Waco, Texas—proving that migratory birds are flying south for the winter.

▼

Claude H. Stewart, manager of the Waco theatre, Waco, Texas, had a returned prisoner-of-war from Korea as his guest in the local promotion of "Stalag 17."

▼

Gerry Saunderson, of the Town Cinema, Toronto, believes in ballyhoo even when a picture is in its 9th week. So he put an organ-grinder on the street, for "Lili."

▼

R. W. Leslie, Sr., joins the Round Table with examples of his showmanship from the Skyline Drive-In theatre, Waynesboro, Virginia. What a location for a drive-in, and how we would like to be a patron, this season of the year!

▼

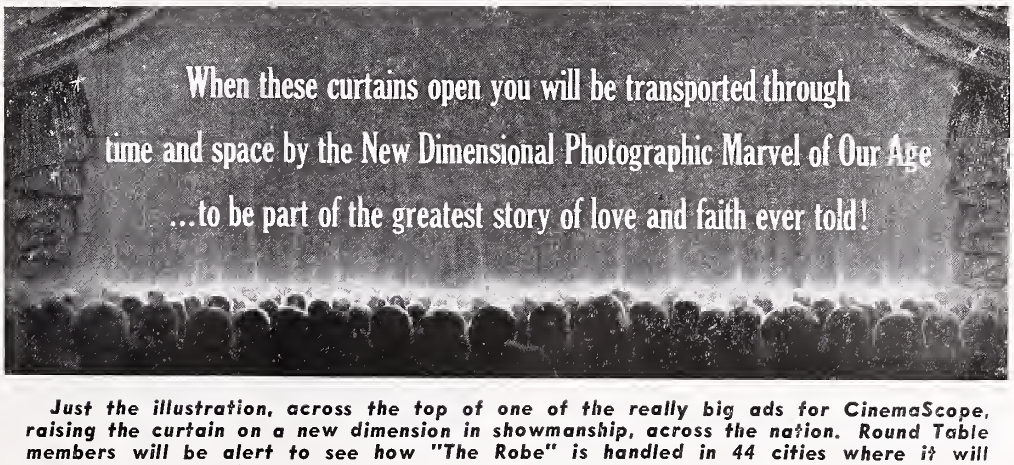
Sid Kleper, manager of Loew's College theatre, New Haven, put plans in motion to create promotion, using every device known to showmen, for the exploitation of "City That Never Sleeps"—on his new screen.

▼

John W. Godfroy, manager of the Paramount theatre, Ashland, Ky., really got a front-page headline, in banner type, for his new $8,000, 57½-foot screen.

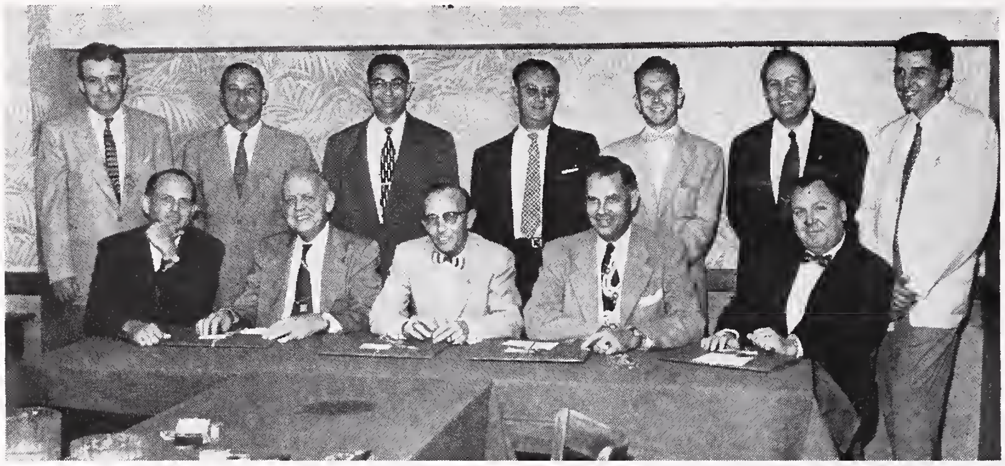
▼

Herb Chappel, manager of the Palace theatre, Guelph, Ontario, sends tear-sheets to show the kind of cooperation he has been getting from local merchants with sponsored advertising, even through the quiet summer months.


When these curtains open you will be transported through
time and space by the New Dimensional Photographic Marvel of Our Age
...to be part of the greatest story of love and faith ever told!

Just the illustration, across the top of one of the really big ads for CinemaScope, raising the curtain on a new dimension in showmanship, across the nation. Round Table members will be alert to see how "The Robe" is handled in 44 cities where it will open in the next six weeks. It's breaking world's records—for all time.

THEATRE MANAGERS IN UNIQUE DRIVE



The strategy committee in conference—seated: Walter Tremor, ad writer, St. Petersburg; Harry Vincent, Florida theatre, Sarasota; James Barnett, Olympia theatre, Miami; Edgar Smith, Florida theatre, St. Petersburg; French Harvey, Howell theatre, Palatka. Standing: George Baldwin, Florida theatre, West Palm Beach; Mark DuPree, Daytona theatre, Daytona Beach; Bill Dock, ad writer, Miami; Ted Chapin, Marion theatre, Ocala; Bob Skaggs, Sr., Capitol theatre, Jacksonville; Bob Harris, confection sales, Jacksonville, and Pete Hillman, booker, Jacksonville.

Perhaps for the first time anywhere in show business, the theatre managers and publicity men of a large circuit are formulating an annual showmanship and concessions drive without direction from home office executives.

It is happening in the progressive Florida State Theatres chain that extends from Jacksonville to Miami along the tourist-laden East Coast and over to the wealthy resort areas of the West Coast and up the central ridge section of fabulous citrus groves.

Known as the Theatre Managers' Drive for '53 in Honor of Lou Finske, the company vice president, it will begin October 25 and continue for eight weeks. Hundreds of cash and merchandise prizes are to be awarded managers *and their wives,* with a grand prize of a Hudson Rocket.

An Idea That Comes Up From the Grassroots

The "grass roots" drive idea was accepted by FST president Leon D. Netter at the request of managers who felt that they and their associates at the theatre level could plan an annual drive and carry it to the desired conclusion: better box office grosses, reduced operating costs, and higher per capita sales of candy, popcorn, drinks, ice cream, and other items.

Accordingly, eight theatre managers, three publicity men, one booker, and one concession sales manager met at a planning conference in Jacksonville on September 17-18. Home office executives happily adopted a "hands off" policy, and the assembled group set up the showmanship drive to meet their hearts' desire.

With a total of 261 years of show business experience behind them, the 13 planners capably worked out all aspects of the drive and immediately set their plans in motion.

They divided participating theatres into four geographical sections along existing district lines, and named four of the planning managers to head each district drive. They appointed their bosses, company district managers, to advisory jobs, and Howard Pettengill, Jacksonville publicity man, was named chairman of the entire drive.

They also set up district grievance boards to handle all problems in connection with the drive and to judge which theatre managers were deserving of prizes, in case of a misunderstanding.

An elaborate prize structure was planned and adopted, including the awarding of three capital prizes, four main district prizes, special achievement awards for exploitation, prizes for managers' wives at the district and theatre level, and good, solid weekly cash bonuses for every manager who can exceed his weekly quota of business.

The drive kick-off in each district was to be preceded by dinners attended by managers and their wives in Miami, Jacksonville, St. Petersburg, and Daytona Beach.

In the picture above, exploiteer Howard Pettengill, drive chairman, absented himself from the group, as he didn't believe that a 13-man picture would make an auspicious start for the campaign.

Nice Photos of Pat Crowley

Paramount has issued a set of six real photographs of their new star, Pat Crowley, intended for theatre distribution, and very attractive, as is the subject thereof. You can well afford to give them to your newspaper editor or favorite reporter.

Autry Treats The Winners

Last Saturday Gene Autry played host to one hundred youngsters and their parents, winners of a four-week contest held jointly by Skouras theatres, Madison Square Garden and Columbia Pictures, at a luncheon in the Hotel Vanderbilt and the matinee performance of the Rodeo at Madison Square Garden, in which Autry stars.

The contest, the inspiration of Sid Newman, Skouras representative, who set up the three-way deal with his company, Columbia and the Garden, was spaced over a four-week period. Involving more than fifty theatres, the contest called for the entrants to answer certain questions about the cowboy star's career, identify stills from his shows, and be holders of the "lucky number" when it was called, each of the many theatres adapting the contest to its local peculiarities. All of the houses played Autry Columbia features during the contest, backed up by lobby displays calling attention to both the films and the appearance of the star at the Rodeo. Prizes of Autry-endorsed merchandise were awarded to preliminary winners, with the finalists getting the luncheon with Gene and the trip to the Rodeo. Full support was given by local newspapers.

"Wildcat Drilling" as Live Street Ballyhoo

Dale McCoy, manager of the Shea's State theatre, Cambridge, Ohio, created excitement in his town by actually drilling for oil, right through the sidewalk in front of the theatre, as ballyhoo for "Thunder Bay"—and he struck plenty of publicity. Folks are curious, and curiosity goes a long ways towards providing selling approach for moving pictures, in small towns and everywhere. It looked convincing enough, this drill rig, and it occupied space and time, adjacent to the theatre lobby and playdates.

Palace Prices
ALL SOUTHWESTERN PREMIERE
THE 'GRINGO GIANT' WAS MAD!
ONLY THE LADY WITH THE GREEN EYES KNEW WHY!

James Allard, manager of Interstate's Palace theatre, Dallas, gave money away as exploitation for "Blowing Wild"—here he is receiving a Mexican centavo, worth a tenth of a cent, from a senorita in costume.

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

PATHFINDER, THE: George Montgomery, Helena Carter—Nice color, action, story, price and receipts!! "Nuff sed." "Indian Uprising" (Col.) has same star, and for me, same comments. Played on Saturday.—L. Jay Sadow, Starlite Drive-In Theatre, Rossville, Ga.

Lippert

HELLGATE: Sterling Hayden, Joan Leslie—Here's a big well-made semi-western that's just too rough for family audiences. The trailer kept many away and the stouter-of-heart came out shuddering. I caught heck for showing it on the baby-sitting change, from the mamas. Played it with "College Capers" (Lippert) on a package deal to slightly above average business for the bread-and-butter change. Played Friday, Saturday, August 28, 29.—Bob Walker, Uintah Theatre, Fruita, Colo.

Metro-Goldwyn-Mayer

CODE TWO: Ralph Meeker, Sally Forrest—Used as co-feature in double bill. Should have been top picture. This picture appealed to our audience. Even though short (69 minutes) there is plenty of action. Highly recommended for subsequent runs. When our patrons comment on a picture, you can believe it's a good one. Above average business. Played Tuesday, Wednesday, Thursday, September 8, 9, 10.—Brady Malone, Tower Theatre, Wichita Falls, Texas.

HOAXTERS, THE: Guest Narrators—Even though short (36 minutes), this is one subject the people should think about. In our theatre we had people comment on it very highly. I think all theatres should run it and advertise it. It helped our business and I'm sure it will help others.—Brady Malone, Tower Theatre, Wichita Falls, Texas.

LILI: Leslie Caron, Mel Ferrer—Off to a slow start over the Yom Kippur holiday, but doing well afterwards. Doubled with "So This Is Love" (WB). Played Friday, Saturday, Sunday, Monday, Tuesday, Wednesday, Thursday, September 18, 19, 20, 21, 22, 23, 24.—Thomas Rutter, Piccadilly Theatre, Chicago, Illinois.

SCANDAL AT SCOURIE: Greer Garson, Walter Pidgeon—Many exhibitors had told me that this was a "turkey." I went to see for myself, only to find it a fine piece of entertainment, and so put it on preferred playing time. My competitors sloughed it off, as I guessed they would. I played it up ten days in advance with the theme, "Money back guarantee if not completely satisfied." I had no refunds and did excellent business. Played Sunday, Monday, September 20, 21.—I. Jay Sadow, Starlite Drive-In Theatre, Rossville, Ga.

STORY OF THREE LOVES: Leslie Caron, Pier Angeli—One of the best pictures we've played in recent months. No unfavorable comments were heard and many patrons thanked us for playing the picture. Played with "Pickup on South Street." Played Friday, Saturday, Sunday, Monday, Tuesday, Wednesday, Thursday, August 14, 15, 16, 17, 18, 19, 20.—Thomas Rutter, Piccadilly Theatre, Chicago, Ill.

RKO-Radio

HALF-BREED: Robert Young, Janis Carter—This was about the most reasonably tagged offering in the deal and I had a hunch it would be the best merchandise buy of the lot. The tab didn't suggest best time, but it turned out the only one in the group that could produce preferred time results. Has good cast, fair story and nice color and scenery. Proved worth going back for. Played Sunday, Monday, Tuesday, August 22, 23, 24.—Bob Walker, Uintah Theatre, Fruita, Colo.

HITCH HIKERS, THE: Frank Lovejoy, Edmond O'Brien—If it takes a woman to direct a picture that the people like, I think more women should become directors. This picture, directed by Ida Lupino, has outstanding acting, an excellent story and a superb cast. Ran it mid-week after school started and still did average business. I recommend this picture for small town theatres. Weather good. Played Tuesday, Wednesday, Thursday, September 15, 16, 17.—Brady Malone, Tower Theatre, Wichita Falls, Texas.

Republic

FAIR WIND TO JAVA: Fred MacMurray, Vera Ralston—There should have been a typhoon to Java—maybe this picture never would have been made. I've seen some poor pictures and poor business, but this THING set all records! Should have slept the three days it played—I wouldn't have lost any more money. Weather good. Business—what business? Played Tuesday, Wednesday, Thursday, July 28, 29, 30.—Brady Malone, Tower Theatre, Wichita Falls, Texas.

RODEO KING AND THE SENORITA: Rex Allen, Mary Ellen Kay—Little westerns haven't been doing anything for some time. Then I double this with "Pals of the Golden West" (Rep.) and business jumps—there's just no formula or no telling what they'll go for any more.—Bob Walker, Uintah Theatre, Fruita, Colo.

Twentieth Century-Fox

CITY OF BAD MEN: Jeanne Crain, Dale Robertson—This is a wonderful show. Our weekend customers stayed away because of soft ball and a fair for three days. But if you want excellent color, good action—this has everything. Played Sunday, Monday, Tuesday, August 30, 31, September 1.—F. W. Chopping, West Drive-In Theatre, Riverton, Wyo.

DESTINATION GOBI: Richard Widmark, Don Taylor—Very good. Of all pictures made, our audiences want good colored westerns. Played Sunday, Monday, Tuesday, August 23, 24, 25.—F. W. Chapping, West Drive-In Theatre, Riverton, Wyo.

DOWN AMONG THE SHELTERING PALMS: Mitzi Gaynor, David Wayne—Fair. Played Wednesday, Thursday, August 19, 20.—F. W. Chopping, West Drive-In Theatre, Riverton, Wyo.

FARMER TAKES A WIFE: Betty Grable, Dale Robertson—This is a MUST show. Tops! Stars are at their best, but too much of a musical for book likeness. Played Sunday, Monday, Tuesday, August 16, 17, 18.—F. W. Chopping, West Drive-In Theatre, Riverton, Wyo.

GENTLEMAN'S AGREEMENT: Gregory Peck, Dorothy McGuire—This is a show every person on earth should see, then profit by what it tries to teach each of us that there is room for all of us on this earth and no need for anyone to kill or be killed. It's wonderful, wonderful, wonderful! Played Friday, Saturday, September 11, 12.—F. W. Chopping, West Drive-In Theatre, Riverton, Wyo.

GENTLEMEN PREFER BLONDES: Marilyn Monroe, Jane Russell—Excellent business, but still disappointing when compared to "Stalag 17" (Para.), which we could have played. Doubled with "Main Street to Broadway" (MGM). Played Friday, Saturday, Sunday, Monday, Tuesday, Wednesday, Thursday, September 11, 12, 13, 14, 15, 16, 17.—Thomas Rutter, Piccadilly Theatre Chicago, Ill.

GIRL NET DOOR, THE: June Haver, Dan Dailey—This is good but not as large a box office show as we had hoped. If your customers go for musicals, play it. Out west war pictures and westerns are our box office shows. Played Sunday, Monday, Tuesday, September 20, 21, 22.—F. W. Chopping, West Drive-In Theatre, Riverton, Wyo.

SNAKE PIT, THE: Olivia de Havilland, Mark Stevens—Super, great. See it, then try to understand it. Played Wednesday, Thursday, September 16, 17.—F. W. Chopping, West Drive-In, Riverton, Wyo.

STAR, THE: Bette Davis, Sterling Hayden—Sterling Hayden is wonderful in this—so human! Bette Davis is tops in the part she plays, but her patrons do not care for this type of show, so it is no box office picture for us. Others may like it. The few who saw it here said it was good. Played this with three "Mighty Mouse" cartoons. Lots of adults like cartoons and our children's attendance does increase with three cartoons run with a single feature. Played Wednesday, Thursday, August 26, 27.—F. W. Chopping, West Drive-In Theatre, Riverton, Wyo.

TITANIC: Clifton Webb, Barbara Stanwyck—Excellent—one of the best. Played Sunday, Monday, Tuesday, August 9, 10, 11.—F. W. Chopping, West Drive-In Theatre, Riverton, Wyo.

WHITE WITCH DOCTOR: Susan Hayward, Robert Mitchum—A good picture for our clientele when combined with "Return to Paradise" (UA). Played Friday, Saturday, Sunday, Monday, Tuesday, Wednesday, Thursday, September 4, 5, 6, 7, 8, 9, 10.—Thomas Rutter, Piccadilly Theatre, Chicago, Ill.

United Artists

PREHISTORIC WOMEN: Laurette Luez, Allan Nixon—I made the mistake of seeing this one when it was new, and though I realized it would drag them in, at that time I wasn't money hungry enough to want to make my poor patrons suffer through it. This summer I needed something different, so I picked this up. It brought them in, and strangely, it seemed to me it wasn't as bad as my first impression. Hope it isn't because so much product is inferior today. Doubled with "Strange World" (UA). Played Friday, Saturday, August 21, 22.—Bob Walker, Uintah Theatre, Fruita, Colo.

STRANGE WORLD: Angelica Haff, Alexander Carlos—Poor light, amateurish acting, no names hold this to just a so-so programmer that has enough thrills to have held up a stronger vehicle. Doubled with "Prehistoric Women" (UA) to strong business. Played Friday, Saturday, August 21, 22.—Bob Walker, Uintah Theatre, Fruita, Colo.

Universal

CITY BENEATH THE SEA: Robert Ryan, Mala Power—Nice color, nice picture—poor receipts. Played Sunday, Monday, July 12, 13.—I. Jay Sadow, Starlite Drive-In Theatre, Rossville, Ga.

DESERT LEGION: Alan Ladd, Arlene Dahl—Weather beautiful, no opposition in pictures—still an expensive B. O. flop for me.—I. Jay Sadow, Starlite Drive-In Theatre, Rossville, Ga.

THUNDER BAY: James Stewart, Joanne Dru—A disappointment. We played to below average trade with this picture. Doubled with "Master of Ballantrae" (WB). Played Friday, Saturday, Sunday, Monday, Tuesday, Wednesday, Thursday, August 21, 22, 23, 24, 25, 26, 27.—Thomas Rutter, Piccadilly Theatre, Chicago, Ill.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 128 attractions, 5,031 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Abbott and Costello Go to Mars (Univ.)	–	10	33	30	3
A. & C. Meet Dr. Jekyll and Mr. Hyde (Univ.)	–	3	14	2	–
Affair with a Stranger (RKO)	–	–	2	1	2
All I Desire (Univ.)	–	20	21	20	1
Ambush at Tomahawk Gap (Col.)	–	3	11	10	1
Arena (3-D) (MGM)	1	5	4	13	2
Arrowhead (Para.)	–	3	5	1	–
Band Wagon, The (MGM)	2	5	20	9	1
Battle Circus (MGM)	–	13	65	32	12
Beast from 20,000 Fathoms, The (WB)	6	24	19	9	7
†Blueprint for Murder, A (20th-Fox)	–	–	3	2	–
By the Light of the Silvery Moon (WB)	4	33	54	19	4
Caddy, The (Para.)	1	10	1	–	–
Call Me Madam (20th-Fox)	3	24	37	44	24
Charge at Feather River, The (3-D) (WB)	8	8	5	8	–
City of Bad Men (20th-Fox)	–	4	25	8	1
†City That Never Sleeps (Rep.)	–	–	1	2	2
Code Two (MGM)	–	5	10	–	1
Column South (Univ.)	–	6	15	20	1
Count the Hours (RKO)	–	–	4	3	8
Cow Country (AA)	–	2	6	5	2
Cruisin' Down the River (Col.)	1	1	9	13	1
Cry of the Hunted (MGM)	–	–	9	6	–
Dangerous When Wet (MGM)	5	40	60	7	–
Desert Legion (Univ.)	–	7	24	38	2
Desert Rats, The (20th-Fox)	–	5	17	28	3
Desert Song, The (WB)	–	1	41	26	4
Devil's Canyon (3-D) (RKO)	–	2	4	–	–
Down Among the Sheltering Palms (20th-Fox)	–	1	30	25	5
Dream Wife (MGM)	–	9	17	26	4
Fair Wind to Java (Rep.)	–	1	9	22	8
Farmer Takes a Wife (20th-Fox)	–	19	26	12	3
Fast Company (MGM)	–	–	8	7	4
Fort Ti (3-D) (Col.)	14	19	8	4	–
*Fort Vengeance (AA)	–	1	2	7	4
49th Man, The (Col.)	–	6	3	1	–
Francis Covers the Big Town (Univ.)	6	36	18	9	–
†From Here to Eternity (Col.)	6	–	–	–	–
Gentlemen Prefer Blondes (20th-Fox)	29	17	–	1	–
Girl Next Door, The (20th-Fox)	4	8	21	11	3
Girls of Pleasure Island (Para.)	2	14	32	13	1
Glass Wall, The (Col.)	–	2	7	3	4
Glory Brigade, The (20th-Fox)	–	4	6	7	1
Great Sioux Uprising, The (Univ.)	1	4	20	14	1
Hans Christian Andersen (RKO)	22	40	7	1	2
*Hitch-Hiker, The (RKO)	–	9	12	7	–
Houdini (Para.)	4	19	5	1	–
House of Wax (3-D) (WB)	52	28	5	3	3
I, The Jury (3-D) (UA)	1	2	3	–	–
Inferno (3-D) (20th-Fox)	1	1	11	–	1
Invaders from Mars (20th-Fox)	–	11	10	17	9
Island in the Sky (WB)	–	7	3	1	1
It Came from Outer Space (3-D) (Univ.)	2	4	11	7	3
It Happens Every Thursday (Univ.)	–	2	14	24	3
Jack McCall, Desperado (Col.)	–	3	17	10	5
Jamaica Run (Para.)	–	8	15	19	4
Juggler, The (Col.)	1	–	1	6	2
Kid from Left Field, The (20th-Fox)	–	–	12	6	–
Latin Lovers (MGM)	3	1	5	7	4
Law and Order (Univ.)	–	8	31	28	–
Let's Do It Again (Col.)	–	5	10	9	3
Lili (MGM)	6	10	4	4	2
Lone Hand (Univ.)	–	13	36	16	–
Loose in London (AA)	–	2	3	–	–
Ma and Pa Kettle on Vacation (Univ.)	48	33	28	20	–
Main Street to Broadway (MGM)	–	2	–	10	9
Man from the Alamo (Univ.)	–	7	4	1	1
Man in the Dark (3-D) (Col.)	4	15	7	6	2
Man on a Tightrope (20th-Fox)	–	–	5	20	6
Marshal's Daughter, The (UA)	–	1	12	1	–
Master of Ballantrae, The (WB)	1	1	7	1	1
Maze, The (3-D) (AA)	1	2	8	9	1
Melba (UA)	–	–	–	7	–
Mister Scoutmaster (20th-Fox)	3	7	13	4	–
Moon Is Blue, The (UA)	14	8	–	2	–
Moulin Rouge (UA)	15	31	12	24	4
Never Let Me Go (MGM)	–	5	40	44	6
Off Limits (Para.)	2	17	39	25	–
†Perilous Journey, A (Rep.)	–	–	–	1	4
Peter Pan (RKO)	44	26	3	2	–
Pickup on South Street (20th-Fox)	11	46	20	7	5
Plunder of the Sun (WB)	–	–	–	8	–
Pony Express (Para.)	–	27	30	11	1
Powder River (20th-Fox)	–	8	28	26	–
President's Lady, The (20th-Fox)	11	26	46	20	13
*Prince of Pirates (Col.)	–	13	5	6	–
Queen Is Crowned, A (Univ.)	3	9	1	4	4
Raiders of the Seven Seas (UA)	–	1	4	12	4
Remains to Be Seen (MGM)	–	10	35	10	1
Return to Paradise (UA)	–	5	6	1	–
Ride Vaquero (MGM)	1	15	31	11	4
Roar of the Crowd (AA)	–	3	2	3	–
†Sailor of the King (20th-Fox)	–	–	1	2	2
Salome (Col.)	9	38	17	7	1
Sangaree (3-D) (Para.)	3	9	3	2	2
Scandal at Scourie (MGM)	–	6	13	24	7
Scared Stiff (Para.)	24	41	10	3	–
†Sea Devils (RKO)	–	1	–	2	3
Second Chance (3-D) (RKO)	2	3	12	7	–
*Seminole (Univ.)	1	22	30	18	3
Serpent of the Nile (Col.)	–	–	6	12	3
Shane (Para.)	17	10	1	1	–
†Shoot First (UA)	–	–	1	4	–
Siren of Bagdad (Col.)	–	–	4	7	2
Slight Case of Larceny, A (MGM)	–	–	2	11	–
Small Town Girl (MGM)	–	11	35	55	3
So This Is Love (WB)	–	2	7	7	5
Sombrero (MGM)	1	5	16	46	3
Son of Belle Starr (AA)	–	4	5	2	–
South Sea Woman (WB)	–	10	26	16	1
Split Second (RKO)	–	1	19	16	3
Stalag 17 (Para.)	3	18	11	2	–
Story of Three Loves, The (MGM)	–	8	9	8	3
Stranger Wore a Gun, The (3-D) (Col.)	–	7	1	–	–
Sun Shines Bright, The (Rep.)	–	–	1	4	6
Sword and the Rose, The (RKO)	–	1	3	2	1
Take Me to Town (Univ.)	–	8	20	12	1
Tarzan and the She-Devil (RKO)	–	4	9	2	1
Thunder Bay (Univ.)	3	7	22	10	1
Titanic (20th-Fox)	3	44	35	12	2
Tonight We Sing (20th-Fox)	–	8	2	5	10
Trouble Along the Way (WB)	2	10	28	60	11
Vanquished, The (Para.)	–	1	19	16	5
†War of the Worlds (Para.)	–	–	1	4	–
White Witch Doctor (20th-Fox)	13	36	12	4	–
†Wings of the Hawk (3-D) (Univ.)	–	–	2	–	5
Woman They Almost Lynched (Rep.)	11	10	15	6	1
Young Bess (MGM)	1	20	32	19	3

Winners Of Contest for The 'Queen'

The judging panel for Canada is the International Showmanship Competition sponsored by the J. Arthur Rank Organization for the Technicolor film, "A Queen Is Crowned," has announced completion of that phase of the world contest, and the top winners are as follows:

First, Elliott Brown, Odeon theatre, Vancouver, who gets $450; second, Tom Pacey, Odeon theatre, Winnipeg, with $225; third, J. P. Legris, Champlain theatre, Montreal, $150; fourth, G. Shepherd, Odeon theatre, Peterborough, $75; fifth, R. Connor, Odeon theatre, Ladysmith; sixth, M. Desjardines, Rex theatre, St. Jerome, P. Q. The winning entries were forwarded to England for consideration by the International Judging Panel, with entries from all countries. Martin Quigley, Sr., president and publisher of the Motion Picture Herald, and sponsor of the Quigley Awards Competition and the Manager's Round Table, was chairman of the Canadian Panel meeting in Toronto.

Now comes word from England that Britain's top showmen have been named as winners in the United Kingdom contest, with first prize of £250 going to F. J. Smidmore, manager of the Odeon theatre, Manchester. Second prize of £150 to Harry Murray, manager of the Odeon, Camberwell. Third prize, £100, to G. Guthrie, Trocadero theatre, Elephant & Castle. Fourth prize, £75, to Peter Mynott, manager of the Electric cinema, Torquay. Fifth prize, £50, to G. J. Baker, Gaumont theatre, Manchester, and sixth prize, £25, to R. D. Money, Odeon theatre, Hayes. Nine consolation prizes were also awarded.

International winners will receive additional cash prizes with a two-weeks, all-expenses-paid vacation in London for overseas showmen.

Howard Le Sieur, advertising and publicity director for Columbia Pictures, takes vigorous exception to a line in selling approach as printed for "From Here to Eternity,"—and we extend the correction in just the form requested. We said, the beach scenes used in advertising the picture had been vetoed by the MPA.

He says, the scene used in the Columbia pressbook and for the Capitol theatre run, had the full blessing of the Johnson office. It differs from the beach scene that appeared in LOOK magazine, which was NOT approved. It looked like the same informal affair, to us, and we can't understand what might be all right in a national magazine and all wrong in front of a theatre. It's a bit too baffling.

Actually, Columbia did a remarkable job, converting a best-selling book, loaded with four-letter words, into a notable motion picture that meets all censorship requirements and surpasses public expectation. Such an accomplishment is worthy of the highest praise, and we hasten to say we were wrong in jumping to conclusions in our analysis of selling approach.

Selling Approach

LITTLE BOY LOST—Paramount. A picture you will never forget . . . for it is only one heartbeat away from you! A man, a boy and a calico dog! Bing Crosby at his dramatic best, in a picture that will equal "Going My Way"—a "heart" picture that will do wonders for your place in community relations. Theatre managers are urged to study "Little Boy Lost" as the key to the Round Table plan to give your children's club an objective (July 11th issue). 24-sheet and all posters have most interesting and intriguing illustrations, for lobby and marquee display. You can do much with this real French atmosphere. Herald keys the campaign for small situations. Newspaper ads have that heart appeal—you will see a sample on this week's picture page. Large and small ads have variations of this advertising theme. A set of teasers will serve in many instances, and the complete campaign mat at 35c supplies all the ad slugs and mats for small theatres (not as well selected as we might wish, but still a bargain at the price). Pressbook shows a "red carpet preview" ad, all prepared, and urges a "sneak" preview for opinion makers. Pass out comment cards and quote representatives of local organizations in next day's newspaper advertising. The Foster Parents have supplied great lists of local people who are sponsors of their plan, and have "adopted" war orphans around the world at a cost in each individual case of $180 per year, or $15 per month. If so many thousands of individuals can do this, then your children's club can do it collectively, as their new interest, and a worthwhile objective for a year. What's $3.75 per week to a children's audience, with so much human interest? Filmack has a special trailer describing this matinee plan for your theatre which you may obtain and use the year around, to explain and build your children's shows, with the benefit of the Foster Parents sponsorship in your community.

•

MARTIN LUTHER—Louis de Rochemont Associates. (Physical distribution through National Screen Service.) A magnificent motion picture, made in the original European settings. Has already broken attendance records in Minneapolis, where it has a special pre-release run. Made for church release—has the backing of five great church groups. "One of the surprise screen products of the year." "Exciting—more dramatic than most fiction films." "A new, big motion picture, working up a groundswell." A major motion picture event that outstrips 3-D at the box office." (Quotes from national magazines and press.) Compact pressbook gives a sufficient variety of ad mats and slugs, for all situations. The largest poster is the 3-sheet, but there is ample display material, for the "different" handling which this subject should have. Some publicity mats, notably No. 3-A, will serve as display ad material, or will obtain free space in many midwest newspapers. Publicity campaign, included, provides good material for editors of local papers and radio commentators. A special church promotional campaign is also enclosed with the pressbook and this should have careful study. You may learn something in the handling of "Martin Luther" that will serve you well with other church groups and film subjects of semi-documentary nature, in public and community relations. In fact, we suggest that every manager who gets a copy of this pressbook should carefully file the promotional suggestions for his future benefit. You'll be meeting some of the same problems, somewhere, sometime, soon and we suggest that you try out the current example for church patronage.

•

MOGAMBO—MGM. Authentically filmed on safari in Africa in color by Technicolor. Greater than "King Solomon's Mines"—with Clark Gable and Ava Gardner. Directed by John Ford (who made "The African Queen"). Scenes of unrivaled savagery, and awe-inspiring splendor. 24-sheet and other posters crowded and lack "poster" quality. MGM's posters are the weakest link in their otherwise complete showmanship campaigns. Jumbo herald is really a jumbo, direct from Cato Show Print at $5.50 per M. It's like a tabloid newspaper, in two colors. Newspaper ad mats are in full variety, with the 35c campaign mat for small theatres, a Metro innovation, the biggest advertising value on film row. Among special accessories for this special attraction is a **luminous** 24-sheet (new), giant cut-out gorilla, that stands 8 feet high, for $10.50 and worth it; a lot of double-sided lobby hangers in the same style in various sizes, at 5 to 10 for a dollar (new); 2-sided pennant streamers at $2 a set (new); 8x10 color prints for special lobby display (new); "Mogambo" masks (printed from a mat); jungle animal contest (printed from a mat); 8-foot spears and leopard cloth (for ballyhoo uses). "Mogambo" is the first of MGM's "Lucky 7" with a contest running for pre-release theatres, which closed on September 23rd. Watch these results in your nearest key-city or exchange center, and profit by the good experiments.

ALWAYS BEST....
ALWAYS ON TIME...
FILMACK
SPECIAL
TRAILERS
CHICAGO:
1327 S. WABASH
NEW YORK:
630 NINTH AVE.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

NEW EQUIPMENT

SAVE 70% ON MARQUEE LETTERS! TEMpered Masonite: 4"—35c; 8"—50c; 10"—60c; 12"—85c; 14"—$1.25; 16"—$1.50 any color. Fits Wagner, Adler, Bevelite signs. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

INCREASE B.O. RECEIPTS WITH WIDEscreen & 3D equipment. Silver screens 90c sq. ft. (above 32' wide $1.35). Minimum delay on short focus Lenses, order now. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

WHILE THEY LAST — BLANK APERTURE plates for special effects $3. pair. Also aperture plates cut to any ratio wanted $6. pair. CHIEF PROJECTIONIST, P. O. Box 488, Westport, Conn.

HELP WANTED

WANTED: TWO MANAGERS WITH CONSIDERable amount of exploitation and promotional experience for large theatre chain situated in the Eastern States. Good starting salary. Group Insurance. Hospitalization. Answer giving past experience and whether available for interviews. Box 2343, MOTION PICTURE HERALD.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

PHOTO BLOWUPS. 40"x60" $7.50; 30"x40" $5 unmounted. PHOTO BLOWUPS, P. O. Box 124, Scranton, Pa.

SEATING

OUR BEST CHAIR BUY! 1000 FULLY UPHOLstered back, spring seat, metal lined, good condition, only $4.95. Many more — send for Chair Bulletin. S. O. S. CINEMA SUPPLY CORP., 604 West 52nd St., New York 19.

POSITIONS WANTED

MANAGER—OVER 30 YEARS FIRST-RUN CIRcuit experience in exploitation, promotion and operation. Available October 5th. New England preferred. Box 2744. MOTION PICTURE HERALD.

TOP NOTCH GENERAL MANAGER AVAILABLE. Experienced buyer booker-publicity specialist. BOX 2741, MOTION PICTURE HERALD.

ENERGETIC, PROMOTION-MINDED MANAGER, thoroughly experienced, circuit trained, presently employed, seeks change offering better opportunities. East or New England preferred. BOX 2739, MOTION PICTURE HERALD.

BOOKS

"NEW SCREEN TECHNIQUES"—the new book that is a "must" for everybody in or connected with the motion picture industry—the clearly presented, authoritative facts about 3-D, Cinerama, CinemaScope and other processes—covering production, exhibition and exploitation—contains 26 illustrated articles by leading authorities—edited by Martin Quigley, Jr. 208 pages. Price $4.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller, since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

MOTION PICTURE AND TELEVISION ALMANAC —the big book about your business—1953-54 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today, $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

STUDIO EQUIPMENT

BECOME A PRODUCER—SHOOT LOCAL NEWSreels, TV commercials, documentaries. Make advertising tie-ups with local merchants. Film production equipment catalog free. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

DRIVE-IN EQUIPMENT

DEVRYS AGAIN AVAILABLE! COMPLETE drive-in projection-sound outfits from $1595 (send for lists). Time deals arranged. In-car speakers w/4" cones $15.50 pair w/junction box; underground cable $65M. S. O. S. CINEMA SUPPLY CORP., 604 West 52nd St., New York 19.

THEATRES

FOR SALE—AIR-CONDITIONED MOTION PICture theatre, fully equipped and successfully operating for many years. Located in fast growing suburban section of New Orleans, La. BOX 2742, MOTION PICTURE HERALD.

USED EQUIPMENT

LOWEST PRICES EVER! HOLMES EDUCATOR dual equipments 35mm projection-sound complete, excellent condition $495. Buy on time! S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

YOU CAN'T BEAT STAR'S VALUES! RCA PG-230 sound system, rebuilt, $1395; Ashcraft D Lamphouses, rebuilt, $489.50 pair; Simplex Standard Rear Shutter mechanisms, rebuilt, $475 pair; Imperial 65/130 generator, complete, built, $675; Strong 1 kw. Lamphouses and Rectifiers, rebuilt, $625. What do you need? STAR CINEMA SUPPLY, 447 West 52nd St., New York 19.

Establish the Robert Flaherty Foundation

The Robert Flaherty Foundation, Inc., has been established, Mrs. Flaherty, wife of the late documentary film producer, announced in New York this week. It will encourage the production of pictures which "illuminate the ways of life and of peoples and cultures throughout the world." It also will help distribute Mr. Flaherty's pictures and those made by others who help increase international understanding. Some of the Foundation organizers are Mrs. Ellsworth Bunker, wife of the former Ambassador to Italy and the Argentine; Richard Griffith, director of the Museum of Modern Art film library; Edward Sammis, editor of "The Lamp"; Mrs. Flaherty; David Flaherty, Foundation secretary; Arthur Knight, writer; and Jean Benoit-Levy, director.

Legion Reviews Seven; Classes Two as "B"

Seven new films were reviewed by the National Legion of Decency with two classified as morally objectionable in part for all. Morally unobjectionable for general patronage are 20th Century-Fox's "The Robe," Universal - International's "The Titfield Thunderbolt," and United Artists' "The Village." Rated morally unobjectionable for adults are IFE's "Ettore Fieramosca" and Warner Brothers' "The Moonlighter." MGM's "Mogambo" was rated morally objectionable in part for all because of "light treatment of marriage, suggestive situations" and independently-made "Paris Model" because of "suggestive costuming and situations."

Joe Weil Dies; Was Long An Industry Publicist

Joe Weil, newspaper man and motion picture industry publicist, died September 24 in New York. Mr. Weil for several years past had his own public relations office, and had been handling the American Red Cross and other accounts. Mr. Weil's career in the industry was lengthy and notable. He at one time was advertising and publicity director for the 380-theatre Universal group. He was assistant to the president of Universal, and later was its exploitation manager. He handled national roadshowing of "All Quiet on the Western Front" and also did special work in "The Hunchback of Notre Dame."

Long, Circuit Executive, Is Killed in Auto Crash

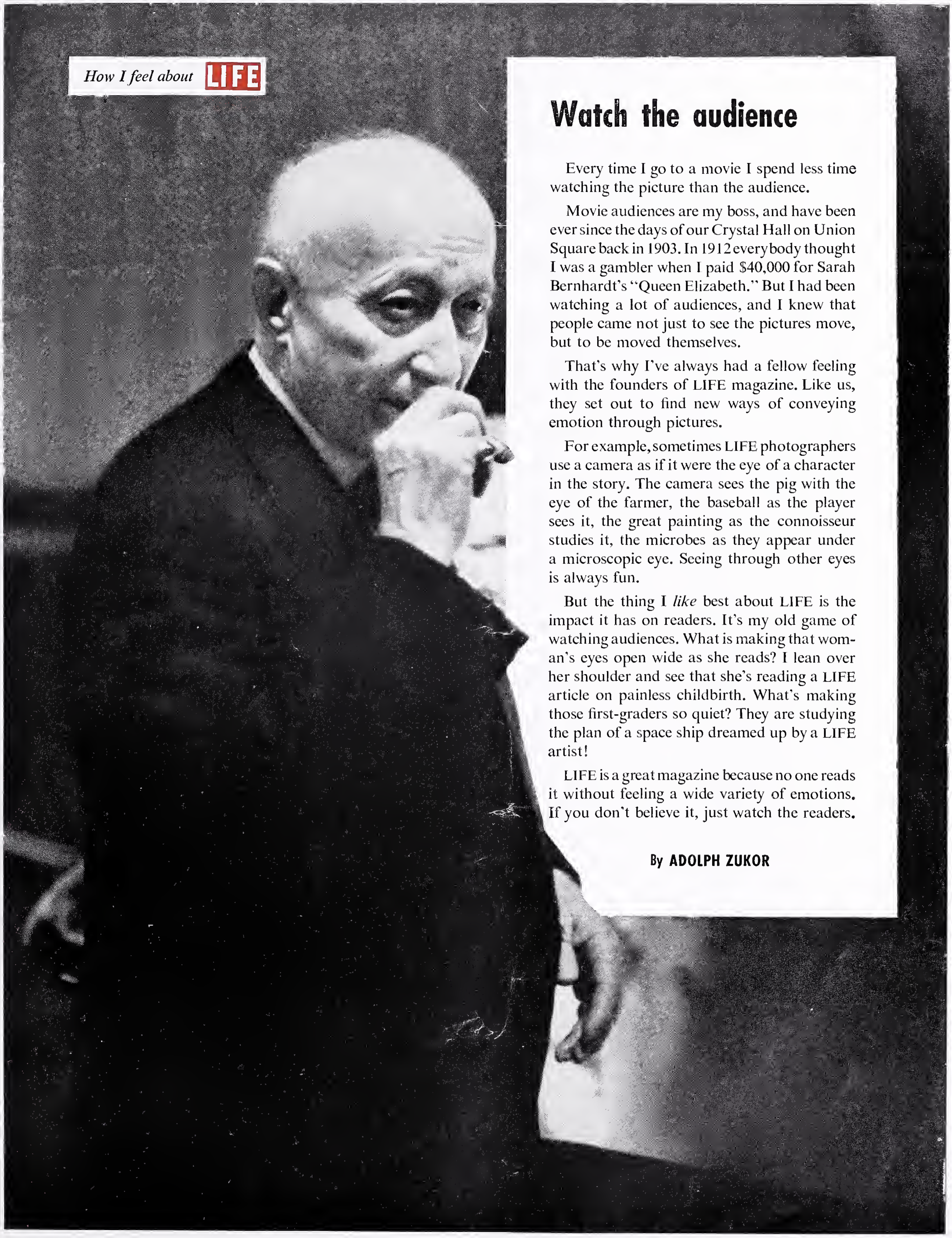
INDIANAPOLIS: Dennis H. Long, 70, secretary-treasurer of the Fourth Avenue Amusement Co., Louisville, Ky., and treasurer of the Greater Indianapolis Amusement Co., was killed in a car-truck crash near Seymour September 24 while on a business trip. Fourth Avenue has theatres in Lafayette, Indiana; Terre Haute, and Louisville. Greater Indianapolis has theatres in Indianapolis. Also killed in the crash was Edward S. Huber, 44, purchasing agent for theatre companies.

Edward Keller

CLEVELAND: Edward Keller, one-time partner of Meyer Fine and Sam Stecker in the Ohio Amusement Co., died in Mt. Sinai Hospital here September 28.

"Fugitive" Premiere

"Little Fugitive" an American picture which won a Silver Lion Award at this year's Venice Film Festival, will have its world premiere Tuesday at the Normandy theatre in New York. An independent production, it is released by Joseph Burstyn.



How I feel about LIFE

Watch the audience

Every time I go to a movie I spend less time watching the picture than the audience.

Movie audiences are my boss, and have been ever since the days of our Crystal Hall on Union Square back in 1903. In 1912 everybody thought I was a gambler when I paid $40,000 for Sarah Bernhardt's "Queen Elizabeth." But I had been watching a lot of audiences, and I knew that people came not just to see the pictures move, but to be moved themselves.

That's why I've always had a fellow feeling with the founders of LIFE magazine. Like us, they set out to find new ways of conveying emotion through pictures.

For example, sometimes LIFE photographers use a camera as if it were the eye of a character in the story. The camera sees the pig with the eye of the farmer, the baseball as the player sees it, the great painting as the connoisseur studies it, the microbes as they appear under a microscopic eye. Seeing through other eyes is always fun.

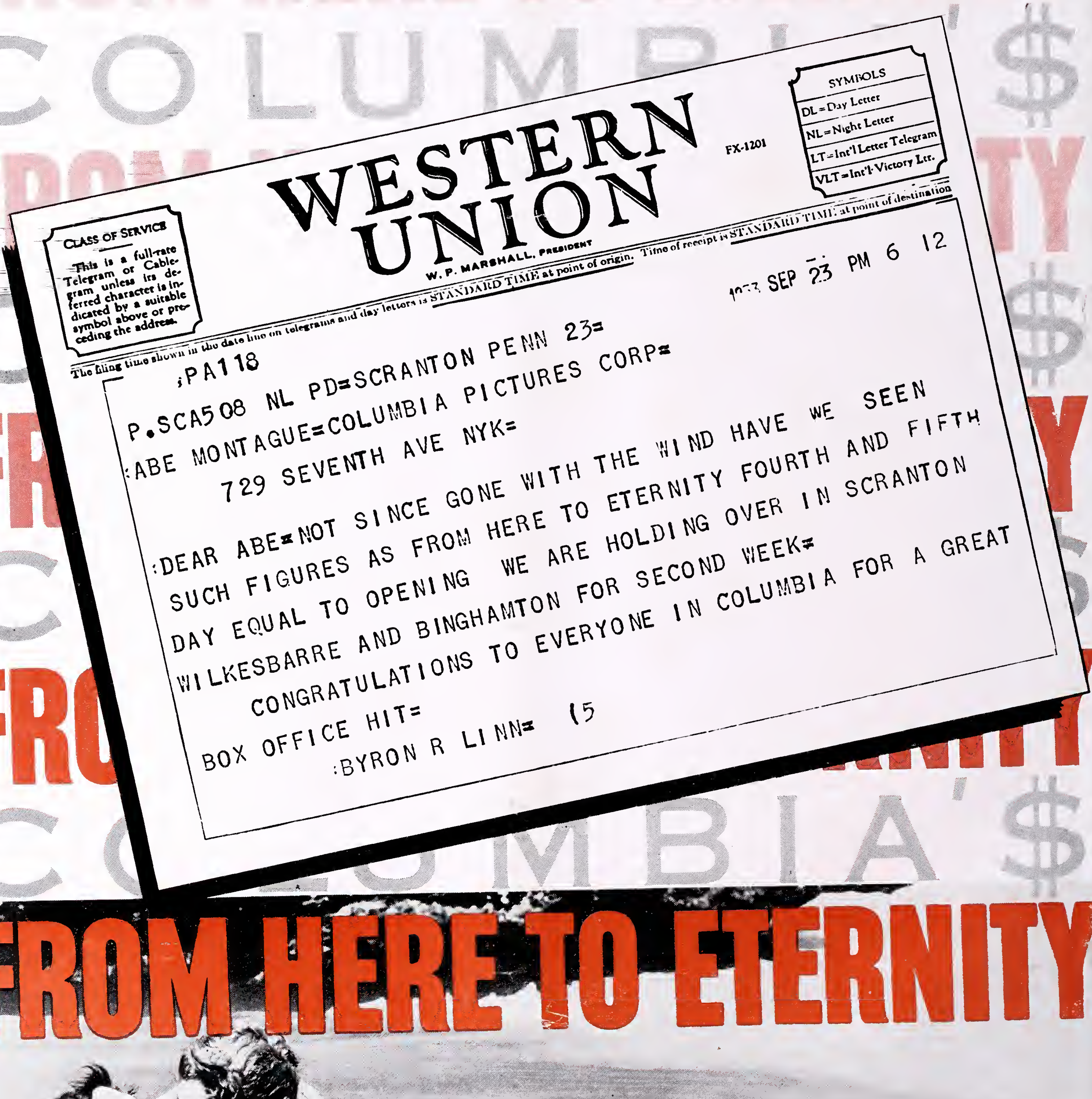
But the thing I *like* best about LIFE is the impact it has on readers. It's my old game of watching audiences. What is making that woman's eyes open wide as she reads? I lean over her shoulder and see that she's reading a LIFE article on painless childbirth. What's making those first-graders so quiet? They are studying the plan of a space ship dreamed up by a LIFE artist!

LIFE is a great magazine because no one reads it without feeling a wide variety of emotions. If you don't believe it, just watch the readers.

By ADOLPH ZUKOR

FROM HERE TO ETERNITY

COLUMBIA'$



CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

W. P. MARSHALL, PRESIDENT

FX-1201

SYMBOLS
DL=Day Letter
NL=Night Letter
LT=Int'l Letter Telegram
VLT=Int'l Victory Ltr.

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

1953 SEP 23 PM 6 12

;PA118

P.SCA508 NL PD=SCRANTON PENN 23=
:ABE MONTAGUE=COLUMBIA PICTURES CORP=
729 SEVENTH AVE NYK=

:DEAR ABE=NOT SINCE GONE WITH THE WIND HAVE WE SEEN SUCH FIGURES AS FROM HERE TO ETERNITY FOURTH AND FIFTH DAY EQUAL TO OPENING WE ARE HOLDING OVER IN SCRANTON WILKESBARRE AND BINGHAMTON FOR SECOND WEEK= CONGRATULATIONS TO EVERYONE IN COLUMBIA FOR A GREAT BOX OFFICE HIT=

:BYRON R LINN= (5

FROM HERE TO ETERNITY

OCTOBER 10, 1953

MOTION PICTURE HERALD

ALLIED:

Cool on arbitration talks if rentals are excluded

Seeks voice in production through stock buying

Endorses COMPO program

REVIEWS (In Product Digest): THE LIVING DESERT, THE CAPTAIN'S PARADISE, LITTLE FUGITIVE, TANGA-TIKA, MURDER ON MONDAY, TIME GENTLEMEN PLEASE!, SHADOWS OF TOMBSTONE, THE GAY ADVENTURE, DONOVAN'S BRAIN, EL PASO STAMPEDE

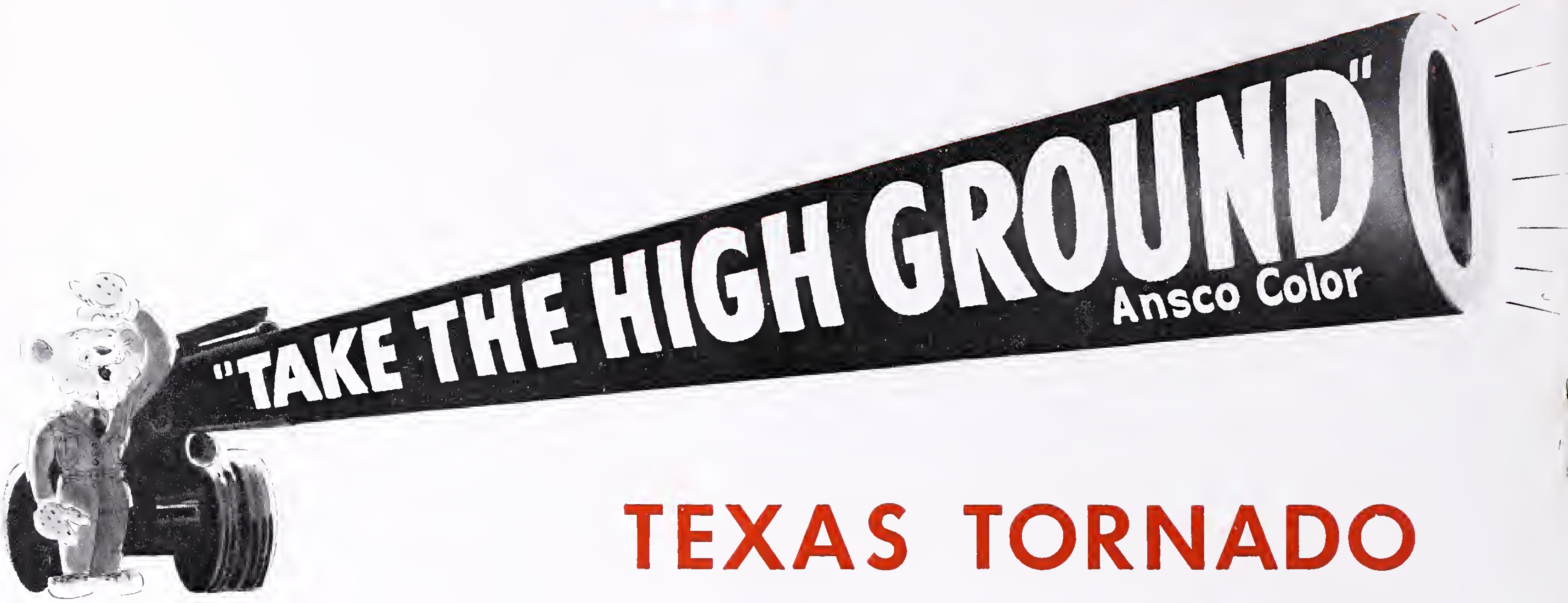
Better Theatres
for OCTOBER

Schlanger on "Wide Screen" Size
Mees on Building a PR Program
The New Plaza in Vernon, Texas

Entered as second-class matter, January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription price: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. All contents copyrighted 1953 by Quigley Publishing Company, Inc.

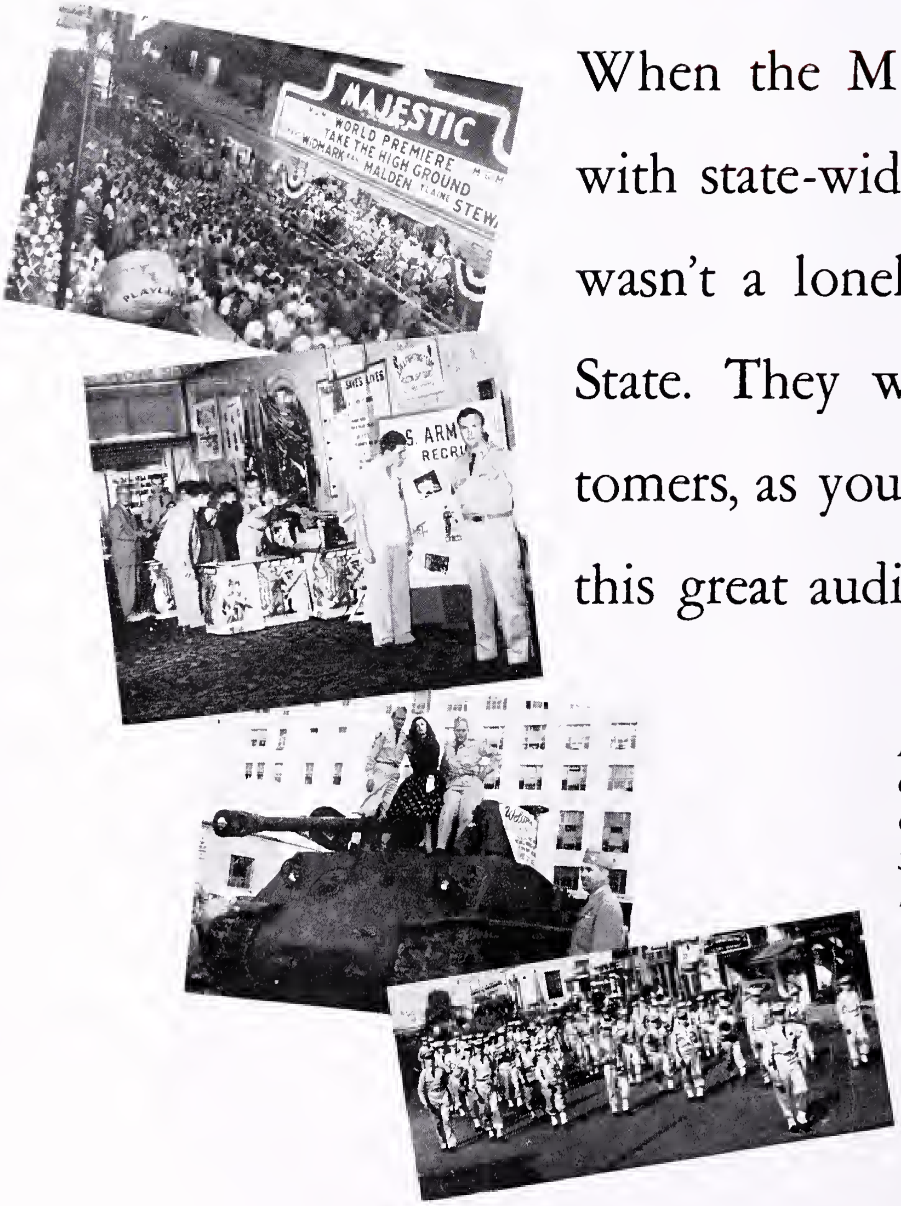
In Two Sections, Section One

HEARD ACROSS


"TAKE THE HIGH GROUND"
Ansco Color

TEXAS TORNADO IN STATE-WIDE SATURATION!

BELOW:
Crowds pack Texas theatres. Contact your local Army representative for full cooperation. There is still time to enter M-G-M's "Lucky 7" Showmanship Contest on this picture, as well as others.


MAJESTIC
WORLD PREMIERE
TAKE THE HIGH GROUND
WIDMARK
MALDEN
STEW
M-G-M
S. ARM
RECRU

When the M-G-M whirlwind hit Texas with state-wide saturation bookings there wasn't a lonely cashier in the Lone Star State. They were busy with happy customers, as you'll be when you get behind this great audience attraction.

M-G-M presents in Color by Ansco "TAKE THE HIGH GROUND!" starring Richard Widmark • Karl Malden Carleton Carpenter • Russ Tamblyn • and Elaine Stewart • Story and Screen Play by Millard Kaufman Directed by Richard Brooks • Produced by Dore Schary

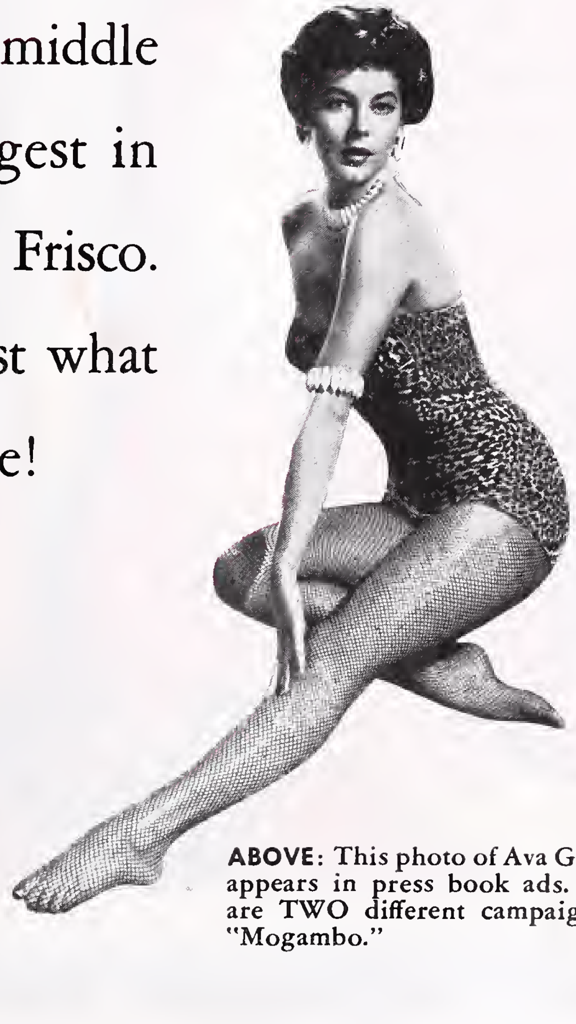
THE NATION!

"MOGAMBO"
Technicolor

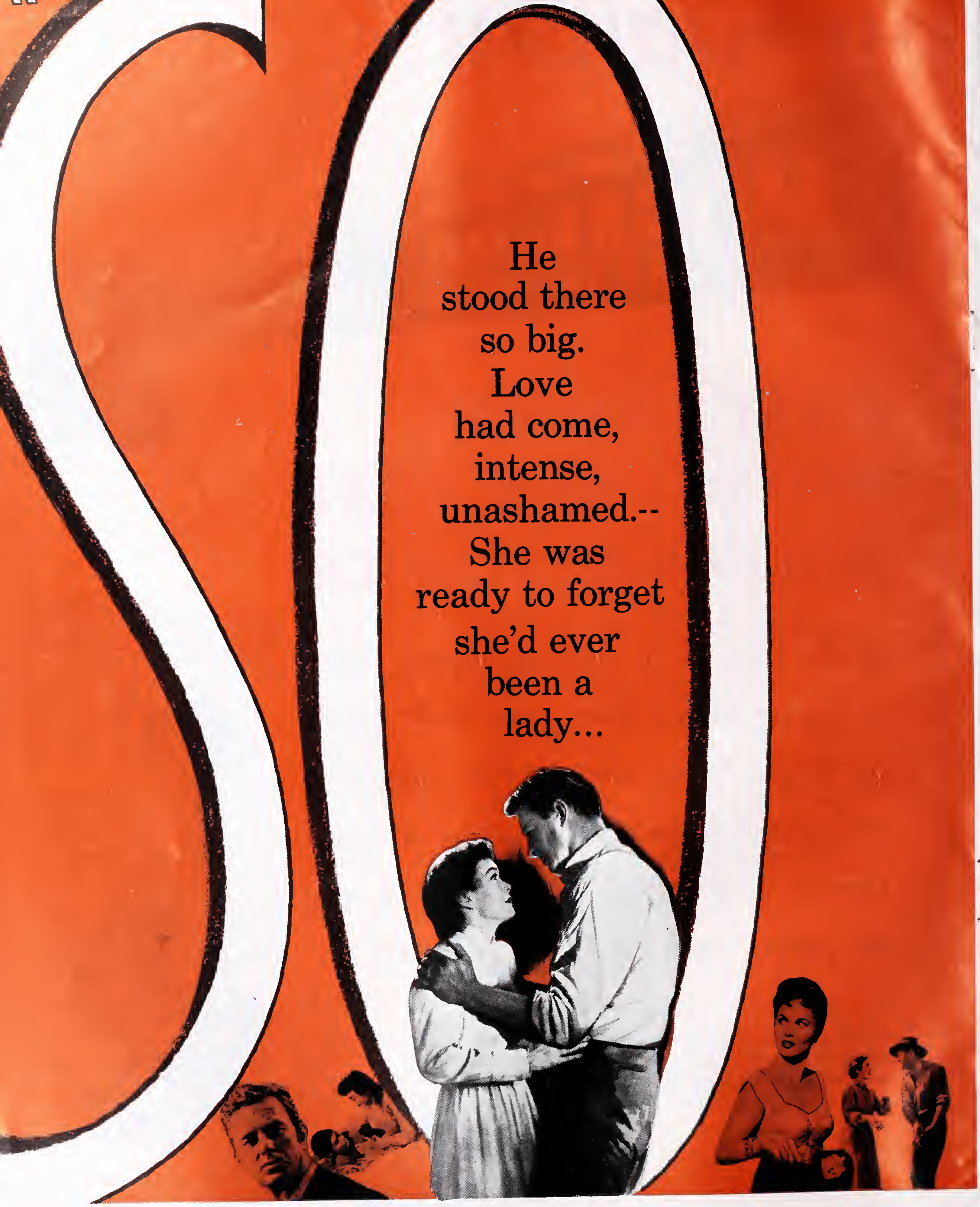
FIRST 2 CITIES! FRISCO, NEW YORK MOGAMBOXOFFICE!

Music Hall, N. Y. opening topped famed "King Solomon's Mines" right in the middle of World Series competition! Biggest in two years (*except "Quo Vadis" and "Ivanhoe"*) in Frisco. Greatest of all African adventures. Just what the public wants. It's Mogamboxoffice!

M-G-M presents in Color by Technicolor "MOGAMBO" starring Clark Gable • Ava Gardner • with Grace Kelly Screen Play by John Lee Mahin • Based Upon a Play by Wilson Collison • Directed by John Ford • Produced by Sam Zimbalist

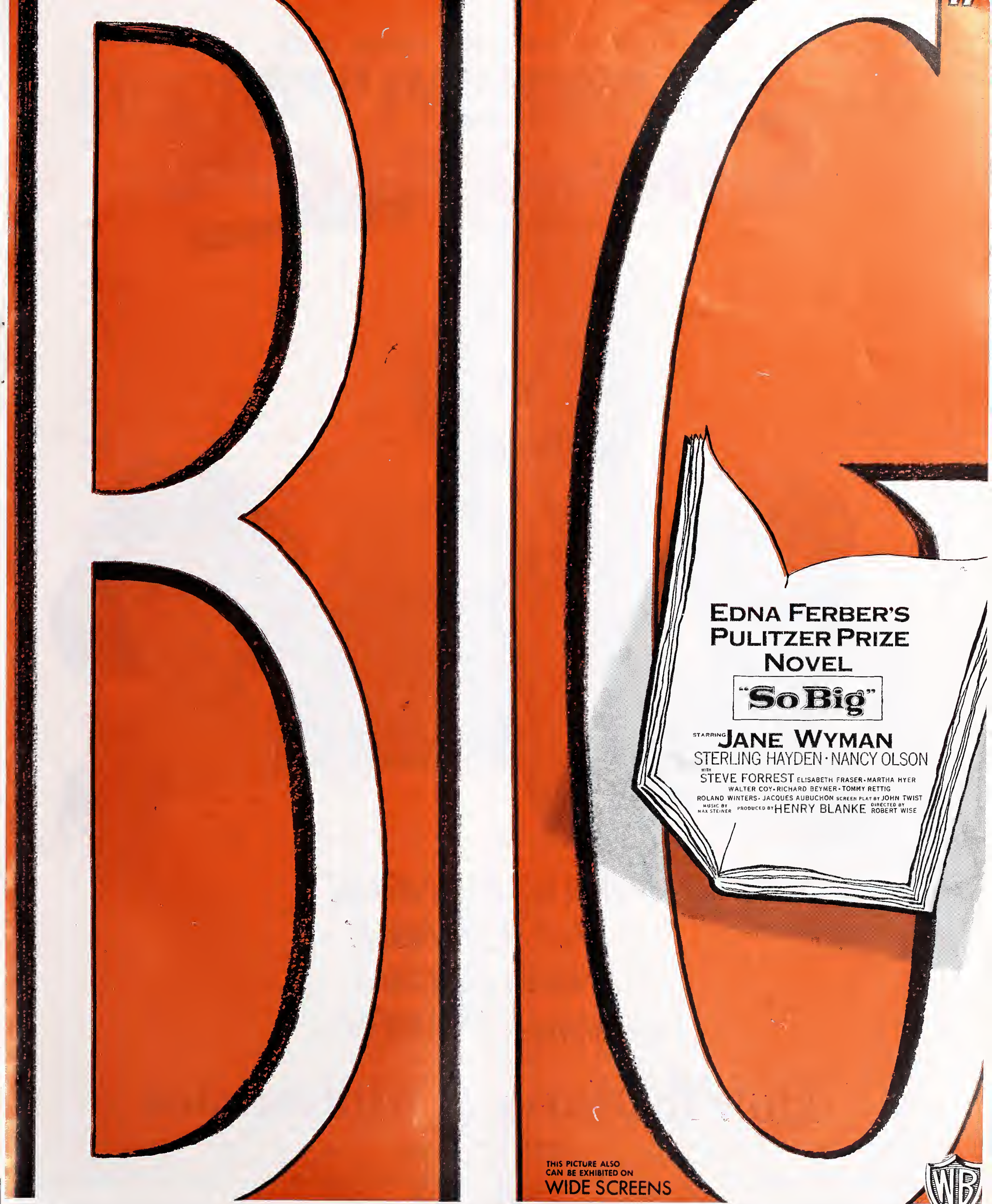


ABOVE: This photo of Ava Gardner appears in press book ads. There are TWO different campaigns on "Mogambo."



He
stood there
so big.
Love
had come,
intense,
unashamed.--
She was
ready to forget
she'd ever
been a
lady...

THE BIGGEST WOMAN-APPEAL ATTRACTI



EDNA FERBER'S
PULITZER PRIZE
NOVEL

"So Big"

STARRING JANE WYMAN
STERLING HAYDEN · NANCY OLSON
WITH STEVE FORREST ELISABETH FRASER · MARTHA HYER
WALTER COY · RICHARD BEYMER · TOMMY RETTIG
ROLAND WINTERS · JACQUES AUBUCHON SCREEN PLAY BY JOHN TWIST
MUSIC BY MAX STEINER PRODUCED BY HENRY BLANKE DIRECTED BY ROBERT WISE

THIS PICTURE ALSO
CAN BE EXHIBITED ON
WIDE SCREENS

ON SINCE WARNERS' 'JOHNNY BELINDA'!

Only a few more weeks until

THE SECOND GREAT PICTURE

IN

CINEMASCOPE

YOU SEE IT WITHOUT GLASSES

20TH CENTURY-FOX PRESENTS

Marilyn **MONROE**
Betty **GRABLE**
Lauren **BACALL**
and *William* **POWELL** in

How To Marry A Millionaire

TECHNICOLOR

Tell 'em that the gals are coming... ...and watch the records fall!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 193, No. 2

October 10, 1953

Allied's New Program

ACTIONS of the board of directors of National Allied and motions and resolutions of the organization's annual convention this week in Boston have opened the way to one potentially significant new form of implementing policy and have reopened—conditionally—the door to another. The former involves the appointment of a committee to work out practical means whereby Allied may acquire stock in major producing-distributing companies. The latter concerns a possible resumption of negotiations for an arbitration plan.

That Allied has the right to purchase stock of the film companies, either as a national organization, or through regional units, or by members individually, is not to be doubted. Abram F. Myers, Allied chairman of the board and general counsel, in commenting on the motion for the study committee, said: "If it is proper for stockholders of film companies also to be stockholders of theatre companies, it is proper for exhibitors to hold stock of film companies."

An analogy may be drawn between the purchase of stock in major film companies by exhibitors with stock purchases by unions in companies in which members are employed. In both cases such stockholders stand in a dual relationship to the corporation. They are interested in both their own welfare as a group and in the welfare of the firm and, through it, of their fellow stockholders.

Concrete benefits to stockholders and to the corporations involved naturally would depend on the calibre of the advice offered. For producing-distributing companies to prosper, their customers—the exhibitors—must also be in a healthy financial condition. In this regard the motion picture business is no different from any other. The seller must have buyers financially able to pay for his product.

Although the Allied board called attention to the fact that a year ago February it called for the establishment of an all-inclusive system of arbitration, the conditions set down now seem such as to make speedy agreement on any plan by the distributors unlikely. The Allied statement says that "no practical benefit" is seen in any arbitration plan that does not include arbitration of film rentals, prohibits prerelease engagements and bars competitive bidding except in situations where one of the exhibitors involved has made a written request for it.

It is not surprising that Allied renewed its membership in COMPO, especially since there is universal support for the tax campaign directed by Col. H. A. Cole of Allied and Pat McGee of TOA. The resignation of Trueman Rembusch for personal reasons from the COMPO triumvirate will be surprising to many. He has rendered exemplary service for the welfare of the industry as a whole. His place will be taken by Wilbur Snaper, Allied president, with Nathan Yamins as alternate. Fortunately both Messrs. Snaper and Yamins are familiar with COMPO and strong supporters of it.

In a sense Allied's activities for the next year, in addition to the usual field of trade practices, are being expanded into the field of the new techniques. Allied will endeavor to serve the interests of its members in urging coordination and effective use of the new processes. Most especially the organization wants to make sure that the advantages of the new techniques will be available to small as well as large theatres.

It is going to be a busy year for Allied.

* * *

British Pact Renewal

THE recent announcement of the fact that the negotiators for the American film industry and the British Government's Board of Trade had reached agreement on a renewal of the film remittance agreement is noteworthy beyond the sectors of those immediately concerned with film export business and the financial status of the major companies. In these days when so many international talks bog down in endless negotiations and never reach agreement, it is significant that the meeting of the minds came reasonably promptly. Naturally neither side got what it wished. Compromise is always an essential of negotiation on subjects that do not involve matters of principle. It is fundamental that the British theatres need American films and the American film industry needs the earnings from that market. A collapse of relations would do more in both countries to harm the industry than have the inroads of television. Hollywood, as constituted, cannot exist without the overseas market and Britain constitutes the most important part of the overseas market. This should be a well-remembered fact by all concerned, including the crafts.

* * *

¶ Those who had expected the FCC authorization of many hundreds of additional TV stations would solve the industry cost problems have been disappointed. There has been no rush for TV licenses in the smaller towns and cities. It has been found thus far that a TV station needs to be in a pretty large market to operate profitably. All the problems, however, are not financial. Recently a new $500,000 TV station started operations in Santa Barbara, California. The howls of the set owners have not yet been quieted. The effect of the new station on the air simply blanketed good reception that had been previous enjoyed from the TV stations in Los Angeles, 125 miles distant!

—Martin Quigley, Jr.

Letters to the Herald

The Small Theatre

To the Editor:

I read with a great deal of interest Hugh Martin's letter in The Herald of July 25 with particular regard to speakers in small theatres.

I have noticed that there is a tendency to give most of the attention to the problems of the larger theatres in describing the new methods of sound and wide screens. I do not think that this is at all intentional but as Mr. Martin stated, more the enthusiasm of the equipment companies. Recently, I was told by one of the "old heads" on Kansas City Film Row to go pretty slow in what we did in regard to Stereophonic Sound or similar methods. Your letter has given me further thought. The average small theatre has no money to throw away on equipment that may soon become obsolete.

Our theatre (started about 1907) is fifty feet wide with a comparatively short throw. I don't see what use a bunch of speakers will do in this type of house. Recently saw "Shane" in Indianapolis, where it was advertised as Stereophonic Sound and Panoramic Screen. The picture seemed to be about three feet wider than usual with the heads of the actors cut off part of the time. The sound was no different than we hear in our own theatre. What are we to believe these days? Believe it or not, an old public relations man told me the day after the Mason Bill was vetoed, "If the movies were not such liars it would help."—*SHIRLEY W. BOOTH, Booth Theatre, Rich Hill, Missouri.*

Film Censorship

To the Editor:

Since returning to the U. S. A., I was amazed to learn that we still have censorship of films in several states, but the worst I find is the State of Maryland, where they have a censor, who reminds me of the time I first went to Singapore to establish one of the major companies in business. Well, there was a certain British captain who was the censor.

This man hated everything American, but especially American films. He would ban films in their entirety or if he did pass any he would cut the guts out of them. And God help you if you had a musical! If he left a sequence intact where the beautiful girls would be clad in abbreviated costumes, he would make you hire a painter to cover the girls' legs on your posters and photographs. Well, realizing that this man could not be reasoned with, I decided to go over his head, and the only people who could overrule him were the Government Council.

I became acquainted with a couple of these gentlemen who, while pro-British, were not anti-American, and besides they were men who could be reasoned with. Almost a complete change took place; however, censorship was maintained.

Now to find that we have a prototype of the captain here in the U. S. A. is hard to swallow. I can't seem to reconcile this with the work I did for 25 years in foreign countries to sell the American way, and I think it's about time that the American companies got together and fought this evil that will try to control what you ought to read or see. It's bad enough to see that the American picture companies allow themselves to be kicked around in almost all parts of the world, because they are afraid to put up a fight, but here, what is there to be afraid of? It is still a Free Democracy, or am I living in a Fool's Paradise?

I hope you will pardon my liberty in suggesting that I believe it is the duty of your invaluable paper to give this matter your serious consideration, and fight the battle for the film industry.—*NAT LIEBESKIND, New York City.*

Editorial Lauded

To the Editor:

Your editorial of September 5, "A Challenge to Pessimists," is really brilliant, and everyone in our industry ought to read it and then profit by it.

You have summed up, so concisely, the rebuttal to those downbeaters in our industry and I am sure the editorial will have a salutary effect. — *MERVIN HOUSER, Eastern Ad-Publicity Director, RKO Radio Pictures, Inc., New York.*

Old Type Showmanship

To the Editor:

I'm still of the opinion that the theatre officials and managers are using only twenty-five percent of their efforts to the good old type showmanship. The size of the screen is *not* the complete answer to the "problem."—*CURT DRADY, Seban, Inc., Columbus, Georgia.*

Why 3-D?

To the Editor:

Since 3-D doesn't make a good show out of a poor show and it won't make a good show better, why have it?—*D. G. RAUENHORST, Murray Theatre, Slayton, Minn.*

MOTION PICTURE HERALD

October 10, 1953

ALLIED STATES, in convention, seeks remedy for product shortage; is cool to arbitration; Spyros Skouras says use of new techniques essential to all theatres Page 12

SNAPER named to replace Rembusch for Allied on COMPO triumvirate Page 13

SINDLINGER reports to Allied newspaper film page readership down Page 16

PUBLIC responsibility must be met, Barnett tells SMPTE meeting Page 17

CINERAMA opens big in Philadelphia, marks first year in New York Page 20

MGM announces two-year production schedule of 40 films Page 20

TERRY RAMSAYE Says — A column of comment on matters cinematic Page 22

DISNEY plans total of fourteen features through 1955 Page 22

COLUMBIA signs deal for use of Nord system on past and future 3-D Page 24

POLAROID Company plans to assist exhibition on 3-D equipment Page 24

"THE ROBE" continues to set records, opens in eleven key cities Page 27

CEA in Britain offers two new plans for Eady implementation Page 27

"INFERNO" to be offered for British release in 2-D Page 27

BREWER joins Allied Artists as executive assistant to Broidy Page 28

SKOURAS anti-trust action complaint in New York court amended Page 28

PARAMOUNT schedules meeting of sales executives next week Page 30

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On the Horizon

CECIL B. DeMILLE has told Government officials that an adequate U. S. overseas film program cannot be carried on with the present budget allowance. Congressional slashes in the appropriations for the U. S. Information Agency resulted in cutting the film program from a requested $10,000,000 to $3,000,000 in the current fiscal year. Shortly before Dr. Robert L. Johnston resigned as head of the information program he was told by Mr. DeMille, film consultant for the program, that the U. S. was falling far behind the Soviet Union in film propaganda, and the Hollywood producer repeated this observation to USIA officials in Washington last week.

▶ Professor Henri Chretien, French scientist who developed the anamorphic lens used in 20th Century-Fox's CinemaScope, worked in California 43 years ago at the Mt. Wilson Observatory. Recently he observed, "Hollywood was famous then too—as an ostrich farm."

▶ President Eisenhower this week ruled out any possibility that the Administration will ask Congress next year for a general retail sales tax. He and Secretary of the Treasury Humphrey issued statements that the Treasury had decided that this field belonged exclusively to states and municipalities. The Treasury is now studying how to reassign the various excise taxes, the President said, adding that he did not know what conclusions the Department would reach.

▶ The Supreme Court really gets down to business Monday, October 12, and six film cases have piled up during its summer recess. The justices have already agreed to hear argument on two of the six cases, and will announce shortly what it intends to do with the other four. Included in these four are two censorship cases — challenging Ohio's ban on "M" and New York's ban on "La Ronde."

▶ The Federal Communications Commission is gradually speeding up its processing of television station applications, and also is cutting down the amount of investigating it does on applications to transfer TV licenses.

▶ Nat Holt, independent producer releasing through Paramount, is a former exhibitor who likes to get out in the field and talk to his old colleagues. Back in Hollywood after his most recent swing around the country he said, "In the theatre man's opinion it is very important that producers know what not to make as well as what to make." In general, he observed, exhibitors are vitally interested in the product that will be available and they would like a voice, even an informal one, in the planning of subjects for their screens.

▶ A low-cost improved color television picture tube, now ready to go into mass production for home receivers, was announced this week by Bruce A. Coffin, president of CBS-Hytron, electronic tube manufacturing division of the Columbia Broadcasting System. The new tube, called the CBS-Colortron, is said to be simple to mass produce in large-screen sizes and in rectangular shapes, retaining the same qualities of stability and dependability of performance as black and white tubes.

▶ While the annual election of Allied States Association officers will not be held until the winter meeting of the board of directors, the names of John Wolfberg, of Denver, and Ben Marcus, of Milwaukee, were the two mentioned most often at the Allied convention in Boston this week as possible successors to Wilbur Snaper, president. He is ending his second term in the post and it is thought unlikely that he will remain for a third. Convention delegates also were of the opinion that the new president will come from the west—as opposed to Mr. Snaper's native New Jersey.

▶ Councilman Victor H. Blanc of Philadelphia, a former chief barker of the Philadelphia Variety Club, said this week that he would start immediately to fight for repeal of the city's "inequitable" 10 per cent admission tax.

IN BETTER THEATRES

In the second article of his series, "Theatres and the New Techniques," Ben Schlanger, noted architect and consultant in theatre design, comes to the problem of sizing the "wide screen" picture while confronted with different "systems" and variations in allowable image proportions. With survey data and many years of first-hand observation to guide him, he submits procedures for conditions found in most existing theatres. "Sizing the Picture for Wide Screen" begins on page 16.

* * * *

Constructed while 3-D and "wide screen" were shaping into new forms for the art, the Interstate Circuit's Plaza in Vernon, Tex., is the first theatre to open equipped for both of these techniques. The Plaza is pictured and described on pages 14-15.

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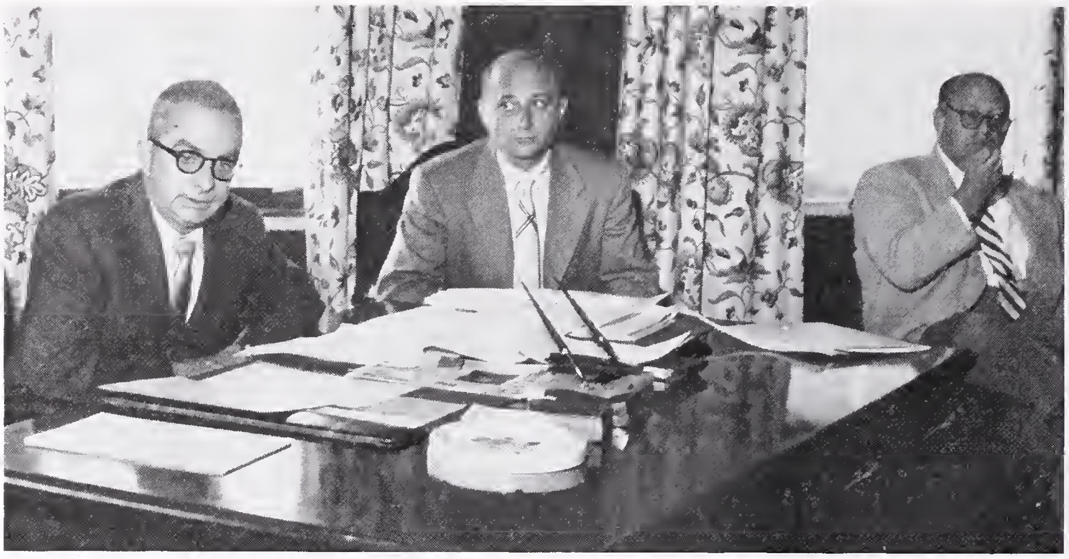
This week in pictures


by the Herald

ANNOUNCEMENT, by Disney Productions' sales organization. The scene in New York as a record schedule of 14 features was announced. (See page 22.) Above are Leo Samuels, sales manager; Irving Ludwig, domestic sales manager; and Charles Levy, eastern publicity director.

by the Herald

CHARLIE JONES dropped by The Herald office in New York the other day en route to the Boston Allied convention. Charlie is secretary of Allied of Iowa-Nebraska.

by the Herald

MILTON MOHR has become eastern publicity manager for RKO Pictures. He had been assistant publicity manager since April, at which time he came to the company from Paramount's New York publicity department. The manager's position had been vacant.

by the Herald

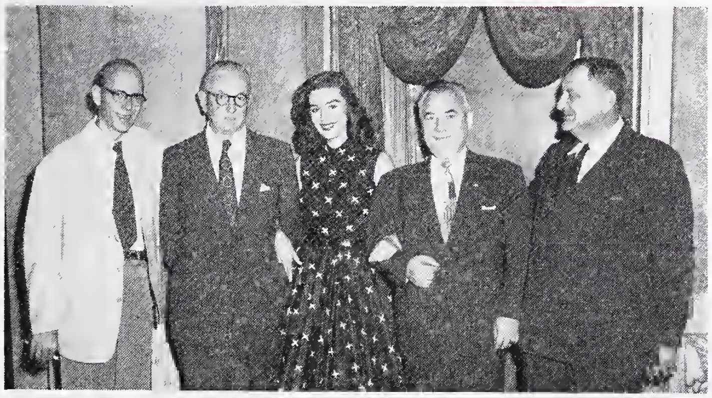
ABNER GRESHLER, producer and director, was in New York last week negotiating for release of his latest, "Yesterday and Today," which features George Jessel, and which, he said, will probably be shown to exhibitors at the Theatre Owners of America Chicago convention. He is planning for his next, "Mossadegh and the Shah."

SIDNEY G. DENEAU has been named general sales assistant to E. K. O'Shea, vice-president of Paramount Film Distributing Corporation. Mr. Deneau has been with Fox Film, Fabian Theatres, Selznick Releasing Organization, and Lopert Films. He starts his new assignment Monday, in New York.

TEA-TILLATING. Dedicating the $25,000 sterling silver tea set, replica of one given Queen Elizabeth, at the Pump Room, Chicago. The happy drinkers are James Hart, Ambassador Hotels president; and Mrs. John Milliken and Mrs. John Foster of the Evanston Cradle Society Junior Auxiliary, which sponsored Warners' "Beggar's Opera" premiere in the Ziegfeld theatre.

by the Herald

PERSONAL TESTIMONY about Mel Gold, board chairman of the National Television Film Council is given by Irving Mack, standing, president of Filmack Corporation, at the Council luncheon for Mr. Gold last week in New York. On the dais are Edwin James, editor; Arche Mayers, NTFC president; Mr. Gold; and Dr. Alfred Goldsmith, NTFC director and consulting engineer.

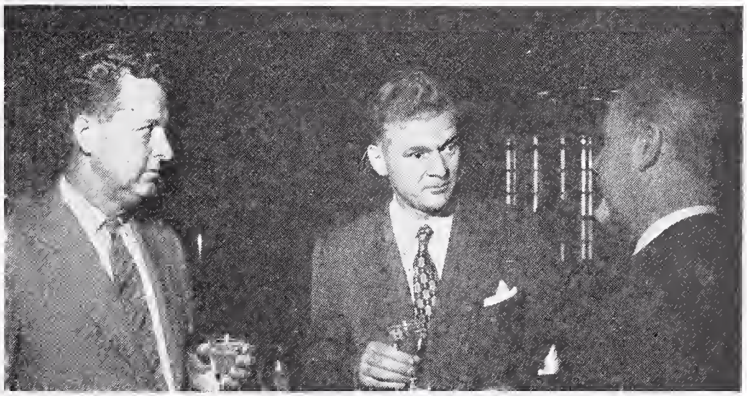


IN BIRMINGHAM, at the trade showing of MGM's "Take the High Ground," star Elaine Stewart makes the acquaintance of Norris Hadway, manager of the Alabama Theatre; W. R. Griffin, Cullman, Ala., exhibitor; and Harry Curl and Paul Engler, Birmingham exhibitors.

by the Herald

VISITORS FROM ITALY, producers Carlo Ponti, left, and Dino de Laurentis, right, are introduced at a Paramount New York office interview by Dr. Renato Gualino, president of Italian Films Export. Paramount will distribute their "Ulysses" and additional films here and in Canada. The producing team this week visited the Coast studio.

TRAVELER. James R. Grainger, RKO Pictures president, second from left, making a European tour, meets friends in London. With him are, left and right, Peter and Hope Burnup, Quigley Publications London office; Robert Wolff, RKO Pictures British managing director; and Lawrence Kent, 20th-Fox and Gaumont British representative. Mr. Grainger also visited Paris and Rome. He returned to New York early this week.



by the Herald

CELEBRATION. It was at the Waldorf-Astoria Starlight Roof, New York, last Friday evening, and was thronged. It marked the 20th anniversary of Reeves Sound studios. Above, Hazard Reeves, center, who also is Cinerama president, with Herbert Barnett, Society of Motion Picture and Television Engineers president.

ALLIED SEEKING REMEDY FOR PRODUCT SHORTAGE; COOL ON ARBITRATION

by MARTIN QUIGLEY, Jr.

BOSTON: At this year's Allied convention the new techniques, together with the current and prospective product shortage resulting from their development, overshadowed the usual trade practice problems of rental terms and clearances.

Meeting October 5-7 at Boston's Sheraton Plaza Hotel over 300 exhibitor delegates devoted most of their considerations, directly and indirectly, to product. The exhibitors expressed present and future worries about insufficient product. These concerns resulted in the establishment of a committee to investigate how Allied members by stock purchase could influence the managements of the major film companies to order an increase in production schedules.

CinemaScope received more attention than any of the other new processes although interest in demonstrations of Nord single strip 3-D and other 3-D exhibits was surprising in view of the general dissatisfaction with recent 3-D releases.

Two resolutions bearing on the subject were unanimously adopted by the convention Wednesday afternoon. The first asked that producers consider releasing CinemaScope product in standard version for conventional theatres not equipped for CinemaScope, and for all drive-ins. The second adopted in its entirety the resolution passed by Allied of Eastern Pennsylvania last week which asked for standardization on a 2 to 1 ratio for all films including those in an anamorphic process.

Spyros P. Skouras, president of Twentieth Century-Fox, in Boston for the opening of "The Robe" asked for permission to answer in person a long series of questions concerning CinemaScope and its equipment. 20th-Fox plans were restated forcibly as well as the firm's determination to have CinemaScope productions presented in the best manner possible, with quality screens, anamorphic lenses and stereophonic sound used. CinemaScope films will not be offered to unequipped theatres. Mr. Skouras emphasized that CinemaScope was being developed not for a few "CinemaScope theatres but for all theatres."

THE HOST

NORMAN GLASSMAN, general chairman

KEYNOTER

TRUEMAN REMBUSCH of Indiana

The status of the tax repeal campaign was outlined to the convention by Col. H. A. Cole and there was general agreement that tax relief is the number one order for all in the industry.

In keeping with the custom of Allied conventions in recent years a feature of the meeting was a number of film clinics for exhibitors in various types of operations.

PRESIDENT

WILBUR SNAPER of New Jersey

Prior to the opening of the convention the Allied board of directors met for three days. Principal actions taken were the renewal of the organization's membership in COMPO with Wilbur Snaper, Allied president, replacing Trueman Rembusch on the COMPO triumvirate, and a slight opening of the door to further negotiations looking to an arbitration plan. It is not expected that arbitration will be promptly established because the Allied board insists that distributors agree to arbitration of film rentals, a ban on competitive bidding unless requested by an exhibitor, and a prohibition against prerelease engagements.

Wednesday afternoon the following resolutions, introduced by Leon Bach, chairman of the resolutions committee, were adopted unanimously:

1. Thanking Allied Theatres of New England, hosts for the convention;
2. Congratulating Col. H. A. Cole for his part in the tax repeal fight last spring and pledging complete support for the new campaign;
3. Thanking Trueman Rembusch for serving on the COMPO triumvirate, for his work in the tax fight, and for his keynote speech;
4. Congratulating Rube Shor for his testimony last summer before the Senate Small Business Committee;
5. Congratulating Wilbur Snaper for his contributions to the welfare of Allied;
6. Requesting the distributors in connection with extended run engagements to compute clearance from the first week of the prior engagement (or other normal period) instead of from the end of the engagement;
7. Thanking Mr. Skouras for coming to the convention; urging that the test offered by Mr. Skouras of standard versus stereophonic sound be made as quickly as possible; urging that tests be made of various screens for CinemaScope; asking that CinemaScope product be released in standard form for unequipped conventional theatres and for

AT THE BOARD MEETING: Ben Marcus, Milwaukee; Wilbur Snaper, president; Abram F. Myers, general counsel, and Stanley D. Kane, recording secretary.

all drive-ins; and urging 20th Century-Fox to produce a "substantial number" of conventional pictures to alleviate the product shortage;

8. Adopting the Allied of Eastern Pennsylvania resolution calling for standardization on a 2 to 1 aspect ratio for all productions, including anamorphic, and citing the dangers in the present "confused and muddled equipment situation."

9. Calling for the appointment of a committee to investigate fire insurance rates with a view to reduction.

The convention also unanimously endorsed the resolution adopted by the board on arbitration and the stand taken by Abram Myers.

Facing what might have been a hostile audience, because of criticism of the cost of CinemaScope equipment, Mr. Skouras won a warm ovation when he appeared late Tuesday.

"You can't sit there with 2-D and the same square screen that television offers the public free and expect patrons to pay you for it," he earnestly told the convention.

"Realizing that," he said, "20th Century-Fox has invested more than $10,000,000 in the development and production of CinemaScope equipment. Doing so taxed the resources of our $250 million dollar corporation. But we were convinced it had to be done. Our sole aim was to help exhibitors, to aid them in keeping their theatres open, and to make a contribution to the preservation of a great industry."

Stressing this point several times, the 20th-Fox president said at one point that he believed the industry's future depended on how successful the small exhibitor was. "If he vanishes, the industry will vanish. But the industry won't vanish," he said.

Mr. Skouras agreed at one point to authorize a joint test with Allied of "The Robe" in several theatres in widely separated exchange areas without CinemaScope equipment and stereophonic sound. Presumably a standard print of the feature would be used. The purpose of the test would be to give sceptical exhibitors an opportunity to appraise for themselves the additive values offered by CinemaScope. He made it clear, however, that he is convinced the company's policy is right and that exhibitors, if they are to stay in business, cannot stand pat with standard equipment.

He was accompanied to the convention by William Gehring, assistant sales manager; Charles Einfeld, vice-president; and Arthur Silverstone, eastern and Canadian sales manager.

At the conclusion of Mr. Skouras' statement, a previously designated Allied panel of "inquisitors" took over. On it were Mr. Myers, Benjamin Berger, John Wolfberg, Sidney Samuelson and Nathan Yamins with Mr. Rembusch as moderator.

The questioning of Mr. Skouras and Mr. Gehring brought out the following points:

Standard prints of CinemaScope productions can be made but 20th-Fox will not do that because "it would destroy our business," Mr. Skouras said, and added "The Robe" if released in standard form would gross the same as "David and Bathsheba," but its CinemaScope gross will be two to four times larger.

Arrangements have been made with equipment companies by 20th-Fox to extend credit to exhibitors for the installation of CinemaScope equipment, as needed, and with ample time in which to make payments for it.

CinemaScope equipment is not yet available for drive-ins but when the problems have been licked it will be made available to them.

Twentieth-Fox pays $1.255 per square foot for CinemaScope screens which are sold by dealers at $2.10 with the dealers' 20 per cent commission, advertising and overhead, 20th-Fox is making no profit on them. Skouras invited Allied to appoint a committee to visit and inspect the screen manufacturing plants.

That there are very few theatres which would require structural changes to accommodate CinemaScope installations.

That 20th-Fox is hopeful that by the end of November a sufficient supply of CinemaScope equipment to meet immediate needs will be available.

That in setting terms for CinemaScope productions 20th-Fox will take the added costs to exhibitors into account and will have in mind the conviction that the company cannot stay in business if the exhibitor doesn't make money, too.

Mr. Skouras concluded by again emphasizing that 20th-Fox is convinced it cannot exist without the small exhibitor and that CinemaScope was developed "not to put you out of business but to keep you in it."

Mr. Rembusch announced that the Allied board also had sent inquiries to all companies as to whether or not they would make single track sound prints available with productions made in CinemaScope. He said the following replies were received: Paramount not making pictures in CinemaScope; United Artists, two CinemaScope productions planned but not with stereophonic sound, as of now; Universal, its CinemaScope productions will be available in standard prints also; RKO Radio, no CinemaScope productions planned as of now.

Herbert J. Yates for Republic said there would be no 3-D or CinemaScope in 1953-54, but that all product would be shot for standard and wide screen, with conventional sound track. Metro has made no decision on the type of streophonic sound it will use.

Col. Cole, Allied's co-chairman of the tax repeal committee, gave a strong admonition to the "grass roots" exhibitors Tuesday to join in the new COMPO campaign for repeal of the Federal admission tax. He warned that the entire job of contacting legislators needs to be done again and that there is less time now than there was last year. "If the same job that was done in last year's campaign is not done now," he warned, "the new campaign will be lost."

The subject of new screen techniques dominated the speech before the convention Tuesday by Steve Broidy, president of Allied Artists. Mr. Broidy told the Allied delegates that in recent months there had been a "rebirth in the art of picture making" in Hollywood. He decried the too-often use of the word "confusion."

"Whenever there is a change in any industry, there is confusion," he said. "But what some people term confusion is, in

(*Continued on page 16*)

SNAPER FOR ALLIED ON COMPO TRIUMVIRATE

BOSTON: **Wilbur Snaper, president of Allied States Association, Monday was named Allied representative on the governing triumvirate of the Council of Motion Picture Organizations. The action followed the Allied board's earlier approval of renewal of membership in COMPO. Mr. Snaper succeeds Trueman Rembusch, who told the board that for family and business reasons he would be unable to continue in the COMPO post, despite the board's urging. Nathan Yamins, of Fall River, Mass., was named alternate to Mr. Snaper. The Allied board also reappointed Col. H. A. Cole co-chairman of the COMPO admissions tax repeal campaign, to serve again with Pat McGee of Denver, Theatre Owners of America's co-chairman.**

NEW YORK HAS GONE CINEMASCO

SCOPE LOS ANGELES HAS GONE

GONE CINEMASCOPE DALLAS HA

HAS GONE CINEMASCOPE KANSA

DETROIT HAS GONE CINEMASCOPE

SEATTLE HAS GONE CINEMASCOPE

SCOPE SALT LAKE CITY HAS GONE

GONE CINEMASCOPE SAN FRAN

BOSTON HAS GONE CINEMASCOPE

EVERY

THE MODERN

CINEMA

IS PLAYING TO THE

IN ENTERTAI

FROM 20th CENTURY-FOX
IN
CINEMASCOPE
YOU SEE IT WITHOUT GLASSES

NOW! The Robe TECHNICOLOR **SOON!** Marilyn

PE CHICAGO HAS GONE CinemaScope
CinemaScope PHILADELPHIA HAS
S GONE CinemaScope ATLANTA
S CITY HAS GONE CinemaScope
BUFFALO HAS GONE CinemaScope
WASHINGTON HAS GONE Cinema
CinemaScope PITTSBURGH HAS
CISCO HAS GONE CinemaScope
MEMPHIS HAS GONE CinemaScope

WHERE
MIRACLE OF
ScopE
GREATEST GROSSES
NMENT HISTORY!

MONROE • Betty GRABLE • Lauren BACALL in How To Marry A Millionaire
TECHNICOLOR

ALLIED MEETS

(*Continued from page 13*)

reality, excitement. If there wasn't any in the film world, we would be sitting still. Confusion can be healthy and profitable."

The new techniques, he continued, call for "enthusiasm, hard work, ingenuity—just as though you were starting in show business all over again. A great many decisions must be made. But they must be made as a result of trial and error. I don't think anyone in the industry is in a position to make hard and fast pronouncements about the shape of things to come."

Urges Exhibitors Buy Majors' Voting Control

A highlight of Mr. Rembusch's keynote speech Monday was his suggestion that exhibitors gain voting control of several major producing-distributing companies to initiate policies designed to insure against shortages of product and the adoption of sales policies more desirable to independent exhibitors.

Voting control of a company or companies, said Mr. Rembusch, might be obtained by the purchase of as little as 10 per cent of some companies' outstanding stock "by exhibitors who will guarantee playdates at prices comparable to the going market," who then, he suggested, could "secure the voting rights of sufficient shares of stock owned by large investment houses to secure control of the company."

"The investment houses," he continued, "would turn over these voting rights because of the value inherent in guaranteed playdates. Banks would furnish production money because of the assets represented by guaranteed playdates once the film company control was assured."

Mr. Myers discussed some of the legal considerations involved in such a plan, asserting that in the theatre divorcement cases the Department of Justice had "backtracked" on the policy it had followed since 1914 by permitting the stock of the divorced companies to be distributed among holders of film companies. If it is proper, Mr. Myers said, for holders of film companies' stock to own theatre companies' stock, then it also is proper for theatre owners to own stock in picture companies.

Sees Move Reestablishing Competition in Selling

Mr. Rembusch, whose proposal was warmly received by the convention, said that such action on the part of exhibitors would serve to "reestablish competition in the sale of films, would assure an adequate flow of pictures to theatres and would give exhibitors a voice in production with which they could eliminate a lot of low-grossing, arty pictures."

Financial experts, he said, had assured him that the scheme "will work and if distribution won't change its ways, exhibition could achieve its goal of . . . freedom from domination by distribution and production."

A resolution incorporating suggestions by Ben Marcus of Milwaukee and Leo Wolcott of Eldora, Ia., proposing an Allied committee be appointed to study the advisability of exhibitor investments in several companies, was adopted unanimously by the convention.

Wednesday, Mr. Snaper appointed the following committee: Ben Marcus, Nathan Yamins, Rube Shor, Jack Kirsch and himself.

After Leo Jones of Upper Sandusky, Ohio, seconded the proposal, it also was endorsed by Ben Berger, Minneapolis; Jerry Silver, Texas; Rube Shor, Cincinnati; Sidney Samuelson, Philadelphia, and Jack Kirsch, Chicago. John Wolfberg, Denver, urged that the committee to be appointed also look into the possibilities of exhibitor financing of independent production, asserting that he has observed unemployment among technical people in Hollywood.

Mr. Rembusch's keynote also gave extended time to the need for establishing industry-wide policies for utilization of the new technical processes. Examining the state of 3-D, he said that poor quality pictures and terms asked by distributors made it an "exhibitor's nightmare."

Mr. Rembusch, however, placed himself with those who believe that 3-D does have something to contribute to exhibition and that its worth should be determined quickly through production of better pictures in the process.

In referring to distribution, the keynote speaker called again for Allied's suggested inauguration of "incentive selling" and the abandonment of policies and terms that are driving thousands of theatres out of business. In this connection, however, he commended Charles M. Reagan, Loew's distribution head, for his offer to aid distressed theatres.

Mr. Rembusch pinned the blame for Allied rejection of the 1952 arbitration draft on major company attorneys who, he charged, changed the provisions so extensively it became unacceptable to Allied.

The convention stand on arbitration was a reflection of the attitude of the board of directors.

The board, meeting during the weekend prior to the opening of the convention, not only reaffirmed the position taken by last February's convention on arbitration, when it proposed an all-inclusive system, but added—in view of developments since—that it can see "no practical benefit to Allied members in any arbitration plan which":

Doesn't provide for the arbitration of film rentals and selling policies on a national and regional basis;

Countenances the pre-releases of pictures, even on a limited scale, and

Does not prohibit the initiation of competitive bidding on any situation except upon the written demand of one of the exhibitors involved.

Wednesday morning the delegates were taken by bus to view a Polaroid demonstration at Cambridge. Officials of that company showed them the new synchronization and control equipment designed to aid 3-D projection.

Wednesday afternoon E. O. Wilschke and L. D. Netter, Jr., both of Altec, discussed the developments of new equipment and answered questions from the floor regarding CinemaScope and stereophonic sound installation.

The convention concluded Wednesday night with a banquet at the hotel. The guest speaker at the banquet, Ambassador James J. Wadsworth, deputy U. S. delegate to the United Nations, made a plea for the use of U. N.-sponsored films in motion picture theatres.

That so much attention to the exhibitor's practical, day-to-day problems was neither premature nor overemphasized by the convention would appear to be testified to by the decline in convention attendance, frankly ascribed to inability of many exhibitors—particularly from points west of the Mississippi—to bear the cost of the trip to Boston.

SINDLINGER SAYS NEWSPAPER FILM PAGE READING IS DOWN

BOSTON: Newspaper readership of the amusement pages has declined from 40 per cent in 1948 to 19 per cent in 1953, if Philadelphia is a criterion, according to Al Sindlinger, head of Sindlinger and Company, business analysts. Speaking at the National Allied convention here Tuesday, Mr. Sindlinger analyzed the effectiveness of newspaper advertising in a television market.

Reporting on the change in average-daily newspaper readership between 1948 and 1953, Mr. Sindlinger gave the following statistics: sports pages up to 47 per cent from 42 per cent; TV and radio pages up to 60 per cent from 12 per cent, and amusement pages down to 19 per cent from 40 per cent.

"Depth interviewing today," he said, "reveals that amusement page readership is more generally confined to display advertising of first runs and reviews. But what is more important, and we think a clue to the plight of the neighborhood theatre, is that readership of theatre listings of subsequent and neighborhood attractions today is down to 9.3 per cent from 32 per cent in 1948."

Following are further conclusions:

1. "Know-about" of attractions is running at about 10 to 12 per cent ahead of last year. This is due primarily to the use of television to exploit pictures and higher magazine readership.
2. "Want-to-see," with the exception of "The Robe" and "From Here to Eternity," is averaging about the same as last year.

PUBLIC RESPONSIBILITY MUST BE MET: BARNETT

SMPTE Convention Hears President Tell Industry Not to Waste Resources

Photos by the Herald

OPENING the Society of Motion Picture and Television Engineers 74th semi-annual convention: on the dais, Barton Kreuzer, RCA; Frank Cahill, Warners; Ralph Hetzel, MPAA; John G. Frayne, Westrex; Henry J. Taylor, guest speaker; Herbert Barnett, SMPTE president; Earl G. Hines, General Precision, and Peter Mole, Mole-Richardson.

ELECTED were the men at the right: Barton Kreuzer, financial vice-president; Axel G. Jensen, engineering vice-president, and George W. Colburn, treasurer. Above are William P. Kelley, W. W. Lozier and Mr. Mole, and, at right, above, from Westrex, R. O. Strock, Mead Walworth and Edwin Dickinson.

A call to the industry to remain alert to its "responsibilities to the paying audience" and never lapse into a feeling of false security, was sounded Monday by Herbert Barnett, president of the Society of Motion Picture and Television Engineers, at the luncheon opening the society's 74th semi-annual convention at the Statler Hotel in New York.

Said Mr. Barnett: "By drawing on technical resources long waiting to be used the industry has brought about a reawakening which shows promise of restoring motion pictures to an important economic position." The new techniques—3-D, wide screen, light surround, and stereophonic sound—are the fruits of years of research and huge financial investments, he pointed out, "and no industry on earth is rich enough to waste them on selling otherwise unsalable merchandise."

Cites Most Competitive Era in Film History

"We are now in the most competitive era the motion picture has ever known," Mr. Barnett said. "Losses of the past few years have been tragic, especially to the small independent exhibitor. Aside from the personal misfortunes this has brought, it is serious to the industry as a whole." The importance of small community theatres to the industry is much greater than may be indicated by their contribution to the total gross box office of any production, he explained, since these small houses perform a vital service in shaping the movie-going habits of the American audience.

"The industry cannot expect the new techniques and devices to carry them forever," he said. "Our long-range salvation depends on how well we have learned the lesson of the past few years, and the degree to which every segment of the industry applies itself to meeting its responsibilities to the public."

Reports SMPTE Survey On Aspect Ratios

Reporting on a survey of some 8,000 theatres, from which a sampling of 400 questionnaires was examined, Ben Schlanger, theatre consultant, Friday morning said it was his conclusion that the maximum average aspect ratio is 2.2 to 1 in theatres of more than 1,500 seats. He added the questionnaires indicated the average aspect ratio in theatres from 500 to 1,500 seats is 1.9 to 1, and that in smaller houses it is 1.7 to 1. He also reported that 68.7 per cent of those who stated they had converted to 3-D are circuit owners, and only 28.4 independent. Seven per cent of circuits have converted to wide screen, and 7.9 of independents. In general, 50.9 per cent of those who replied have converted to 3-D, and 7.4 to wide screen.

The SMPTE will have made some eight test films of universal application for manufacturers of stereophonic sound equipment, J. K. Hilliard, chairman of the sound committee, said Wednesday. These films will embody standards to give true stereo sound to the three speakers behind the screen and to determine over-all performance of frequency range. E. I. Sponable, 20th-Fox technical director, conferred with the committee that morning.

The society announced at the luncheon the election of three new officers and six new members of its board of governors for terms beginning January 1, 1954. Elected were: Axel G. Jensen, of the Bell Telephone Laboratories, as engineering vice-president; Barton Kreuzer, of the RCA Victor Division, financial vice-president; George W. Colburn, George W. Colburn Laboratory, Inc., treasurer; F. N. Gillette and G. C. Misener, governors for the society's eastern district; R. O. Painter and R. H. Ray, governors for the central district, and L. D. Grignon and R. E. Lovell, governors for the western district.

On Monday afternoon, W. B. Snow,

(*Continued on page 20, column 1*)

"'LITTLE BOY LOST' JOINS SUCH ILLUSTRIOUS COMPANY AS 'THE ROBE,' 'ROMAN HOLIDAY,' 'FROM HERE TO ETERNITY' AND 'STALAG 17'."

—Frank Quinn, New York Mirror—

Boxoffice results too place it with the year's biggest—as first engagements in New York, San Francisco, New Orleans, Baltimore and Los Angeles, among others, get it off to a spectacular start!

THIS FULL PAGE AD IN LIFE—LOOK—SATURDAY EVENING POST together with ads in Parents' Magazine and other national media, kicked off the powerful, all-penetration selling that PARAMOUNT is putting behind Bing Crosby's greatest heart-appeal hit . . .

Little Things…
Straight From
The Heart…
Make Great
Movies That Go
To Your Heart…
Such As

"COME BACK, LITTLE SHEBA"

"SHANE"

"STALAG 17"

"ROMAN HOLIDAY"…

In all great movies there are vital little things so big in human understanding that they have the power to move you deeply.

You know that pictures like "Come Back, Little Sheba," "Shane," "Stalag 17" and "Roman Holiday" are richly endowed with these qualities. And so, too, does "Little Boy Lost" possess the same common denominator, humanness. It presents Bing Crosby in his most unusual, most dramatic role with a unique cast drawn from the best of the French cinema.

Even more than its successful predecessors, "Little Boy Lost" is bound to be a motion picture you will never forget!

and now…

A PERLBERG-SEATON PRODUCTION

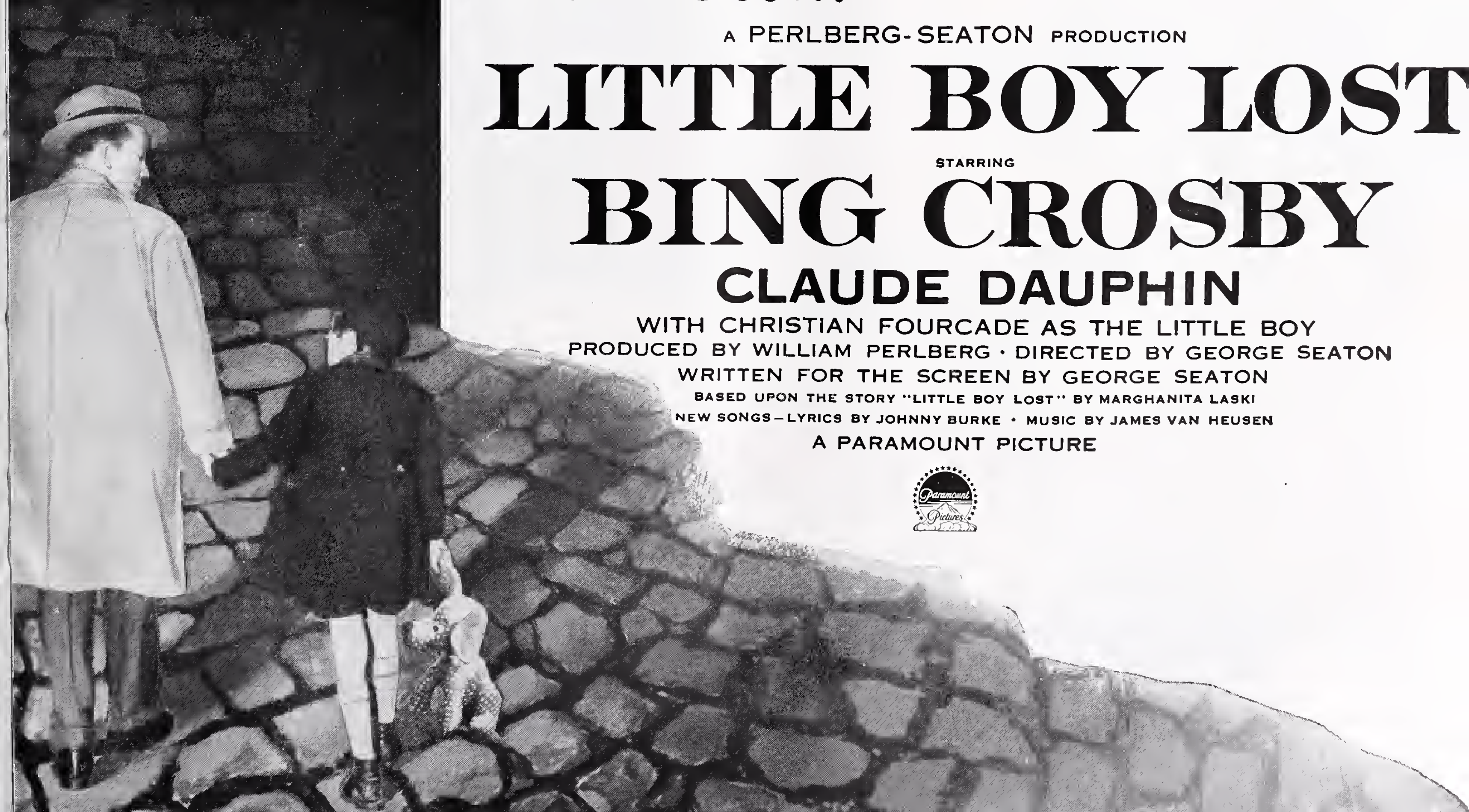
LITTLE BOY LOST

STARRING

BING CROSBY

CLAUDE DAUPHIN

WITH CHRISTIAN FOURCADE AS THE LITTLE BOY
PRODUCED BY WILLIAM PERLBERG · DIRECTED BY GEORGE SEATON
WRITTEN FOR THE SCREEN BY GEORGE SEATON
BASED UPON THE STORY "LITTLE BOY LOST" BY MARGHANITA LASKI
NEW SONGS—LYRICS BY JOHNNY BURKE · MUSIC BY JAMES VAN HEUSEN
A PARAMOUNT PICTURE



SMPTE MEET

(*Continued from page 17*)

consultant on acoustics, delivered a paper on stereophonic sound, highlighting six types of sound systems. Another paper dealing with stereophonic perceptions was delivered by D. L. MacAdam of Eastman Kodak, who pointed out the new technique puts an added responsibility on the producers and directors.

The Society's "Journal Award" was shared by R. J. Spottiswoode, N. L. Spottiswoode and Charles Smith for their co-authored paper, "Basic Principles of Three-Dimensional Film," judged the best of technical papers published in the society's journal during the past year. Also cited for outstanding technical papers were Willy Borberg, C. R. Carpenter, L. P. Greenhill, G. C. Higgins, L. A. Jones, Otto H. Schade, Norman Collins and T. C. MacNamara.

Loughren Gets Sarnoff Award for Color TV

Arthur V. Loughren, of the Hazeltine Corp., received the David Sarnoff Gold Medal award "for his contributions to the development of compatible color television."

Recipient of the Samuel L. Warner Memorial Award for outstanding contributions was Dr. W. W. Wetzel, of the Minnesota Mining and Manufacturing Co.

The Society presented its annual Progress Medal Award to Fred Waller, chairman of the board of Cinerama, Inc., for his development of the Cinerama process.

Tuesday the main topic dealt with was equipment for stereophonic sound reproduction, with Edward S. Seeley chairman and John K. Hilliard vice-chairman of the sessions. High speed photography was also discussed in the morning sessions with John H. Waddell chairman and Charles Jantzen vice-chairman. The afternoon session covered laboratory practices with Edmund A. Bertram chairman and John G. Stott vice-chairman. In the evening the topic was Armed Forces—foreign-language conversions with William H. Offenhauser, Jr., chairman and Mr. Yorke vice-chairman.

Wednesday television film reproduction was the over-all topic with Frank N. Gillette chairman and Robert C. Rheineck vice-chairman; in the afternoon the topic was television-theatre, recording, lighting, with Harry C. Milholland and Charles W. Seager chairman and vice-chairman respectively.

Reproduction Subject Of Thursday Session

Thursday morning color and black-and-white reproduction held the spotlight with Garland C. Misener chairman and George H. Gordon vice-chairman of the discussion. Thursday evening the topic centered on three-dimensional film equipment and practices with Skipwith W. Athey chairman and Gordon A. Chambers vice-chairman.

Friday morning, recent history of new techniques—wide-screen methods was the topic, with Frederick J. Kolb, Jr., chairman, and Mr. Borberg vice-chairman.

United Artists Sets Four For November Release

Four feature films, three of them in color, will be released by United Artists during November, it was announced by William J. Heineman, distribution vice-president.

Those in color are: "Shark River," in color by Color Corp. of America, with Steve Cochran, released November 20; "Song of the Land," Color Corp. of America, presented by Harrison-Roberts, Inc., November 27; "Captain John Smith and Pocahontas," an Edward Small presentation, in Pathecoler, with Anthony Dexter, November 20.

"Stranger on the Prowl," with Paul Muni, is set for November 2 release.

"I, The Jury," and "War Paint," two U.A. pictures, will open Wednesday at 32 theatres on the Loew's circuit in the New York Metropolitan area.

Metro Plans 40 Pictures In 2 Years

MGM this week undertook to guarantee exhibitors a supply of major product including at least 40 pictures over the next two years. Following conferences in New York between Nicholas M. Schenck, president of Loew's, Inc.; Dore Schary, vice-president in charge of production, and other executives, plans for the schedule were announced Wednesday.

A total of 18 to 20 productions will go before the cameras and be completed in the fiscal ending in August, 1954. Several of the productions will be made in CinemaScope, some in 3-D and all will be photographed for wide screen exhibition. All pictures will be made with stereophonic sound and most will be in color.

The production list in 1954 is headed by the new production of "Ben Hur" and includes these properties: The True and the Brave, Panther Squadron 8, Bad Day at Black Rock, Valley of the Kings, Brigadoon, Student Prince, 7 Brides for 7 Brothers, Beau Brummell, Deep In My Heart, Glass Slipper, Moonfleet, King's Thief, Green Fire, Scarlett Coat, My Most Intimate Friend, Athena, Quentin Durward, Love Me or Leave Me, St. Louis Woman, Galveston Flood, Many Rivers to Cross, French Quarter, Hit the Deck, One More Time, The Paris Story, Monmartre.

Three pictures are now before the cameras: "Executive Suite," "Rose Marie" and "Her 12 Men."

"Rob Roy" in February

RKO and Walt Disney have set February 24 as the release date for Disney's "Rob Roy, The Highland Rogue" Technicolor all-live-action film, starring Richard Todd and Glynis Johns, Charles Boasberg, RKO general sales manager, has announced.

"Cinerama" Is Opened in Philadelphia

"This Is Cinerama" opened in Philadelphia at the Boyd theatre Monday night to a glittering first night audience that included the governors of three states, the mayor and 1,500 civic leaders and socialites. The opening night was under the sponsorship of the Phildelphia Inquirer Charities, Inc.

The Philadephia opening marked the fifth U. S. metropolis to see Cinerama since it opened on Broadway in New York a year ago. Cinerama officials, including Lowell Thomas, president of Cinerama Productions Corp., S. H. Fabian, president of Stanley Warner Corp., which controls Cinerama Productions; Hazard Reeves, president of Cinerama, Inc., and Lester Isaac, general manager of Cinerama theatre operations, were among those attending the charity benefit. The second public premiere took place Tuesday night. Thereafter the regular schedule of 16 performances a week, with all seats reserved; went into effect. A record advance sale of close to $50,000 was recorded prior to opening night.

On September 30 the first birthday of "This Is Cinerama" on Broadway was celebrated at a party at the Warner theatre in New York. Special guests of honor at the party were 40 prisoners of war from Korea. Also present to celebrate the one-year run were top officials of the Army and Navy as well as dignitaries from the arts and society.

"This Is Cinerama" will open next month in Washington, D. C., and shortly thereafter in Pittsburgh, San Francisco and St. Louis before the end of the year. Engagements in Boston, Cleveland, Dallas and New Orleans are on the agenda for early 1954. Meanwhile Cinerama continues in New York, Chicago, Detroit and Los Angeles.

Last week it was reported that John Ford was about to enter the field of Cinerama as director of "Seven Wonders of the World," to be produced by Merian C. Cooper. It was reported that the two had reached an agreement with Mr. Fabian, who completed plans on the coast.

Americans Withdraw from Dutch Film Market Group

American film companies have withdrawn from the Dutch Biscoop Bond, the Motion Picture Export Association disclosed last week in New York. The withdrawal is tantamount to vacating the market. It is effective December 31. It follows a long dispute over rentals. It is possible, spokesmen said, agreement before the effective date may be reached, however. The dispute is about Dutch insistence upon retaining a percentage limit of 32½ per cent. The Americans desire 35 per cent on straight rentals and 17½ to 40 per cent on percentage deals. The Dutch had agreed to negotiate on 3-D and wide screen pictures.

GET SET

FOR REAL BOX-OFFICE ACTION
WITH THIS EXCITEMENT-CHARGED
DRAMA FROM
PARAMOUNT!

IN NEW, PERFECTED
DYNOPTIC
3D

That
"Shane"
Tough
Guy
Meets
His
Match...
IN TWO
BEAUTIFUL,
DEADLY
ADVENTURESSES
IN INTRIGUE-
TORN
TANGIER!

FLIGHT TO TANGIER

COLOR BY
TECHNICOLOR

starring
JOAN FONTAINE · JACK PALANCE · CORINNE CALVET · ROBERT DOUGLAS

Written and Directed by CHARLES MARQUIS WARREN • Produced by Nat Holt

Terry Ramsaye Says

HOW "THE ROBE" HIT — A beguiling hour may be had examining a file of the lay press critiques on "The Robe" and its Cinemascope openings. In total it would appear that the writers have been swept up in a wide surge of extraordinary and enthusiastic impression, the exact nature of which they have had a difficult time explaining. They are not sure whether they have been taken by the medium or the picture. Where they venture into the discussion of the medium there is an obvious confusion about the technological factors. When they write of the story unfolded they have obvious problems keeping it apart from the manner of the telling, and more obvious confusions about historicity and the dawn years of Christianity.

They are unanimously sure of only one thing; it is big.

The findings in print so far are decidedly contributory to the "want to see." That is made statistically manifest by the box office figures.

The lay critics vacillate between deciding that "The Robe" is so great a story that it takes CinemaScope to tell it and that CinemaScope is so big that it took the long famed great novel success to fill it.

The values to the total project in all this are plus.

The most merry observation came from salty John McCarten of "The New Yorker": ". . . the actors in closeups look as if they belonged on Mount Rushmore." He means those be-Borglumed giant sculptures. One may agree to the point that some of the scenes are so big that it takes two customers to look at them. That means success in the very basic purpose of doing a compelling something that Television cannot do.

That, it is apparent, is what Spyros Skouras had in mind.

* * *

RICH'S BIG SHOW — Down in lush and flamboyant New Orleans the Louisiana Purchase Sesquicentennial, which runs until October 17, is the beneficiary of an entirely splendid demonstration of motion picture exhibitor showmanship, attested by both the flow of promotional material over this desk, and the results. The author of all this is our so long and well known E. V. Richards, Jr. The official letterhead calls him chairman of the commission, which seems to mean he does the work. Not so active cinema-side as he was when he built success and fortune, he seems quite as busy, quite as interested. Movieland in its vigorous encounters with "E.V." has known little of his quiet scholarship and expressions of taste. Some of that becomes manifest now in the Sesquicentennial campaigns and documents. No motion picture epic has ever had a more impressive promotion-in-print, and probably none quite so authentic. E. V. Richards, Jr., likes facts.

* * *

LITERARY NOTE — There's a busy little publication, of small, restricted circulation, and no long-hair item either, but with a decided national influence. It is "Movie Memo" of which Ernie Emerling of Loew's Theatres is the publisher. That makes him nationally important. It goes to the top strata of the movie editors and critics and commentators. It is a reduction to skillful practice of the realization that the best way to win space is to do the writers' work for them, in a subtle, effective manner. If it has competitors, this writer has not seen them. It contains some of the frankest, snappiest copy about the movies—a lot of it faster than those writers who feed off it. It is always anonymous.

At the moment this loafing reader is entertained by observations pertaining to "Mogambo." After regarding some stills of that ripely challenging Ava Gardner, whose net stockings run such a distance, we come to "Memo's" observation: "If the fair sex doesn't get goose pimples at the amatory antics of this rake-hell Gable then something is the matter with their norms."

That of course is not the most perfect news writing. It involves editorial opinion. It is obviously, also, written by a young fellow who has been needlessly reading the new Kinsey report, which he sums up in a remark: "This bit of libido-limning (neat phrase that) gives us renewed hope for the movie year ahead . . ." He decides, in his interpretation, that Dr. Kinsey says male sex in the movies is more stimulating than the same on the hoof. Could be.

Let this observer issue assurance that there will always be enough sex in the movies—and everywhere else. Shortages and stringencies are merely suspense, contrivances of drama, personal or professional.

* * *

COINCIDENTALLY, anent "The Robe" and its CinemaScope technique, the name of its putative inventor, Chretien, in his native French means Christian.

Disney Sets 14 Features Through '55

Walt Disney has a record program for the next two and one-half years, his sales executives announced in New York last week. It has 14 full length features, divided thus: four "live-action"; two cartoons; three "True Life Adventures"; three of the "People and Places" series, and two re-releases.

One of the live-action features and two cartoons will be in CinemaScope, according to Leo Samuels, sales manager. They also will be available in standard ratio. The live-action feature will be "20,000 Leagues Under the Sea," scheduled for November, 1954 release, and the cartoons are "The Lady and the Tramp" and "Sleeping Beauty." They will be released respectively in February, and during the Christmas season of 1955.

February, 1954, will see release of "Rob Roy" and re-release of "The Wonderful Adventures of Pinocchio." These will be distributed by RKO. Other features are subject to negotiations with that company as they appear. The "True Life Adventure" series will be distributed independently.

In the "People and Places" series are "Morocco," "Siam," and a 50-minute subject to be made in Switzerland. The first of the "True Life" feature series is "The Living Desert," for release in November; others are "The Vanishing Prairie," for June, and "The African Story," for later in 1954. The two additional live-action features are "The Colorado Expedition" and "The Great Locomotive Chase." These are for 1955. "Fantasia" will be the other re-release, and will be in CinemaScope, for release the middle of 1954.

Charles Levy, eastern publicity manager, explained that the campaign for "Pinocchio" will be similar to that for "Snow White," including saturation bookings and the use of school and holiday appeals. Irving Ludwig, domestic sales supervisor, said merchandising plans are well along and that new records, posters and other accessories and tieups will be used for the re-releases. He added King Features again is distributing to some 65 newspapers the comic strips telling the story of Disney releases.

Reade's Asbury Park House Gets Notre Dame Games

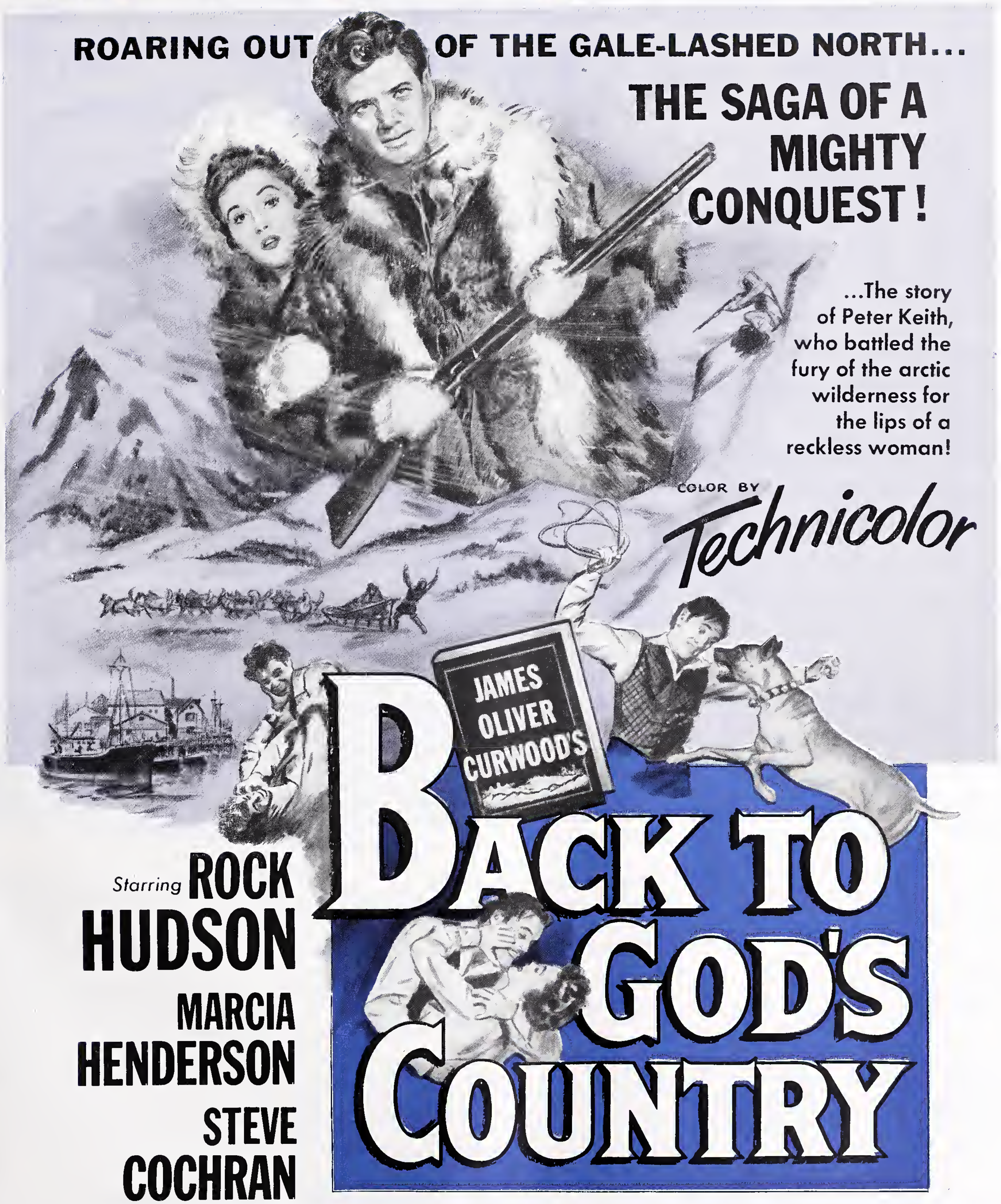
Exclusive presentation of all Notre Dame football games this fall is assured the Walter Reade circuit's St. James theatre, Asbury Park, N. J., as a result of the contract signed last week with Boxoffice Television. The house was the only one in New Jersey to carry the Rocky Marciano-Roland LaStarza world's heavyweight championship bout. It will be the only theatre in the state to teleshow the games, which also will not be on home television or radio.

ROARING OUT OF THE GALE-LASHED NORTH...

THE SAGA OF A MIGHTY CONQUEST!

...The story
of Peter Keith,
who battled the
fury of the arctic
wilderness for
the lips of a
reckless woman!

COLOR BY *Technicolor*



JAMES OLIVER CURWOOD'S

BACK TO GOD'S COUNTRY

Starring **ROCK HUDSON**

MARCIA HENDERSON

STEVE COCHRAN

with **HUGH O'BRIAN · WAPI, Sensational Dog Star** · DIRECTED BY JOSEPH PEVNEY · SCREENPLAY BY TOM REED · PRODUCED BY HOWARD CHRISTIE · A UNIVERSAL-INTERNATIONAL PICTURE

Universal International *"...Pictures with that Universal appeal"*

COLUMBIA USES NORD SYSTEM

Announces Deal for Using Single Strip 3-D Film on All of Its 3-D Product

Columbia Pictures this week made the first move in easing the "two-projector" burden which has hampered in various ways more extensive adoption of 3-D by the majority of the theatres in the nation.

It was announced at the company's studio in Hollywood Monday that arrangements had been completed to utilize the Nord extended area system of single-strip 3-D film. The decision was reached following the demonstration by Nord of a number of pictures printed by the Nord process, and entails Columbia's promise to make available all its 3-D films—past, present and future—in the single strip system.

Conduct Color Tests

At present final color tests are being conducted at the Technicolor laboratory, which will make the Nord prints for Columbia, and the first film to be made available to exhibitors who request it in the new process will be "Gun Fury," a Western in color by Technicolor set for October release.

The Nord equipment required by the exhibitor for single-strip projection will be sold outright to exhibitors, through regular equipment dealers, at approximately $1,500 per theatre, according to Daniel Elman, co-owner of the Nord System Corporation.

At the conclusion of negotiations with Columbia, Mr. Elman said it was expected that the other distributors would follow suit. It is known that Warners, Paramount and Allied Artists, and possibly several others, had representatives assigned to cover the Nord demonstrations, which were set to be given at the National Allied convention in Boston this week.

Extend Availability

According to Mr. Elman, the system, which consists of an optical device with no working parts, placed before the projector lens, inside or outside the booth, will make 3-D available to as many as 10,000 theatres not now equipped for two-projector stereo. The system gives a picture in an aspect ratio of 1.8 to 1.

An effective single-strip 3-D projection process has numerous technical and economic advantages over the two-strip process. It eliminates the necessity of having two prints running in synchronization on two projectors. It permits exhibition with a single projectionist, as with conventional 2-D film. It eliminates viewer discomfort by doing away with the possibility of misalignment.

Economic savings lie in the elimination of the need for 3,000 or 5,000-foot reels and the savings in print costs, shipping costs and insurance charges, all of which are cut by 50 per cent. Also, repair of broken film is as simple as it is with 2-D film.

Among the still unreleased Columbia 3-D films which will be available in the Nord process are "The Nebraskans," "Miss Sadie Thompson," "Drums of Tahiti," "Jesse James vs. the Daltons" and "The Mad Magician."

Conducting the negotiations with Columbia for the Nord company were Mr. Elman; Nate Supak, president, and Dr. Roy Klapp, inventor of the process.

MGM Schedules Remake Of "Ben Hur" in CinemaScope

"Ben-Hur" will come to the screen in 1954 in a brand new big-scale production by Metro-Goldwyn-Mayer. The decision to schedule the classic story, based on the novel by General Lew Wallace, was made this week after conferences in New York between Nicholas M. Schenck, president of Loew's, Inc., and Dore Schary, vice-president in charge of production. The original story, made by MGM in the silent era, represented three years' work in Italy and Hollywood and was the most ambitious production of its time. It was presented in 1925 as a roadshow and it played for more than a year on Broadway. Details as to cast, location and other plans for the new production will be made public in the near future. It is expected that the new "Ben-Hur" will be produced in CinemaScope.

Viewer Cost Cools 3-D Enthusiasm in Mexico

MEXICO CITY: Exhibitors here now are less enthusiastic than ever about playing 3-D films, fearing that the recent order of this city's Amusements Supervision Department that they must provide spectacles fresh and free will stand. The fear stems from the rejection by a Federal court here of the injunction suit against the order brought by Mrs. Rosa Elena Cavidies, concessionaire for spectacles. The court agreed with the Department's reason of possible eye infection for insisting upon fresh spectacles for each 3-D patron. Exhibitors had been renting the spectacles for 12 cents, refundable upon return.

"Hondo" Opens Next Month

World premiere of "Hondo," Wayne-Fellows production for Warner Bros. starring John Wayne with Geraldine Page, has been set for El Paso, Texas, early in November. Robert Fellows produced "Hondo" in 3-D with WarnerColor.

Polaroid to Aid Theatre On 3-D Use

BOSTON: A nationwide "Technical Service Program" in which the Polaroid Corporation will invest $500,000 to perfect the quality of stereo projection throughout the United States, was announced here Monday by Jackson Turner, Polaroid 3-D viewer sales manager, at the opening of the national convention of the Allied States Association.

Said Mr. Turner: Polaroid will make available to the 4,700 U. S. theatres now equipped to show 3-D films special synchronization and control equipment expressly developed to "take the guess work out of 3-D projection," a kit of special filters and an illustrated manual for projectionists.

The complete package will be furnished free to theatres using Polaroid viewers, with the services of RCA Service Company and Altec Service Corporation provided to supervise installation. For other houses the package will be offered at a flat price of $95, said to be considerably less than cost.

Included in the package are the new Polaroid 3-D Sync Monitor, a 3-D Syn Control, projection filters, a 3-D "Brightness-Match Filter," as well as a pair of special focusing filters and a revised projectionist's manual incorporating an illustrated check list to aid proper projection.

Distribution and installation of the sync equipment and filters, which already has begun in the New York metropolitan area, will begin on a national scale within the next two weeks, at which time the 3-D Sync Unit will be in full production.

Midwest Company Acquires Rights to Zeiss Lens

Exclusive distribution of the Zeiss projection lens in the United States has been acquired by the Drive-In Theatre Manufacturing Co. of Kansas City. Francis W. Keilhack, sales manager of the company, closed the deal for distribution of the German product during a recent European trip. In addition to the lenses, Drive-In will handle U. S. sales for other Zeiss theatrical equipment. The lenses are being made to the American company's specifications so that they will fit American projectors without modifications of any kind, Keilhack said, adding that proper adjusters will be furnished by Zeiss. Delivery has been promised to start late this month.

Set Virginia Meetings

RICHMOND: The board of directors of the Virginia Motion Picture Theatre Association set the dates for winter and summer meetings for next year. The one-day winter meeting will be held January 27 at the Jefferson Hotel in Richmond. The annual summer convention is set for the Chamberlin Hotel at Old Point Comfort, May 24-26.

"Now will you tell everyone we're SENSATIONAL in

'MARRY ME AGAIN'

everyone at the Seattle World Premiere said it!"

SEATTLE POST-INTELLIGENCER RAVES:

"New comedy smash hit at Orpheum! ...Marry Me Again drew more laughs than any other comedy of recent memory!...It's fortunate in having two stars who know the fun-making business thoroughly!...Marie Wilson wins favor before large and laughing audiences!...The house was packed and the applause terrific!"..**AND THE BUSINESS EVEN TOPPED THE RAVES!**

Marie Wilson &
Robert Cummings
in

'MARRY ME AGAIN'

with RAY WALKER • MARY COSTA • JESS BARKER

Produced by ALEX GOTTLIEB • Written and Directed by FRANK TASHLIN

Distributed by
RKO
RADIO
PICTURES

Hollywood Scene

THIS WEEK IN PRODUCTION:

STARTED (5)

INDEPENDENT
Capt. Kidd's Slave Girl (Wisberg-Pollexfen-U.A.)

MGM
True and the Brave (Technicolor)

REPUBLIC
Valley of the Wild Stallion

UNIVERSAL-INT'L
Black Lagoon (3-D)

WARNER BROS.
Them (3-D, WarnerColor)

COMPLETED (10)

COLUMBIA
Kiss and the Sword

INDEPENDENT
Gorilla at Large
Gatling Gun

MGM
Executive Suite

REPUBLIC
Red Horizon

20TH CENTURY-FOX
Night People (CinemaScope, Technicolor)
We Believe in Love (CinemaScope, Technicolor)
River of No Return (CinemaScope, Technicolor)

UNIVERSAL-INT'L
Fort Laramie
Saskatchewan

SHOOTING (16)

ALLIED ARTISTS
Arrow in the Dust (Technicolor)
Ghost of O'Leary (Technicolor)
Yukon Vengeance

COLUMBIA
Black Knight (Warwick, Technicolor)
Mad Magician (Small, 3-D, Technicolor)

INDEPENDENT
River Beat (Abtcon)
Americano (Moulin)
Duel in the Jungle (Moulin-Asso. British, Technicolor)

MGM
Rose Marie (Eastman color, CinemaScope)

PARAMOUNT
White Christmas (Technicolor)
Sabrina Fair

REPUBLIC
Fortune Hunter (Trucolor)

UNIVERSAL-INT'L
Johnny Dark (Technicolor)
Magnificent Obsession (Technicolor)
Far Country (Technicolor)

WARNER BROS.
Phantom Ape (3-D, WarnerColor)

by WILLIAM R. WEAVER
Hollywood Editor

Hal R. Makelim

FOLKS who've been around this business long enough to think they're qualified to tell most people the score will be smart to omit Hal R. Makelim from their round of telling. Nay, smarter to include him, if their ears be not totally sealed, for he goes back to long before most of them came in, and has plenty of score to divulge in his own right. He goes back to the Essanay of George K. Spoor and Bronco Billy Anderson, when the single-reeler was a feature, and when Wallace Beery was a slapstick comedian, Gloria Swanson a barely adolescent actress and he—Hal Makelim—a 16-year-old performer of any and all roles that might pop up in the course of a scenario ground out at the storied old studio on Chicago's North Side.

That grosses him a mighty long stretch of experience in this here now industry, and he's got the savvy to prove it, but the point at stake here is whether or not he'll make of his Atlas Pictures Co. the distribution success he says the trade needs. If experience is what it'll take, he's got it.

The Atlas Pictures Co., trade readers will recall, was formed a few months ago by a number of industry veterans who announced expansive plans which turned out to be based primarily on their acquisition of distribution rights to "Man of Conflict," a picture starring Edward Arnold, John Agar and Susan Morrow, which Hal Makelim had produced and directed. Within a short while producer-director Makelim decided it was a good idea to buy out the other members of Atlas Pictures Co., which he did, and try to operate it in conjunction with independent exchanges across the land on a basis of complete candor and open-faced bookkeeping.

Has Great Many Plans And Ideas on Tap

He has a great many plans and ideas in connection with this undertaking, and is applying them as he goes along in a development which he says is far swifter than he imagined it could be, but the basic formula is simplicity itself and he feels it can't miss.

A man with a proper regard for humour and a facility for frank expression, Hal Makelim says candor and integrity are about the only things that haven't been tried out in the field of independent distribution and that it's more than reasonable to expect them to work out successfully. It's been an old Hollywood custom, he says, in vogue ever since it became fashionable to be phony in these parts, for an independent producer to send up rockets about the mutuality of benefits to be had by all if independent exchange owners would give him their advice and financing to make sure of getting the product they want at a price they like, and then to outbookkeep them on the budget, shortchange them for prints, and clip them generally. He says it's no wonder, in view of these practices, if the bookkeeping on their end sometimes got a little sharp, too, which nevertheless is no reason for disparaging the prospects of honest effort. He says exchange men, being substantial business men in their respective communities, prefer to do business on the square, and that he'll play that way or not at all.

The thinning out of the flow of product from the major studios is sure to create a trade climate in which the independent exchange can greatly increase its usefulness to the exhibitor, its service to its industry and its revenues, in the Makelim analysis of the present and near future.

He does not intend to accept financing from the independent exchanges, as so many other producers have done with such regrettable result, and he does intend to give them an honest count, and to get one in return. Mutual respect, trust and faith—this last most of all—can serve the independent field rewardingly in every phase of its operations and in every situation in the nation, he contends.

Planner Makelim might be wrong, but he's been around long enough to be right.

◆

The production branch of the industry started shooting five new pictures last week and began editing 10 others on which camera work was completed.

Two of the five new undertakings are being photographed for 3-D, which would appear to reflect a confidence in the future of stereoscopy greater than the trade's speakers-for-publication have been saying.

Universal-International, which has had gratifying experience with its 3-D films, began shooting "Black Lagoon" in that medium, with Richard Carlson, Julia Adams, Richard Denning and Antonio Moreno in principal roles. William Alland is the producer, and Jack Arnold is directing.

Warner Brothers, whose financial success with 3-D probably tops everybody's began filming "Them" in that medium and WarnerColor, with David Weisbart, one of the studio's ablest producers, in charge of the project, and with Gordon Douglas directing. Edmund Gwenn, James Whitmore, James Arness and Joan Weldon are principals.

MGM started "The True and the Brave" in The Netherlands, a job in color by Technicolor with Clark Gable, Lana Turner and Victor Mature heading a cast directed by Gottfried Reinhardt.

Aubrey Wisberg and Jack Pollexfen, a production tandem that gets a lot of producing done in a busy twelvemonth, began making "Captain Kidd's Slave Girl" in collaboration with Edward Small for United Artists release. Lew Landers is directing the production, with Eva Gabor, Tony Dexter, James Seay, Alan Hale, Lyle Talbot and Richard Karlan among the players.

Republic's Rudy Ralston turned the camera on "Valley of the Wild Stallion," a Rex Allen Western with Slim Pickens and Carla Balenda directed by Harry Keller.

CEA Submits 2 New Eady Levy Plans

by WILLIAM PAY

LONDON: In an attempt to break the present deadlock confronting the trade in its effort to reach agreement on the voluntary extension of the Eady levy, the Cinematograph Exhibitors' Association has submitted two more schemes for consideration by the other associations. These are in addition to the exhibitors' proposal for a tax rebate scheme which the Board of Trade now has passed to the Treasury.

This latter, rather revolutionary proposal, however, was practically killed at birth by the Kinematograph Renters' Society, which refused to support it. As far as the two new schemes are concerned, it is known that neither meets the demand by producers for a guaranteed £3,000,000, or, in fact, has yet been adopted officially by the C.E.A.

It was on these grounds that the British Film Producers' Association last week postponed any further discussion between the four trade associations until the exhibitors are in a position to submit a definitely approved scheme. In view of the Government's intimation that the trade has only until the end of October to arrive at an agreed scheme it may be assumed that the four associations will make one more determined effort to hammer out a voluntary scheme acceptable to all parties.

▽

Dates have been announced for the London premieres of RKO's "Androcles and the Lion" and MGM's "Julius Caesar." "Androcles" will have a gala opening October 16 at the Rialto, and "Caesar" will begin an extended run at the Carlton, Haymarket, November 5. Walt Disney's "Snow White" opens a season at Studio One December 18 and will go into general re-release during the Easter period.

Technicolor Votes Dividend

Dr. Herbert T. Kalmus, president and general manager of Technicolor, Inc., announced that at a meeting held September 30 the board of directors of Technicolor, Inc., declared a dividend of 25 cents a share on the new $1 par common stock and 50 cents a share on the old no-par common stock not exchanged, payable October 26, 1953, to stockholders of record at the close of business October 19, 1953.

U.A. Gets Welles' "Othello"

Orson Welles' film version of William Shakespeare's "Othello," produced and directed by Mr. Welles, who stars in the title role, has been acquired for release by United Artists, it was announced in Hollywood by Arthur B. Krim, president of U.A. Mr. Welles' "Othello" is a Mercury production filmed in Italy, the original setting of the Shakespeare tragedy.

"ROBE" SETS NEW RECORDS; OPENS IN 11 KEY CITIES

Setting new records in every situation it has opened, 20th Century-Fox's "The Robe" in CinemaScope was showing in 26 first situations at the end of this week, it was reported by the company. Eleven key openings were held during the week.

At the Roxy in New York a $225,000 gross was predicted for the third week, as the picture continued to set a new all time record at the house. An unprecedented two-week gross of $578,427 was chalked up at the house.

A contingent of home office executives attended the glittering premieres of the picture during the week. At the State Lake Theatre in Chicago, the picture grossed $14,235 last Saturday, setting a new house-high record. Various other openings throughout the country also reported smash grosses for the picture.

Meanwhile in Washington last weekend, Spyros Skouras, president of 20th-Fox, said that newsreels in color would be made in CinemaScope as soon as there were enough theatres equipped for CinemaScope projection. Mr. Skouras was in Washington for the opening of "The Robe" at Loew's Capitol.

20th-Fox Alters Bidding Form After "Robe" Suit

Joy Theatres, Inc., action against 20th-Fox and Paramount Gulf Theatres, in New Orleans Federal Court, was dismissed last week but an amended form of bid solicitation has been agreed upon. The company had alleged it lost the picture for its Panorama theatre to the Saenger theatre despite its higher bid, and it sought $385,000 in damages. It charged preference and conspiracy and asked an injunction pending new bids publicly opened. The agreement, in triplex, effective November 1, provides that 20th-Fox will hereafter in areas where Joy houses operate insert a clause in its printed bid form that bids be available for inspection by all who made them for seven days from notification of award. The agreement is for one year and renewable, and also terminable if bidding is declared illegal.

Hold 20th-Fox Meeting On New Film Promotion

A group of 20th Century-Fox home office sales executives joined division managers, assistants and domestic and Canadian branch heads at a sales convention Thursday and Friday called by Al Lichtman, director of distribution. The meeting to chart merchandising procedures for the coming months and the handling of the first CinemaScope releases, heard Spyros P. Skouras, president, and Charles Einfeld, vice-president, who discussed promotional plans for the coming productions.

DeMille Casts for His "The Ten Commandments"

Yul Brynner, renowned actor of the legitimate stage and noted for his role in "The King and I" has been signed by Cecil B. DeMille, for "The Ten Commandments." Mr. Brynner is the first star signed for the new DeMille production. He will portray Rameses The Great, King of Egypt. He will continue in the stage show until Mr. DeMille needs him.

"Inferno" in England Will Show in 2-D

LONDON: W. J. Kupper, 20th Century-Fox managing director here, sprang a surprise on the industry when he announced his company will release the 3-D film, "Inferno," as a conventional 2-D picture.

Mr. Kupper, saying he felt the decision would be welcomed by a large number of exhibitors in competitive situations already feeling the shortage of first class pictures, pointed out that the film would have only a limited showing if released in 3-D. The number of theatres at which it could be presented in 3-D he added, would probably not exceed 120.

Hitherto distributors here have exploited the 3-D versions before offering them as conventional pictures and, indeed, these pictures continue to be box office boosters throughout Britain. On the other hand the argument is advanced that theatres are not being equipped speedily enough to guarantee satisfactory 3-D returns.

Latest 3-D success story here is Universal's "It Came from Outer Space," currently playing to outstanding business at the London Pavilion. Warners' "House of Wax" which has just completed 21 fabulous weeks at the Warner theatre—by far the longest run since the theatre opened 15 years ago. "Wax" attained 1,459 per cent over average business—playing to nearly half a million customers—during its West End run. It is maintaining this performance wherever it opens here.

The British premiere of "The Robe," 20th Century-Fox's first CinemaScope film, has been set for November 19 at J. Arthur Rank's Odeon theatre, Leicester Square, London. An earlier premiere desired by 20th-Fox in October, had to be postponed for the run of the Royal performance film, "Rob Roy."

Roy Brewer Named AA Executive

Roy M. Brewer, who resigned recently as vice-president of the International Alliance of Theatrical Stage Employees, on the coast, was introduced to the trade press Monday morning by Steve Broidy, Allied Artists president, as his executive assistant.

Mr. Brewer will not participate in the company's labor relations, Mr. Broidy declared. He will instead work with Mr. Broidy and with vice-president G. Ralph Branton and executive producer Harold Mirisch. He was to attend the Allied Boston convention with Mr. Broidy, familiarize himself with the company's New York operations, and then return to Coast headquarters. He was introduced as a "driving force for the good of the industry" in his former IATSE post and for his numerous welfare endeavors.

Mr. Brewer said he chose Allied Artists because it is expanding, and has a great potential and an able executive staff. He also said he would continue his efforts to combat the Communist philosophy in industry. Mr. Brewer joined the IATSE in 1927, and in his recent Coast associations had been Hollywood AFL Film Council president, and president of the Motion Picture Industry Council and Permanent Charities Committees.

Allied Artists has increased its bookings and profits on low budget films so it's obvious there's still a market for them, Mr. Broidy said. He said often a second feature "carries" a program. He also said the film's policy is flexible, providing for big features, or wide screen, or CinemaScope, or 3-D. He noted as an instance of flexibility that "The Maze" in 3-D took only nine weeks from inception to bookings.

Allied Artists will release 35 features between now and next August, he said. This is an increase of three over last year's program.

RCA Vote Dividends

A dividend of 50 cents per share on the common stock of the Radio Corporation of America, payable November 23, 1953, to holders of record at the close of business October 16, has been declared, bringing the total dividend on common stock for the year to $1.00 per share. A dividend of 87½ cents per share was declared on the first preferred stock for the period October 1, 1953, to December 31, 1953, payable January 2, 1954, to holders of record December 14, 1953.

"Living Desert" to Sutton

The world premiere of "The Living Desert," Walt Disney's first feature-length True-Life Adventure, will be at the Sutton theatre, New York. The opening date has not been set, but it is expected to be some time in November. (Review in Product Digest Section of this issue.)

by the Herald

STEVE BROIDY, president of Allied Artists, left, introduces his new assistant, Roy M. Brewer, at a press conference in New York.

RKO Drive to Honor Canadian Sales Head

All of the six RKO Distributing Company branches in Canada have united to honor their district manager, Carl Peppercorn, during the month of November. A special sales and booking campaign has been set up by the branch chiefs, which include: Jack Labow of Toronto, where Mr. Peppercorn has his headquarters; Arthur Elliott, Calgary; Harry Cohen, Montreal; Ken Snelgrove, St. John; James Davie, Vancouver, and Myer Nackimson, Winnipeg. Jack Labow will serve as campaign director during the period. The objective is maximum bookings throughout the Dominion on both features and shorts.

Sell Chaplin Studio To Real Estate Firm

HOLLYWOOD: The Charles Chaplin studio, long a landmark, has been sold to a New York real estate firm, it was disclosed last week. Loyd Wright, Sr. of a law firm representing the comedian-producer, said the purchase price was $650,000 cash and that the deal has gone into escrow. The purchaser is Webb and Knapp, who take possession October 28. It was reported that they might raze the studio to make way for an office building or a department store. Some months ago Mr. Chaplin sold his Beverly Hills mansion.

Arthur Back to U-I

HOLLYWOOD: Edward Muhl, vice-president of Universal International, has re-engaged Robert Arthur as producer. Mr. Arthur left U-I in 1950 to join the Warner studio, and subsequently Columbia. The agreement with Columbia provides that Arthur may return there in March for the production of one picture, titled "The Long Gray Line."

Jules Levey Sets Deal

Jules Levey has concluded a global distribution deal with the European production team of Ponti-de Laurentiis covering their entire lineup. He also is discussing with them a program of new films.

Complaint Is Amended in Skouras Suit

An amended complaint in the $87,690,000 Skouras Theatres anti-trust suit against distributors and circuits was served on defendants in New York last Wednesday.

The amended complaint, which pares down the original brief from 124 to 33 pages, adds Loew's and 20th Century-Fox as alleged co-conspirators. In the original complaint, which was dismissed on the technical grounds that it was too long, no indication was made of Loew's and 20th-Fox as co-conspirators.

The suit, refiled in Federal District Court in New York, came just under the deadline set following the original rejection of the complaint by Federal Judge John F. X. McGohey.

The suit, believed to be the largest anti-trust action filed by exhibitors in industry history, named as defendants every major distributor with the exception of Loew's and 20th-Fox. In addition, 44 plaintiff theatres are involved in the suit, which charges unreasonable clearance and runs and conspiracy designed to favor affiliated circuits, including Warner Brothers and RKO Theatres. The suit was brought by Skouras and four affiliated companies. The amount of damages sought on behalf of each plaintiff is as follows: Skouras Theatres, $85,503,000; Theatre and Cinema, Inc., $981,000; Philhamboro, Inc., $174,000; Youngstown Theatre Corp., $135,000; Modern Playhouses, Inc., $897,000.

Defendants under stipulation have 30 days to answer the complaint.

Sen. Ferguson to Address Michigan Allied Meet

DETROIT: An address by United States Senator Homer Ferguson will be the highlight of the industry meeting for exhibitors at the annual election and conference of Michigan Allied October 29. Addresses by Robert Coyne of COMPO, on "The Admission Tax Campaign," and by Wilbur Snaper, president of National Allied, on "Trade Practices," will precede the Senator's speech. After luncheon at the Hotel Statler, delegates will view "The Robe," which is being featured at the Fox theatre with CinemaScope. Entertainment with dinner will follow at the Elmwood Casino in Windsor.

"Main Street" Opens Oct. 13

"Main Street to Broadway," Lester Cowan production being released by MGM, will open Tuesday, October 13, at the Astor theatre on Broadway. Produced in cooperatain with the Council of the Living Theatre, which will share in the proceeds, "Main Street to Broadway" has a large cast of stage and screen stars and other celebrities who play themselves.

IT'S DYNAMITE!

EXPLODES NEW YORK!

CRITERION—**BIGGEST NON-HOLIDAY OPENING IN THEATRE'S HISTORY! NOW IN ITS 6th SMASH WEEK!**

BLASTS MILWAUKEE!

PALACE—**HOLDOVER! SENSATIONAL OPENING AND CONTINUED FOR 2 TERRIFIC WEEKS!**

ROCKS BALTIMORE!

TOWN—**HOLDOVER! BEAT "HIGH NOON!" GOING GREAT IN ITS 3rd WEEK!**

and it knocked 'em dead all over! BUFFALO (SHEA'S BUFFALO); CLEVELAND (LOEW'S STATE); MINNEAPOLIS (STATE); PHILADELPHIA (GOLDMAN); PORTLAND, ORE. (PARAMOUNT); SYRACUSE (LOEW'S STATE).

MICKEY SPILLANE'S
"I, THE JURY"
in
3-Dimension
with STEREOPHONIC SOUND

introducing

BIFF ELLIOT as **MIKE HAMMER** with PRESTON FOSTER · PEGGIE CASTLE
MARGARET SHERIDAN · ALAN REED
Written for the Screen and Directed by HARRY ESSEX · A Victor Saville Production

Another BIG ONE thru UA

People in The News

Eric Johnston, president of Motion Picture Association of America, addressed the Birmingham News Public Affairs Forum, Birmingham, Ala., Thursday evening on "U.S. and the World—Business Friendships."

Dave Goldman has been appointed booker and buyer attached to the Milwaukee office of Stanley Warner Corp.

Mr. and Mrs. Emanuel Schlossman have announced the engagement of their daughter **Caryl**, to **David Victor Picker**, son of **Mr. and Mrs. Eugene Picker**. **Mr. Eugene Picker** is an executive of Loew's Inc.

Ward Pennington, who resigned early this year as Paramount branch manager in Denver to go into business for himself, is returning to his former post as sales manager for the company in San Francisco.

Max A. Cohen, circuit executive and chairman of the Organization of the Motion Picture Industry of New York, left New York for Europe last Friday to survey developments there.

J. Hayward Bartlett, director of advertising for Eastman Kodak, and a veteran of 40 years with the company, has retired from his post.

L. N. Muzzy, Altec Service Corp. former field engineer in the Southern division, has been promoted to field representative. He will work out of Asheville, N. C.

Dore Schary, MGM production head, plans to leave for the coast this weekend after two weeks in New York.

Harold Mirisch, Allied Artists vice-president, arrived in New York from London this week.

Paramount Sales Meet

Paramount division managers and home office executives will gather for a week-long meeting, starting Monday in New York, A. W. Schwalberg, president of Paramount Film Distributing Corp., has announced.

The meeting, which has been called in accordance with Mr. Schwalberg's policy of having the field managers assemble occasionally to analyze current and future product, the market advertising-publicity-exploitation developments, will take place at the home office with Mr. Schwalberg presiding.

Progress of the "Adolph Zukor Golden Jubilee Salute," the company's sales drive honoring its board chairman, which will end December 5, also will be discussed at the meeting. Special sessions dealing with advertising, publicity and exploitation will be conducted by Jerry Pickman, vice-president in charge of advertising and publicity.

Pictures on which the meetings will concentrate include "Roman Holiday," "The Caddy," "The War of the Worlds," "Little Boy Lost," "Those Redheads from Seattle," "Flight to Tangier," "Botany Bay," "Cease Fire," "Here Come the Girls," "Forever Female" and "Money from Home."

Baldwin on Tour

A. F. Baldwin, vice-president and export manager of National Theatre Supply, has begun a trip through Brazil, Columbia, Venezuela, Mexico and the West Indies, to consult with exhibitors on the installation of CinemaScope and wide screen equipment sold by Simplex distributors.

Youngstein, Roth Leave To Set Hollywood Unit

Max E. Youngstein, vice-president of United Artists, and Leon Roth, the company's newly-appointed publicity coordinator on the coast, left New York Monday for Hollywood to launch the United Artists program of vastly-strengthened collaboration in the advertising-publicity field between the distributing company and its Hollywood producers.

Mr. Youngstein will be in Hollywood about a week, visiting various independent producers now preparing films for U.A.

Mr. Roth's publicity operations, which will be under the direct supervision of Francis M. Winikus, national director of advertising, publicity and exploitation, will be designed to speed and improve liaison between Hollywood and the company's home office in New York.

Corwin to Europe for Public Relations

Preliminary steps for the establishment of a public relations program in France, Italy and Germany on behalf of the American industry, will get underway shortly following the departure to Europe of Al Corwin of the public relations staff of the Motion Picture Association of America and the Motion Picture Export Association.

Mr. Corwin plans to confer in Frankfurt, Germany with Marc Spiegel, MPEA European manager, who has been in Holland negotiating with the Dutch.

The project, originated by MPAA president Eric Johnston in the light of the importance of the foreign market, calls for the retention of a public relations man in each of the three countries to correct misinformation about the American film industry.

Form Unit To Aid 3-D Progress

To promote better three dimensional films, a Council for 3-D Film Progress, Inc., has been formed in New York and has asked some 500 industry leaders in production, distribution, and exhibition to heed its advice, and to join.

Robert H. Odell, former magazine executive and reviewer for the National Board of Review, is its executive director. The Council hopes to aid every type of new dimensional process, including those using the wide screen, he said in New York last week. He added the Council will ask producers to "cast" their stories in the medium most suitable. He said, in part:

"Hollywood is just now starting to put out its first top quality 3-D pictures. If producers don't receive every assistance, it will probably be the first time in American industrial history that an industry participated in destroying something that was doing great business."

Membership in the Council will be from every branch of the industry, he declared. The temporary board comprises: Mr. Odell; Al O'Keefe, in charge of sales for Pola-Lite; and Chester Ross, executive vice-president of the National Film Service. Other incorporators are Edward T. Ingle, former director of radio and television for the Republic National Committee; and Julian Jawitz, general counsel. The Council is non-profit.

Odeon Canada Honors Martin at Award Lunch

TORONTO: Probably one of Canada's youngest theatre managers, Jacques Martin, 21, Mercier theatre, Montreal, was honored at the third Odeon Theatres (Canada) Ltd. annual showmanship awards luncheon. He was the winner of this year's "David Griesdorf Big League Pennant Race," named in honor of the company's general manager. Chief speakers were Leonard W. Brockington, president of the J. Arthur Rank Organization, and Mr. Griesdorf, general manager, pointed out the contest had a special significance for the distributors. He paid tribute to the distributors, "for it is they who keep our theatres open."

Approve Patton Film

Warner Bros. has received from the Department of Defense official priority on filming the life story of the late General George S. Patton. The studio immediately assigned writers to work on the screenplay. It will be filmed in wide screen WarnerScope and WarnerColor.

Mary McCaffrey Dies

Mary McCaffrey, talent assistant with RKO Pictures since 1934, died October 6 in New York, following a brief illness.

Meet The Little Man Who WAS THERE! (At the BOXOFFICE!)

SAN FRANCISCO 7 WEEKS!

Biggest boxoffice sleeper of the year! Had 'em standing in line and rolling in the aisles!

WASHINGTON 7th WEEK!

"It's a howl! Not in months anything quite as diverting!" —WASHINGTON TIMES-HERALD

NEW YORK 5 WEEKS!

"Delightful! The earth-shaking involvements are launched in highly amusing fashion." —N. Y. DAILY NEWS

CHICAGO 5 WEEKS!

"Hilarious free-for-all. Pokes fun in briskly amusing fashion." —CHICAGO TRIBUNE

The story's about
A Plumber they thought was a spy.
They ransacked his brains,
But his plans were of drains—
What a flush! What a blush!
What a guy!

Mr. POTTS Goes To MOSCOW

OSCAR HOMOLKA • GEORGE COLE • NADIA GRAY in "MR. POTTS GOES TO MOSCOW" • Produced and Directed by MARIO ZAMPI • Screenplay by Jack Davis and Michael Pertwee • with Charles Goldner • Eleanor Summerfield • Frederick Valk • Wilfrid Hyde White.

Watch MR. POTTS Kill 'Em in
PHILADELPHIA
BALTIMORE • LOS ANGELES
PORTLAND • ST. LOUIS
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VARIETY says:
"Goes NINOTCHKA one better!
HILARIOUS!"

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The National Spotlight

ALBANY

The approaching end of the drive-in season brought varying reports on patronage comparisons with last year. Some managements reported that the long rainy spell in the spring proved too great a handicap for equalization of grosses with 1952's, although business since June had been excellent. A few said that patronage parred last summer. Jules Perlmutter had a better year at the Fort George, Lake George, but he attributed this to the closing of the nearby Lake George drive-in. His Richmondville drive-in did not enjoy too good a season. . . . Harry Lamont was a little behind last year at his string of outdoor theatres, although summer and fall trade had been profitable. . . . Fabian's Mohawk and Saratoga reportedly experienced fairly successful spans. . . . "From Here to Eternity" is getting extended playing time and pulling solid grosses everywhere. . . . Sid Kulik, Bell Pictures, New York, dined with Variety Club members en route to Schine Circuit in Gloversville.

ATLANTA

The Liberty theatre, Homerville, Ga., owned by Carl Carter, Jacksonville, Fla., closed because of no trade. . . . O. G. Gryder, Talgar Theatres, Jacksonville, Fla., with the Mrs., is back there after a vacation spent in North Carolina. . . . W. O. Williamson, district manager, Warner's, is back in Atlanta from a visit to the Jacksonville branch. . . . John W. Mangham, president, Realart Pictures, has returned to Atlanta from Florida. . . . Evelyn Carter, booker, 20th Century-Fox, back after a vacation spent in St. Marys, Ga. . . . The Athens theatre, Deland, Fla., has been equipped for the showing of 3-D pictures. . . . W. B. Small, manager of the Victoria theatre, New Smyrna, Fla., since it opened in 1923, has retired and will be succeeded by Hewett A. Tedder, who has been with Small for a number of years. . . . The New-Con drive-in, Conover, N. C., has been purchased by the Colonial theatre of Valdese, N. C. Don L. Holler has been appointed manager. . . . Mrs. Lillian Anglin, Monogram Southern Exchanges, all smiles since her son is home from Korea to visit her.

BALTIMORE

John Alderson, Centre theatre manager has resigned to enter another business. . . . Bob Kanter has closed the Astor theatre and the property is up for sale. . . . Fred Perry, operator of the Edgemere and the Water's Edge, has taken over the Cameo theatre recently closed by Herman Gimbel. . . . Frank Durkee, Sr., of the Durkee circuit, has re-opened his city home after a summer on the shore. . . . Ted Routson, manager of the Playhouse, is back in Sinai Hospital for possible surgery. . . . The William Brizendines, he's general manager for the Schwaber Circuit, are back from a vacation. . . . Dave Polland, U-I advance man in town to work on "All-American" campaign was married last week in Washington and is honeymooning in Nassau. . . . The Durkee circuit has opened the Playhouse in Annapolis, Md., with an art policy. Coffee and tea are served to patrons without cost in the newly refurbished theatres. . . . Morris Mechanic, New theatre, getting his theatre ready for the showing of "The Robe" Oct. 20. . . . Pete Prince, MGM salesman, and Aaron Seidler, New Albert theatre, are serving on the Community Chest Theatre committee along with Jack Sidney, chairman. . . . Lou Cohan, New Essex theatre, back from Atlantic City; George Browning, Stanley publicist, back from New York.

WHEN AND WHERE

October 10-11: Colosseum of Motion Picture Salesmen of America, annual convention, Jung Hotel, New Orleans, La.

October 31-November 5: TESMA convention and trade show, Conrad Hilton Hotel, Chicago.

November 1-5: Theatre Owners of America, annual convention, Conrad Hilton Hotel, Chicago.

November 3-4: Allied Theatre Owners of Indiana, annual convention, Hotel Lincoln, Indianapolis.

November 12: Annual dinner, Motion Picture Pioneers, Hotel Astor, New York City.

November 15-17: Annual convention, Motion Picture Exhibitors of Florida, Roosevelt Hotel, Jacksonville.

November 22-24: Annual convention, Theatre owners of North and South Carolina, Hotel Charlotte, Charlotte, N. C.

December 1-2: Kansas-Missouri Theatres Association, annual convention, Kansas City.

December 7-8: Theatre Owners of Oklahoma, Inc., annual convention, Biltmore Hotel, Oklahoma City.

December 14-15: Annual convention, Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois, Sheraton Hotel, St. Louis, Mo.

BOSTON

The farewell and testimonial luncheon for Nathan Levin, former city salesman for Allied Artists who was promoted to branch manager in the Detroit exchange, was well attended. Benn Rosenwald was emcee, who announced from the platform that Jerry Callahan, Massachusetts and Rhode Island salesman, had been promoted to city salesman, replacing Levin. Head table guests included Herman Rifkin, Ed Morey, Ben Abrams, Walter Brown, Maurice Wolf, E. M. Loew and Harry Goldstein. . . . Mrs. Norman Glassman, wife of the general chairman of the Allied national convention here, is in the Lowell General Hospital and could not attend the convention festivities. . . . Raphael Sandlow, former manager for various circuits here, has taken over the operation of the Felsway theatre, Medford, under the existing lease of Nate Hochberg. Closed all summer, the theatre will reopen around October 18 with single shows at night, Saturday matinees and continuous Sunday showings. . . . A new 1,000 car drive-in will be built in Burlington, Mass., at the junction of Routes 3 and 128 by Bob Waldman at a cost of $250,000. William Black is the contractor and builder.

BUFFALO

The crew of Tent 7, Variety club, has called a general meeting for Oct. 12 for the purpose of presenting reports and action on international constitution and by-laws and such other business as may be pending. The club also has scheduled a general meeting Oct. 26 for the purpose of nominations for the crew and delegates and alternates to the international convention in 1954. The annual election will be Nov. 9. . . . Oscar A. Doob, general representative, Loew's, and Arthur Canton, MGM division publicity representative, were in Syracuse the other day to assist Sam Gilman of Loew's theatre on promotion plans for the advance campaign for the world premiere of "Torch Song." . . . A variety shower was staged in the Stonecroft Hotel the other afternoon for Catherine Turano, Republic booker, who will be married this month.

CHICAGO

B. J. Christos, Chicago exhibitor, and his wife will accept the silver star, awarded posthumously to their son, Percy, killed in action in Korea. . . . Manny Smerling of Confection Cabinet Corporation was confined to Henrotin Hospital for observation and treatment. . . . Louis De Wolfe, veteran Chicago motion picture industryite, joined the staff of the Clark theatre. . . . Sylvan Goldfinger of the Telenews circuit went to Cleveland for the Cleveland premiere of "The Robe" at the Hippodrome. . . . "Seven Deadly Sins" is setting a record by playing 20 weeks at the World Play-

(*Continued on page 34*)

DON'T STACK THE CARDS AGAINST YOUR 3-D PROFITS!

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The optical quality of the glasses you supply can make or break your potential profits on 3-D. Inferior glasses will spoil any show for your patrons—and stack the cards against your coming 3-D pictures.

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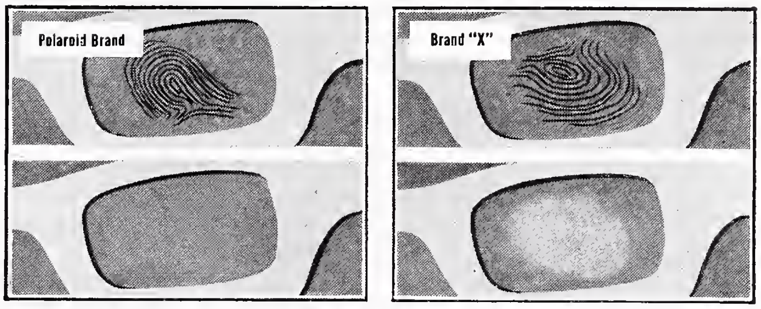
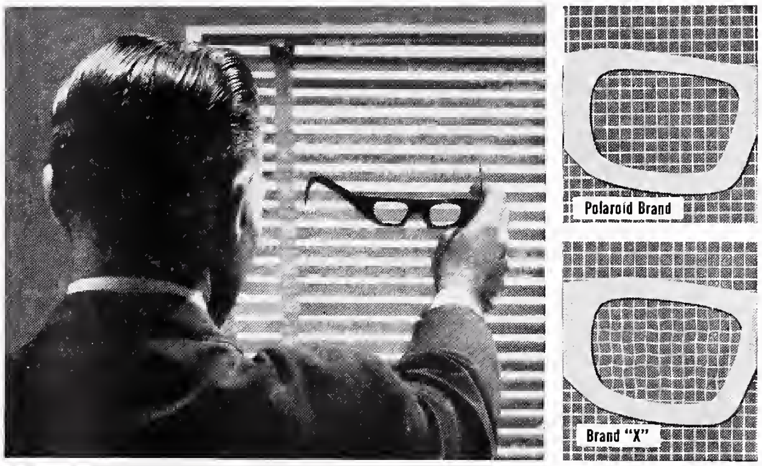


FINGERPRINT TEST: Wet thumb and press against glasses. Take handkerchief and try to rub off. Fingerprints are almost impossible to rub off inferior lenses and polarization is often destroyed completely. You'll find fingerprints can be rubbed off genuine Polaroid lenses without damage.



DISTORTION TEST: Hold glasses at arm's length. Close one eye, and look through one lens at a distant straight line. Move glasses back and forth. Through genuine Polaroid 3-D Glasses, the line will stay straight. Through inferior lenses line will appear wavy. Patrons will see a watery, fuzzy picture.

BLACKOUT TEST: Take two viewers. Hold one upside down against the other. Look through lenses at light. Inferior lenses that are not correctly polarized will let through light from wrong image and patrons will see "ghosts". Genuine Polaroid lenses are polarized correctly. Each eye sees only the image intended for it.

(*Continued from page 32*)

house, longest run in the house's twenty-year history as an art theatre. . . . Three old-timers in the industry are being mourned here following their deaths in the past week. They are veteran Bloomington, Ill., exhibitor Clarance Irvin; long-time Chicago film distributor Clyde Elliott, and Joseph Berinstein, operator for thirty years at the Avalon, Chicago.

CINCINNATI

Box office history is being made here by "From Here to Eternity," which did an estimated $38,000 on its first week at the 3,300-seat RKO Albee, constituting the biggest gross for a film program since the early 1900's. . . . Realart Pictures Co. has acquired the local franchise of Lippert Pictures from Eugene Tunick, which transaction includes additional products, namely, Favorite Pictures, Burstyn and Bell, formerly distributed by the Tunick Releasing Co. Founded nearly 40 years ago by the late Lee Goldberg, the Realart branch now is under supervision of Jay Goldberg and Swlma G. Blacchschleger. Mr. Tunick has not disclosed his future plans. . . . Louis Wiethe, operator of the suburban Valley theatre and other area houses, and the founder of the extensive Valley Shopping Center, immediately adjoining the theatre, has purchased additional nearby property to provide more parking facilities. . . . Phil Chakeres, head of the theatre chain bearing his name, with headquarters in Springfield, Ohio, has been named honorary chairman of the Springfield drive for relief of Greek earthquake victims. . . . R. A. Emrick has reopened his Bi-Jo theatre, at Germantown, Ohio, dark since last spring. . . . James Boze and Chester Smith have opened their new Skyline theatre, at Verda, Ky. . . . Mrs. Evelyn Hamilton now is sole owner of the Arista theatre, in Lebanon, Ky., having acquired the interest of her partner, O. D. Hopper.

CLEVELAND

"From Here to Eternity" is doing tremendous business in its third week at the RKO Palace where it is being held as long as box office lines continue. . . . A 25 ft. x 50 ft. billboard on Euclid Ave. advertising "The Robe" has been contracted for two months. . . . Abraham E. Gordon of Ohio Drive-In Theatre Management Company, with outdoor theatres in Ohio, Michigan and Pennsylvania, died. His wife, a daughter, three sons and a brother, Morris, with whom he was affiliated in business, survive. . . . Moe Durelson, former United Artists district manager, has opened an office in the Fox Theatre Bldg., Detroit, to conduct his new business of selling pictures to Michigan TV stations. . . . Miles Mutchler is back with National Theatre Supply as salesman, replacing Bill Stahl, who returned to Seattle for his daughter's health. He is on a six-month leave of absence until reassigned to a west coast NTS branch. . . . Arthur Luthi, Jr., son of Arthur Luthi of the Luthi Sign and Display Co., has returned to Oxford University, England, to complete his studies. . . . Washington Circuit's Haltnorth theatre opened with 3-D equipment this week. . . . Frank Slavik of Middlefield, who owns theatres in Middlefield, Rittman and Tiltonsville, has named Mrs. Marguerite Borisic manager of the Diana theatre, Rittman. . . . Liberty theatre, Lowellville, and the Ohio theatre, Kenton, both closed for the summer, are open again.

BOND DRIVE LEADER CIRCUIT EXECUTIVE

DENVER: Ralph Batschelet, manager of the Tabor, in show business here 21 years, has resigned and has been elected vice-president and general manager of Television Theatres, Inc., which has taken over the Webber from Fox Inter-Mountain Theatres, and is building a 1,280-car drive-in at the Centennial Race Track, Littleton, Colo., for a spring opening. Mr. Batschelet has been manager of several Denver theatres, including the Bluebird, Paramount and Tabor. Winner of countless citations for exploitation, he was the No. I war bond salesman during the Fourth War Loan drive. He let his whiskers grow during this campaign, and threatened the patrons at the Bluebird that they would have to look at them henceforth if they let him down in the drive. He was awarded a trip to Washington, D. C., and the whiskers were shaved by the White House barber. Mr. Batschelet is active in civic affairs, is married and has one daughter.

Ralph Batschelet

COLUMBUS

Walter Miles of the Miles circuit is on a round-the-world air tour accompanied by Richard Barker, local travel agent. The two will return the second week in November. . . . Francis Earl Lingo, 73, former local stagehand, died in Oakmont, Pennsylvania. He worked as carpenter and electrician at the Hartman and the Majestic before his retirement. He was the brother of George Lingo, stagehand at Loew's Broad. . . . Biff Elliott, seen in "I, the Jury," was a local visitor in advance of showings of the feature at Loew's Broad. . . . Multi-million dollar remodeling program at the Deshler-Hilton Hotel will include construction of a new Broad Street entrance next to the RKO Palace lobby. . . . Veterans' Memorial auditorium, now under construction in the Civic Center, is expected to be opened by Nov. 11, 1954. It will add 4,000 seats to the downtown area.

DENVER

Neil Beezley, president, and John Wolfberg, national board member, went to Boston to attend the national Allied board meeting, representing the Allied Rocky Mountain Independent Theatres. . . . Jack Cayton is opening a new 400-seat theatre, as yet unnamed, at Lovington, N. M., and will use mainly Mexican product. . . . Paul Lyday, of the Fox Inter-Mountain Theatres Denver publicity department, has been named manager of the Tabor, succeeding Ralph Batschelet, who resigned to become vice-president and general manager of the newly formed Television Theatres, Inc., which will operate the Webber and the new Centennial drive-in. . . . Wm. Steege, formerly manager of the Montana district for Fox Inter-Mountain Theatres, later city manager for them at Great Falls, Mont., was taken to a Great Falls hospital after he suffered a stroke and a brain hemorrhage.

DES MOINES

Judy Brooks, wife of Judge Howard Brooks, is again pinch-hitting at Paramount. Judy, who for many years served in the Paramount office, is back to replace Fran Boys who resigned to become a full-time housewife. . . . Carol Strouse has resigned at NSS to move to California. Taking over the receptionist duties at the exchange is Queen Shaw, who lived in Africa until a year ago. . . . Kenny Weldon, Republic branch manager, attended a sales meeting in Chicago. . . . RKO salesman H. O. Peterson's son, Bob, is engaged to be married to Marilyn Music of Des Moines. The wedding will take place in December. . . . Charles Laughlin, Universal salesman, was involved in an accident which damaged his car but, fortunately, did no injury to Chuck. . . . Frank (Bunny) Allen, the game hunter, and his wife were in Des Moines to publicize the picture "Mogambo," for which he led a 4-month expedition. Both of the Allens spoke before civic groups here and appeared on radio programs. . . . Clinton Smestad, manager of the Rialto theatre in Boone, has been transferred to Kearney, Neb., where he will manage the World and the Kearney drive-in. Central States Theatre Corp. announced the change.

DETROIT

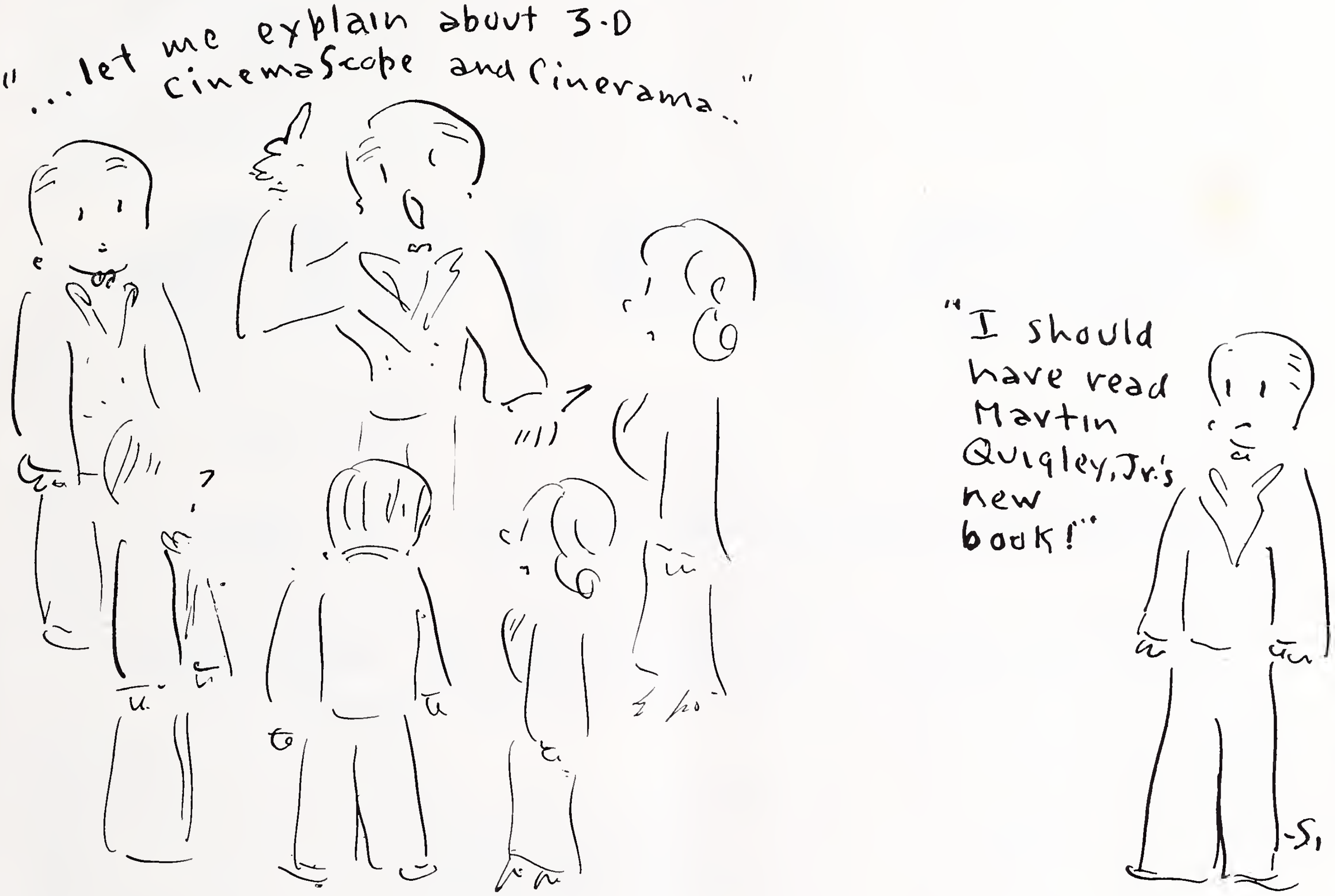
"The Robe" opened at the Fox here with all the 4,500 seats filled. . . . Next major promotional treat is shaping up at the Broadway-Capitol where Howard Pearl from United Artists is readying "The Joe Louis Story" premiere. This will be large size with Joe doing personals about town. . . . Because Walter P. Chrysler is the bankroll back of the picture 15 Chryslers will be featured in the Joe Louis Day parade, one of them the fabulous $50,000 Presidente. . . . Meanwhile, B-C manager Mark Parsons is in the hospital having cataracts removed. . . . "Cinerama's" longevity is getting to be common news with this week seeing the 400,000th customer through the gate. . . . Art Weisberg, manager of the Carlton, A&W theatre, is instituting a policy of foreign and art films. . . . Wayne Amusement Company has filed for a restraining order to prevent the village of Wayne and Nankin Township from dumping garbage only 500 feet from the Wayne drive-in.

HARTFORD

Morris Keppner, partner, Burnside Theatre Corp., East Hartford, Conn., and Louis Lipman, Hartford automobile dealer, listed as principal officers of General Theatres, Inc., a West Hartford, Conn., corporation, have started construction of a $125,000 drive-in theatre, to accommodate 750 cars, at Mansfield, Conn. . . . The Connecticut State

(*Continued on page 36*)

When They Ask You About The New Screen Techniques . . .


". . . let me explain about 3-D cinemaScope and Cinerama . ."
"I should have read Martin Quigley, Jr.'s new book!"
-Si

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(*Continued from page* 34)

Police Department has postponed indefinitely a public hearing at Hartford headquarters on an application by Waterbury theatre operator Fred Quatrano to construct a drive-in theatre at Watertown, Conn. . . . Kenneth Graham has been appointed assistant manager of the Stanley Warner Capitol theatre, Springfield, Mass. . . . Nick Lanetti, formerly at the S-W Hull theatre, Derby, Conn., has shifted to the circuit's downtown New Haven house, the Sherman, as assistant to Irving L. Hillman, manager. . . . Concetta Ann Maurucci of the RKO, New Haven, exchange staff, was married to Angelo Riccitallo, also of New Haven.

INDIANAPOLIS

Joe Cantor has booked "The Moon Is Blue" for a week at his art film house, the Esquire. . . . Al Hendricks will keep the Indiana dark all day Wednesday to set up a one-shot formal opening of "The Robe" that night. . . . Trueman Rembusch, president of the Allied Theatre Owners of Indiana, and Wm. A. Carroll, secretary, are heading a Hoosier delegation to the national Allied convention in Boston. . . . Dave Friedman, Paramount exploiteer, had Nicole Maurey of the "Little Boy Lost" cast in town Wednesday. . . . The Hollywood Ice Revue will open a run of 18 nights at the Coliseum Oct. 15. . . . Y & W's Swan at Terre Haute was damaged by a blaze that started in an adjoining building Sept. 29. . . . Don Bennett of the Rex, Terre Haute, is visiting in Florida.

KANSAS CITY

Five weeks in a 3,500-seat theatre, the Midland, at advanced prices, put "From Here to Eternity" in the top rank for "all-time" records, the third among the "best-ever." Wide screen and stereophonic sound are said to have helped materially in the consistent draw through the five weeks. . . . "Lili" is in its 21st week at the Kimo, midtown art theatre of the Dickinson circuit. . . . "Wings of the Hawk" has been held over at the downtown Esquire. . . . There are eleven drive-ins in the immediate vicinity of Kansas City, two others within easy driving distance. Except for two slight showers there has been no rain for weeks; temperatures high into October; a change to cooler seemed on the way October 3. . . . "The Cruel Sea" ran four weeks at the Vogue; current attraction is "My Little Chicadee." . . . "The Robe" has lines waiting for each of the five shows daily at the Orpheum.

LOS ANGELES

Mr. and Mrs. Saul Mahler of the Vinnicof circuit are off to New York and points East in quest of antiques. . . . Toby Duboff has resigned as MGM booker to go into business for himself. . . . Gene Klein, U-I salesman in Denver, spent his vacation here. . . . Dock Barth, independent exchange operator, is making steady progress in his recovery from his recent polio attack. . . . Ted Karatz, Minneapolis theatre owner, has decided to make Los Angeles his residence. . . . Jim Toler has turned back the Lyric theatre in Monrovia to Simon Lazerous. . . . Selig Pitt, former manager of the Uclan theatre, has become office manager of the Mike Levinson exchange. . . . Mr. and Mrs. Rotus Harvey of San Francisco were distinguished out-of-towners visiting Film Row during the week.

MEMPHIS

Joy theatre, West Memphis, Ark., owned by Zell and Fred Jaynes, has been taken over under lease by Malco Theatres, Inc., and re-opened. Joy, closed for some time, has been redecorated and equipped with a wide screen. . . . Van Duncan has bought Lindy theatre at Linden, Tenn., from O. V. Piland. He will book and buy in Memphis. . . . C. W. Tipton, owner, has reopened his Tipton theatre at Caraway, Ark., which has been closed most of the summer. . . . T. A. Ray, owner, has re-opened his Bradford theatre at Bradford, Ark., which has been closed for some time. . . . T. Oscar Baldridge, widely known film salesman and publicist, who has been on leave of absence because of illness, has returned to his Memphis home from Methodist Hospital and is now able to see friends. Baldridge, known by Tommy to his host of friends, had an operation on his spine to correct an ailment which has had him under the weather since last fall.

MIAMI

"Little Boy Lost" opened at the Embassy and Roosevelt for the first all Florida showing. . . . Al Weiss, divisional supervisor for the s.e. district of Florida State Theatres, is on a combined vacation and business trip which will take him to Milwaukee and New York. While in the Big City, Mr. Weiss will look over the talent showcase for possible bookings at the Olympia, Miami's only vaude house. . . . For the avid World Series patrons, Wometco's Carib, Miami and Miracle had TV available in the lobbies. . . . Al Wilkie, formerly publicity director for the s.e. district of Florida State Theatres, resigned. . . . Lou Finske, vice-president of the same circuit, was in Miami recently while on a tour of the district and had returned to Jacksonville.

MILWAUKEE

Recently named the new mid-west zone manager of the Stanley Warner Theatres here, Alex Halperin, announced that Dave Goldman, formerly branch manager for Universal Pictures, is the new buyer and booker for Stanley Warner, effective October 5. Mr. Goldman is taking Tom Cornell's place due to Mr. Cornell's resignation. . . . Wisconsin's Variety Club, Tent No. 14, will hold their general meeting at the Fox Head Brewery in Waukesha Oct. 19. A free buffet supper will highlight the meeting. . . . The downtown Atlantic theatre here, owned by John Freuler, has raised its children's admission price from 9c to 25c. . . . "Torch Song," an MGM picture, was screened at the Riverside theatre one morning last week. . . . A holdover at the Alhambra theatre here is "All-American."

MINNEAPOLIS

All drive-ins operated by Minnesota Entertainment Enterprises in the Twin Cities have closed for the season, but three independently-operated drive-ins in Minneapolis are remaining open. . . . RCA stereoscope sound and astrolite wide screens have been installed in the Park at Hayward, Wis., and the Norwood at Phillips, Wis. Both houses are operated by Pete Donnellan. . . . Stan McCulloch, booker at RKO, is vacationing in New York City. . . . Russell Stevens, manager at the RKO Pan, Minneapolis, and his assistant, Howard Walsted, have been shifted to the RKO Orpheum in St. Paul in the same capacities. Stevens replaces Norman Wrobel, resigned. . . . James Heuser, former assistant at the Orpheum, Minneapolis, is now managing the Pan; Wayne Popham, former treasurer, has been promoted to assistant at the Pan. . . . Leonard Wood, formerly at the RKO Iowa, Cedar Rapids, Iowa, has been named new assistant at the Orpheum, Minneapolis. Appointments were made by Harry Weiss, RKO Theatres district manager. . . . Bill Mussman, Paramount sales manager, is recovering at home after being hospitalized with a heart condition. . . . Delores Johnson, clerk at 20th-Fox, has left the exchange to be married. . . . Ivan Fuldauer, MGM midwest press representative, was a visitor here.

NEW ORLEANS

Audrey Julian, 20th-Fox contract clerk, resigned. She and Alvin Hatty have an altar date on Oct. 10. The groom-to-be is a brother of Joseph Hatty, owner of the Jean theatre, LaFitte, La. . . . Mr. and Mrs. Abe Berenson, Mr. and Mrs. Wm. Sendy and Mr. and Mrs. Milton Guidry completed plans to attend Allied Theatre Owners national board meet and convention in Boston, Mass., this week. . . . Mr. and Mrs. Lyall Shiell, Skyvue drive-in, New Orleans, chose New York for their vacation spot. They will be accompanied by Shiell's 83-year-young mother. . . . Kenner, Kenner, La., is being equipped for wide screen presentations. It is operated by S. J. Gulino. . . . Mrs. June Hermann, 20th Century-Fox billing clerk, resigned. She is looking forward to a visit from the stork. . . . Leo V. Seicshnaydre, Republic's manager, attended the company's conclave in Chicago.

OKLAHOMA CITY

Oklahoma Theatre Owners will hold their annual convention here at the Biltmore Hotel, December 7-8. . . . Harold Combs, manager of the concessions department of the Barton Theatres, attended the candy and tobacco dealers convention in Dallas, last week. . . . Mrs. Mattie Ruddle, manager of the Redskin theatre, is on vacation. V. Johnson is managing the theatre while Mrs. Ruddle is on vacation. . . . Miss Plato, daughter of Mr. and Mrs. Delton Plato, is attending the University of Oklahoma this year. Mrs. Plato is manager of the Chieftain theatre, and Mr. Plato is manager of N. W. drive-in theatre. Miss Plato was cashier for Barton Theatres. . . . Oklahoma Tax Commission, reporting on theatre tax for August, shows 304 returns, $36,242.27 tax, compared with 320 returns, $36,926.12 tax for August, 1952. This indicates a decrease of 1.85 per cent. . . . "The Robe" opened October 8 at the Criterion theatre here.

OMAHA

Ralph D. Goldberg, head of Goldberg Theatres, Inc., was in New York last week on a business trip. . . . Bill Miskell, Tristates district manager, is vacationing on the west coast with his family. . . . A feature in the daily paper's picture parade for women was a shot of Mary Hanson in Scotland. She is the daughter of Oscar Hanson, retired veteran film row member. . . . Barbara Dearden has left MGM to become secretary at the Co-Op Theatre Service. Eva Schwartz, MGM booker's stenographer, has

(*Continued on page* 38)

Let's go to

CHICAGO

to the 1953

TOA CONVENTION AND TRADE SHOW

(COMBINED WITH TESMA TRADE SHOW)

New Dimensions

Hollywood Stars

Gala Entertainment

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REGISTRATION FEES: $50 FOR MEN, $25 FOR LADIES. FOR REGISTRATIONS AND ROOM RESERVATIONS: CHARLES McBREEN, CHICAGO THEATRE BLDG., CHICAGO, ILL.

(*Continued from page 36*)

gone to Arizona with her mother and has been replaced by Jessie Blacksmith. Filling in as biller is Jean Dolphin, former staffer, who is instructing a newcomer, Marilyn Strosnider. . . . Jack Jorgens, Metro salesman, has been on the sick list. . . . Republic branch manager Harry Lefholtz attended a meeting in Chicago. . . . Sid Metcalf has taken over Mid-Central's Pioneer and Arbor theatres and the Trail drive-in at Nebraska City. . . . Pat Silverio, formerly at Tristate's Strand in Waterloo, Ia., has been transferred to Hastings as manager of the Rivoli, replacing Jimmy Pickett, who is managing a Hastings radio station.

PHILADELPHIA

Stanley Warner chain has put up for sublease the Roxy here, Rialto in West Chester, Pa., and the Washington, Chester, Pa. . . . Downtown Arcadia, first run house, installed a large screen for the opening of "Mogambo." . . . Joe Schaeffer, Republic, and Eugene Ganz, RKO, were named delegates to the convention of the Colosseum to be held in New Orleans, with William Doyle, United Artists, named alternate. . . . Assad Kasees resigned as projectionist at the Rialto, Wilmington, Del. . . . Franklin Pease, last with the Stanley Warner theatres, takes over the manager's post at the downtown World. . . . CinemaScope screen being installed at the Rialto, Wilmington, Del., as the Queen, in the same city, puts its new wide-screen to use. . . . Louis J. Goffman, local attorney associated with the law office of Morris Wolf, Warner Brothers director and attorney for the picture company here, has accepted chairmanship of the Heart Fund Campaign of the local Variety Club with Oct. 19 the kick-off date. . . . Earle W. Sweigert, former Paramount branch manager here and last with RKO in Pittsburgh, returns to Philadelphia to join Universal-International as local sales manager to succeed Harold Saltz, who was promoted to New Haven branch manager.

PITTSBURGH

The talk of Film Row is the huge business racked up by "The Robe" which took in $4,600 its opening day in the J. P. Harris, following an invitation premiere the night before. Spyros P. Skouras, president of Twentieth Century-Fox, and John H. Harris co-hosted a luncheon for the press, radio and TV gang prior to the opening of the film. . . . Cinerama will finally make its debut here sometime in December, according to Stanley Warner zone manager, M. A. Silver. It will play the downtown Warner theatre. . . . Mrs. John Walsh, wife of the late Fulton manager, returned here from the funeral in Newport, R. I. to announce that she and her children will continue to live in Pittsburgh. . . . "From Here To Eternity" continues to do smash biz in its third week in the Stanley, but "The Moon Is Blue" comes out after only two weeks in the Fulton, with "Dangerous Crossing" set.

PORTLAND

Business has taken a nosedive here with holdovers doing all of the coin-grabbing. . . . "From Here To Eternity" moves into a fourth week. . . . Evergreen's veteran manager Herb Royster is scratching his head and wondering about the fabulous grosses being racked up at his Mayfair theatre by "The Moon Is Blue." The film now in its 10th week. . . . Guild manager Marty Foster bought "The Sea Around Us" for one week and now is showing it a fourth. . . . Broadway manager Keith Petzold had a radio show in the lobby for the opening of "All American." . . . Hamrick's city manager Marvin Fox came to the rescue of many natives this week. His Roxy theatre is equipped for theatre TV. He showed the world series as a public service. TV session is free to the public with regular film program starting after completion of game.

PROVIDENCE

After being closed all summer, the Metropolitan opened for two Sunday performances, offering a two-and-one-half hour stage show featuring Sarah Vaughan, Nat "King" Cole and other musical favorites. No indication of resumption of the Met's regular screen schedule has been forthcoming. . . . Due to capacity crowds, the Avon Cinema held over "The Cruel Sea," its opening fall attraction, for a second week. . . . The Hope, neighborhood house, located in the east side area, has increased evening prices from 50c to 60c. . . . The Community theatre is pleasing feminine patrons with a deal featuring beautiful Currier & Ives dinnerware. . . . Harold Lancaster, manager of the Pawtucket Strand, announced that instead of the usual screen attractions, two performances, featuring "The Little Singers" would be given on the stage of his house, October 3. . . . Following a sudden but short-lived record-breaking cold snap, milder weather returned to this area, favoring the open-air houses.

SAN FRANCISCO

Pete Vigna will return to the booking department, Fox West Coast, replacing Robert Weeks, who returns to his former position of booker at National Theatres, Los Angeles. Arthur Kloth, formerly manager of the Parkside, and more recently manager of the Parkway, Oakland, will return to the Parkside replacing Vigna. Jack Lucy, manager, Grand Lake, Oakland, will temporarily manage the Parkway also. . . . Blumenfield Theatres' Esquire, Stockton, has been equipped with giant screen and Ashcraft super-power high intensity lamps in the projection booth. The circuit has closed the Sierra theatre at Stockton. . . . Westland Theatres closed the Rio, Vallejo. . . . Edward Penn, IFE salesman, resigned to sell an advertising gimmick to rural theatres. He has been replaced by Harry Weaverling, at one time a 20th Century-Fox salesman and more recently a theatre operator. . . . Dick Colbert, Universal sales manager, was low man based on handicap with a score of 56 at the Variety Golf Tournament. . . . John Parsons, district manager, Telenews, just completed one of the most ambitious assignment of news reporting in the history of Telenews theatres in covering the Chester murder case. . . . Robert Kronenberg, Manhattan Films, Los Angeles, was in town buying film.

TORONTO

John Dufort, proprietor and manager of the Crystal Palace theatre in Montreal, is ill at the Peter Brenk Brigham Hospital, Boston. . . . Arthur Manson, an exploiteeer in Canada for MGM, is leaving to join Cinerama in Pittsburgh. No one has been named to replace him. . . . "From Here To Eternity" will play two houses day and date first-run. Houses tied together are Shea's and Nortown, and a big campaign is being worked out by managers Len Bishop and Don Edwards. . . . Toronto Telegram is running a daily story in connection with a contest to find a girl who looks most like Claire Bloom, star of "Innocents in Paris." Prize is a trip to Paris for two. Another Claire Bloom film, "Limelight" has been given a number of bookings recently. . . . Gerald Saunderson resigned his post as manager of the Towne Cinema to devote his efforts full-time to his radio, TV and stage shows. Barney Simmons, formerly of Ottawa, replaces. . . . Dawson Exley resigned from the booking staff of Odeon Theatres (Canada) Ltd. to join the sales staff of 20th Century-Fox here. Bernard E. Norrish, for many years prior to his recent retirement president of Associated Screen News, will be tendered a testimonial dinner by his associates and friends in Montreal Oct. 20.

VANCOUVER

Mrs. Lowther, sister of Jerry O'Brien of the International-Cinema, died suddenly in the Columbia, New Westminster, while watching a film performance. She was 64. . . . Charlie Doctor, Capitol manager, outdid his previous publicity campaign for the American premiere of "The Story of Gilbert and Sullivan." . . . Bill Schulz opened his new 275-seat theatre at Black Diamond, Alberta. Town is in the oil field district and the theatre is the spot's first 35mm house. . . . Alf Shackleford, partner with Famous Players in three theatres at Lethbridge, Alberta, and in a drive-in near the town, was re-elected president of the Alberta Theatres Association at the Banff convention recently. . . . Fowler Bros. of Edson, Alberta, are building a 225-car outdoor theatre near that railroad town. . . . Theatre business both indoor and outdoor, is expanding faster in Alberta than in any other Canadian province. Oil is the major industry.

WASHINGTON

The first of an annual series of Thanksgiving Day Service football games, to be sponsored jointly by the Variety Club of Washington and the Department of Defense, will be played this year at Griffith Stadium between the Quantico Marines and the Fort Belvoir Engineers. . . . Net proceeds of the game will be divided, with two-thirds going to the welfare funds of the Armed Services in the Washington area, and the remaining one-third to go to Children's Hospital where Variety Club has built an annex. . . . Washington's downtown movie theatres are admitting "all well-behaved persons" which looks as though racial barriers are quiety being dropped. Joel Margolis returns to his post as manager of Loew's Capitol. Angie Ratto will return to his post as manager of Loew's Palace. Allan Zee, manager-producer at Loew's Capitol, returns to New York. . . . David Polland, Universal publicity representative in Washington, was married September 26 to Madeleine Martin of Paris, France. . . . Frank M. Boucher, general manager of the magazine, TV Guide, and a member of the Variety Club board of governors, was elected president of the United Cerebral Palsy Association, of Washington.

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Allied Artists

BATTLE ZONE: John Hodiak, Stephen McNally, Linda Christian—I like the war pictures, but the public do not care to see them as they want a rest from war. Played Thursday, Friday, Saturday, September 10, 11, 12.—Henry Jakes, Hope Theatre, Hope, N. Dak.

SAFARI DRUMS: Johnny Sheffield—O. K. My patrons like these on double bills. Played on Monday. —S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Columbia

FORT TI: George Montgomery, Joan Vohs—This was our first 3-D offering and as expected, did tremendous business. Hope that the 3-D novelty doesn't wear off. Good Technicolor scenery and quite a lot of action pleased most of our trade. Played the Three Stooges comedy "Spooks" (Col.) on the same program. It's full of "gimmicks" and received a lot of comment. Corny, but terrific. Played Thursday, Friday, Saturday, August 27, 28, 29.—Mike Olienyk, Belfield Theatre, Belfield, No. Dak.

FROM HERE TO ETERNITY: Montgomery Clift, Burt Lancaster, Deborah Kerr—Bought this for 14 days and held it over three more due to big gross. This is truly an outstanding picture, cast well and with realism. Another big one from Columbia! Played Sunday, September 13 to Tuesday, September 29, inclusive.—Rock Salzer, State Theatre, St. Petersburg, Fla.

LET'S DO IT AGAIN: Jane Wyman, Ray Milland —An excellent musical comedy that did swell at the box office. Technicolor added to this fine picture. making it a top attraction. Columbia can be proud of this one. Played 14 days, Wednesday, August 5 to Tuesday, August 18, inclusive.—Rock Salzer, State Theatre, St. Petersburg, Fla.

Metro-Goldwyn-Mayer

CONFIDENTIALLY CONNIE: Janet Leigh, Van Johnson—Sold right, so I won't say too much against it. Louis Calhern ruined it for me. Many complaints on this picture.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

NEVER LET ME GO: Clark Gable, Gene Tierney —Good picture business not so good.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

NEVER LET ME GO: Clark Gable, Gene Tierney —Very timely and well done. Did not gross up to expectations, but believe this was due to off season—no tourists, and local folks on vacation—as the picture received many good comments, although quite a number said it should have been in color. Played 14 days, Sunday, July 12 through Saturday, July 25.—Rock Salzer, State Theatre, St. Petersburg, Fla.

RKO-Radio

SECOND CHANCE: Robert Mitchum, Linda Darnell—This is a swell picture, well done in all departments. The Technicolor is beautiful, and so was Linda. Even without the 3-D, this is above average entertainment. This was our second 3-D feature and did slightly above normal business. The 3-D novelty is wearing off, as it didn't do the business that "Fort Ti" (Col.) did. Played Thursday, Friday, Saturday, September 24, 25, 26.—Mike Olienyk, Belfield Theatre, Belfield, No. Dak.

Twentieth Century-Fox

CALL ME MADAM: Ethel Merman, Donald O'Connor—Customers all smiles and whistling as they left the theatre. Received so many favorable comments on this from the Clergy and mothers' clubs, it makes a manager feel good too. Color excellent, cast outstanding! You can't go wrong on this for a musical. Small town and rural patronage. Played Monday, Tuesday, Wednesday, September 28, 29, 30 —D. P. Savage, Capitol Theatre, Listowel, Ont., Canada.

GIRL NEXT DOOR, THE: June Haver, Dan Dailey —A very pleasing Technicolor musical which was apparent from the good business it did. Nothing spectacular, but it seemed to be what they want. So many commented that it was a shame that June Haver is not going to make any more pictures. Such talent should be used to bring happiness to the millions who go to the movies, and not put on the shelf. Played 10 days, Sunday July 26, to and including Tuesday, August 4.—Rock Salzer, State Theatre, St. Petersburg, Fla.

INVADER FROM MARS: Helene Carter, Arthur Franz—This one drew better than I expected. I believe people will go for the science-fiction type of picture as long as they are not too farfetched. Played Sunday, September 6.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

PICKUP ON SOUTH STREET: Richard Widmark, Jean Peters—If you have an audience that likes action aplenty, then bill this picture. For suspense, action and drama, it will be hard to beat. You may get some squawks from the femme side of the family, but they will be few. Small town and rural patronage. Played Monday, Tuesday, Wednesday, September 21, 22, 23.—D. P. Savage, Capitol Theatre, Listowel, Ont., Canada.

PRESIDENT'S LADY, THE: Susan Hayward, Charlton Heston—This one had me worried. My audience as a rule does not go for biographical pictures, but lo and behold—they came out for this one. It is a wonderful picture. Play it! Played Sunday, September 20.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

SILVER WHIP: Rory Calhoun, Dale Robertson—I expected great results from this, but instead was greatly disappointed. Perhaps it didn't draw because it wasn't in Technicolor. Too bad. Played Sunday, September 13.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

STEEL TRAP: Joseph Cotten, Teresa Wright—Another surprise! I didn't know whether to show this or close down for the night, but I took a chance—and it drew and was very well liked. So suspenseful that even the children were quiet. Played Wednesday, September 23.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

TREASURE OF GOLDEN CONDOR: Cornell Wilde, Constance Smith. They came to see this one, but several walked out before it was over. Period pictures do not draw here, but I thought the jungle angle would hold their interest. Not enough jungle scenes, apparently. Played Sunday, September 27.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

United Artists

ONE BIG AFFAIR: Dennis O'Keefe, Evelyn Keyes —By the time we finally found the film which UA had shipped C.O.D. express, instead of by my usual carrier, in spite of the fact they had cashed my check for same 20 days before, the only big affair we found seemed to be the expense of trips to Grand Junction hunting the celluloid. We didn't get back normal expense, let alone all these extras. So I am sure no one was happy over this "Affair." Played Wednesday, Thursday, August 26, 27.—Bob Walker, Uintah Theatre, Fruita, Colo.

SHOOT FIRST: Joel McCrea, Evelyn Keyes—English made, but pretty good. Evelyn Keyes didn't look so well in this.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

THAT MAN FROM TANGIER: Nils Asther, Roland Young—Abbott & Costello brought them in (doubled with "Abbott & Costello Go to Mars" Univ.) but this one drove them out. It is the poorest of the poor, so look out, small towns. They can see it for free on TV. Weather hot. Played Sunday, Monday, September 20, 21.—Charles Reynolds, Marco Theatre, Waterford, Calif.

Universal

ABBOTT & COSTELLO GO TO MARS: Bud Abbott, Lou Costello—Here is one of Abbott & Costello's best pictures. If your people like them, play it. Did all right here. Weather hot, B. O. a little above average. Played Sunday, Monday, September 20, 21.—Charles Reynolds, Marco, Waterford, Calif.

DESERT LEGION: Alan Ladd, Arlene Dahl—This did the lowest of any Ladd picture I've ever played. Personally, I think it deserved it!—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

LAW AND ORDER: Ronald Reagan, Dorothy Malone—A top western for any town, and Ronald Reagan is at his best. Color good and the story—well, it is unlike any western we have ever played. Lots of people compared this to "Shane" (Para.)—it's that kind of a picture. Play it and you will see. Weather warm, B. O. above average. Played Friday, Saturday, September 18, 19.—Charles Reynolds, Marco Theatre, Waterford, Calif.

LONE HAND: Joel McCrea, Barbara Hale—Here is a good picture for the small town—a down to earth story, good acting and good color, should do all right anywhere. B. O. above average. Weather warm. Played Sunday, Monday, September 13, 14.—Charles Reynolds, Marco Theatre, Waterford, Calif.

MEET ME AT THE FAIR: Dan Dailey, Diana Lynn—An excellent small-town picture. Beautiful color, good acting and a down-to-earth story that pleased an average crowd. It has just enough music. Recommended highly for the small theatre. Played Sunday, Monday, August 30, 31.—Mike Olienyk, Belfield Theatre, Belfield, No. Dak.

SEMINOLE: Rock Hudson, Barbara Hale—Here is a picture that is hard to figure out. The price is too high to start with, and it is the same old story—cavalry and Indians. Rock Hudson just doesn't fit into a picture of this type. B. O. Below average, comments were not good, weather warm. Played Friday, Saturday, September 11, 12.—Charles Reynolds, Marco Theatre, Waterford, Calif.

Warner Bros.

DESERT SONG, THE: Kathryn Grayson, Gordon MacRae—Music, adventure, comedy and Technicolor—a combination that should please everyone. It did here. Would have done better during winter tourist season. Gave it too much playing time for this time of year. However, the picture is an excellent one. Played 17 days, Thursday June 25 through Saturday, July 11.—Rock Salzer, State Theatre, St. Petersburg, Fla.

July Tax Is $28,300,000

WASHINGTON: General admission tax collections for July, reflecting June business, were up considerably from June collections but slightly below those of July, 1952, the Internal Revenue Department has reported.

The figures were not exactly comparable to those used previously. Service officials said the strictly comparable figures had been delayed slightly and would be available later. But all figures released now do indicate the general movement.

They indicate general admission tax collections for July of about $28,300,000, compared to about $26,269,741 in June and $28,369,934 in July, 1952.

Golden Heads New Unit Replacing NPA Function

WASHINGTON: Commerce Secretary Sinclair Weeks said a "scientific, motion picture and photographic products division" would be one of 25 industry divisions in a new business and defense services administration formed this week to take over the functions of the National Production Authority.

The division will be headed by Nathan D. Golden, who headed the NPA film division and the Commerce Department film division before that.

The new Business and Defense Services administration will be in the Commerce Department, as was NPA. The new administration will serve as a focus for cooperation between industry and government, as did the Commerce film section before the Korean war.

See Biggest TOA Meet

The 1953 convention and trade show of the Theatre Owners of America will not only be the greatest in the industry's history, according to evidence of heavy advance registration, it also will give a "lion's share" of attention to trade practices, Alfred Starr, TOA president, said this week. The show is being held in Chicago November 1-5, in conjunction with the Theatre Equipment and Supply Manufacturers Association.

Mr. Starr said probably the most important phases of the convention will be the TESMA-TOA theatre equipment and new processes forum and the theatre concessions buyers and supervisors general meeting. He added the trade practices to be discussed will include arbitration, film rentals, print shortages, and the Senate Small Businesses Committee hearings, and he stated:

"All effort is being made to attract exhibitors who have never attended a national TOA convention. . . . The agenda this year is being arranged to give every member ample time to gain the most from all meetings."

Mr. Starr also said the stand Allied's board and members take on arbitration this week in Boston convention will be extremely relevant to TOA's treatment.

STATEMENT REQUIRED BY THE ACT OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946 (Title 39, United States Code, Section 233) SHOWING THE OWNERSHIP, MANAGEMENT, AND CIRCULATION OF

Motion Picture Herald, published weekly at New York, N. Y., for Oct. 1, 1953,

1. The names and addresses of the publisher, editor, managing editor, and business managers are: Publisher and Editor-in-Chief, Martin Quigley, 1270 Sixth Avenue, New York City; Editor, Martin Quigley, Jr., 1270 Sixth Avenue, New York City; Managing editor, Martin Quigley, Jr., 1270 Sixth Avenue, New York City; Business manager, Theo. J. Sullivan, 1270 Sixth Avenue, New York City.

2. The owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual member, must be given.) Quigley Publishing Company, Inc., 1270 Sixth Avenue, New York City; Martin J. Quigley, 1270 Sixth Avenue, New York City; Gertrude S. Quigley, 1270 Sixth Avenue, New York City; Martin Quigley, Jr., 1270 Sixth Avenue, New York City.

3. The known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

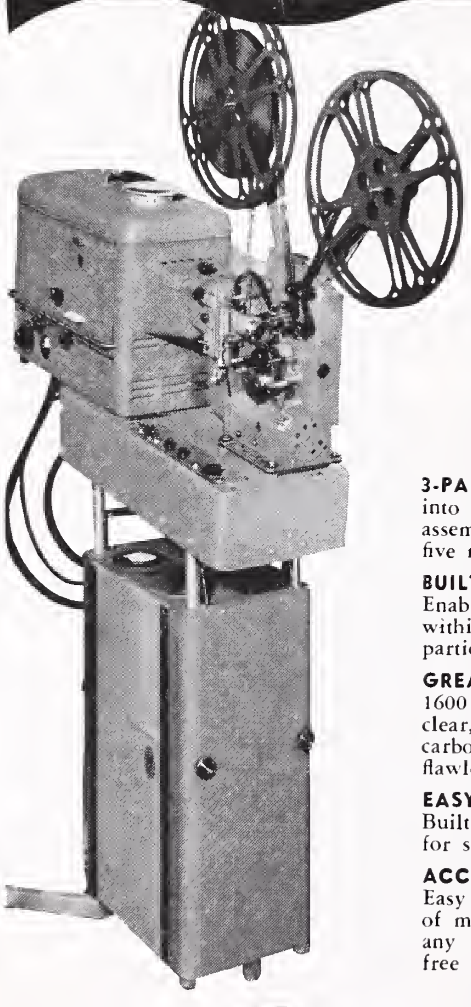
4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information is required from daily, weekly, semiweekly, and triweekly newspapers only.) 15,847.

(Signed) THEO. J. SULLIVAN
Business Manager.

Sworn to and subscribed before me this 28th day of September, 1953.

ROSE W. HORNSTEIN,
[SEAL] Notary Public, State of New York. No. 03-1860100. Qualified in Bronx County. Cert. filed with New York Co. Clerk. My commission expires March 30, 1955.



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MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen—Walter Brooks, Director

Public Never Wrong—In Mr. Zukor's Fifty Years

TIMELY topic for theatre managers is contained in the title of Adolph Zukor's new book, "The Public Is Never Wrong"—because this clear-cut observation stands out in his personal experience, and it is this truth that provides the background for his nostalgic story.

The reviewers have been kind in their comments on the new issue, published this week by G. P. Putman's Sons, for they enjoy with us, all the colorful details of pioneer days and the early building of our romantic, emotional industry, from the era of nickelodeons through the production of feature pictures, innovated by Mr. Zukor in 1912.

Terry Ramsaye, in Motion Picture Herald, says it is "time-glamoured enrichment of the contemporary literature of the motion picture, a contribution of colour and emotion, an invitation to sit as one might through a long evening, at fireside, hearing Mr. Zukor in reflective mood, recall his observations of half a century." Sherwin Kane, in Motion Picture Daily, said, "Out of his memories, Mr. Zukor has mined a wealth of history and incident, pertaining to film industry and the great names thereof," appropriate to his 80th year and 50th anniversary.

Our particular reason for reference to Mr. Zukor's book on this editorial page is to again urge theatre managers to acquire books of this kind and character, and utilize them with opinion-makers, to tell and sell our story in a light removed from Hollywood press-agentry. Such volumes are far too rare for our own good. It is time we cultivated some of the patina that the public will associate with an industry grown to maturity. Managers can use many of Mr. Zukor's tales to augment their speeches, and dress up our historic past.

Most of all, there is the lesson learned by the author in fifty years of the most substantial experience, and expressed by him in the few short words of the title, "The Public Is Never Wrong." If you remember that, and believe in it as business policy, you'll always be right in matters of management and public relations.

BATTLE OF BEANTOWN

We liked what Charlie Jones said about Boston. "It's a great town for the Allied convention, because that's the place where the patriots tossed the tea overboard, and it's time for another party."

We think, perhaps, it's time for another Paul Revere, who will ride again—to warn both industry and public alike, that there's a great change coming. We'll look for lanterns in the Old North Church—"one if by land and two if by sea"—not so much to tell what the impending invasion may be, but how our troops, valiant and scattered as were the early patriots, may be prepared to meet superior strategy with the weight of public opinion.

And we have this to say to many old friends in the smoke-filled rooms of other conventions, across the nation: There are too many small-time politicians and not enough small-town showmen. Industry aims and gains, over the past twenty years, may be rendered obsolete by the inevitable change that is the only permanence in any business. Film industry owes no man a living, nor are there personal guarantees of the future, for any who have grown up in it, and who lack showmanship.

¶ POSTCARD from Korea! We've heard from Vincent Trotta, who is in Korea for the Chipper Enthusiasts, the Society of Illustrators and the USO. to draw portraits of veterans in hospitals (he has done over 600 of them here.) He sends a postcard picture of Pusan harbor and says he made his first contact with Robert W. Sage, director in South Korea for the Foster Parents' Plan, and will make some portraits of war children for our Round Table plan, to give your children's club an objective (important news coming up). When Vincent is back from the Far East, Montague Salmon will have a "one man show" of his portraits on the Rivoli Theatre mezzanine.

¶ BOB WILE, executive secretary of the Independent Theatre Owners of Ohio, offered a recent suggestion that field exploitation men employed by major companies in exchange cities be present at the trade showings to tell and sell the exhibitor on exploitation angles. Nobody should know better than Bob how well this might be done, or whether it was ever tried during the years that he was a field exploiteer.

MGM has responded to Bob's suggestion, and that's not too surprising, for MGM has also utilized the force of its field staff to stimulate their new "Lucky 7" contest, with thirty-odd field men pushing this drive to successful volume. In the past, we've known some contests to wind up with about one per cent of the entries that are now apparent from Mr. Doob's contenders.

Reading the Ohio bulletin, we note that Bob has discovered that managers can mail their monthly programs under a postal permit, without the necessity of addressing each copy to any particular individual. For years and years, any number of small town and rural theatre managers have enjoyed this privilege, which is a simple formula at the post office.

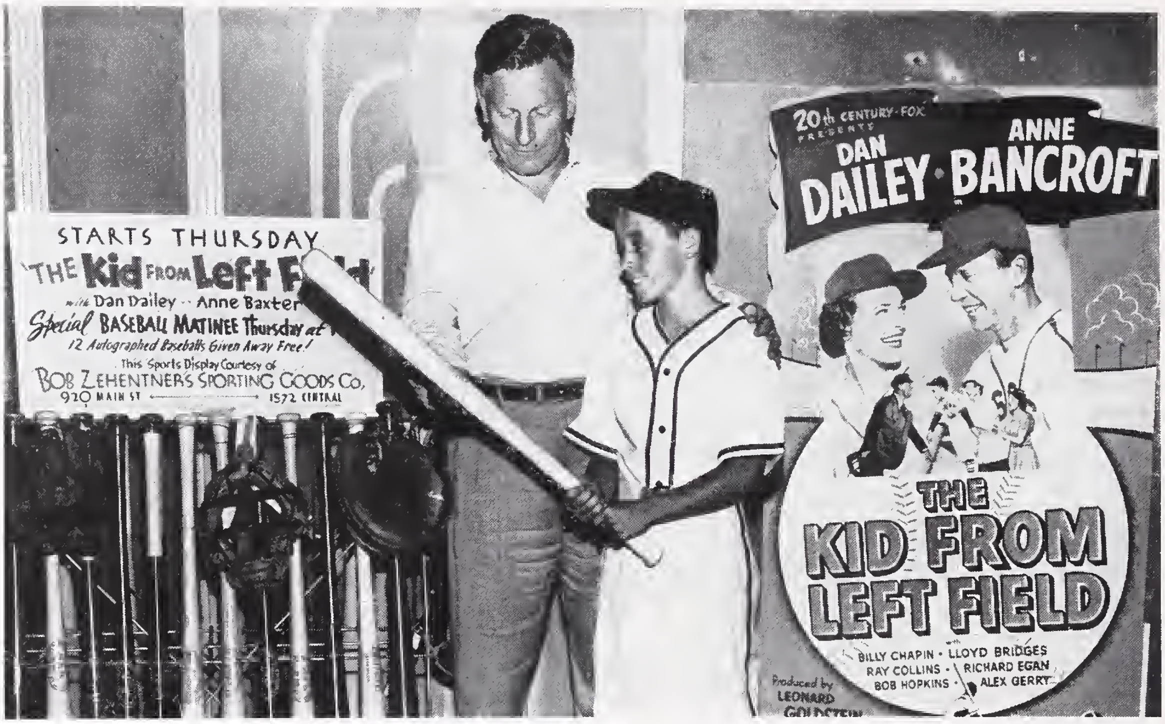
* * *

¶ ANOTHER FIRST for Irving Mack. Now, for the first time in our industry, Filmack has issued a special "Fall Promotion Brochure" which is aimed directly at drive-ins that are closing for the season. Filmack also published a "Mid-Summer Catalogue of Ideas" for drive-ins, and so, between special issues, they take good care of all the problems of this fast-growing and thriving field on new theatre operation.

Folks who drive in count as much at the box office as any who are stopped and sold by lobby exploitation, and we believe applause is justified when there is this manifestation of showmanship at the point-of-sale. Irving is a showman, and a pioneer—and also, as will be presently revealed, a philanthropist. —*Walter Brooks*

Promotion Pictures

Wallace Shaffer, manager of the State theatre, Dubuque, Iowa, had this seasonal event as a picture tieup—with the town's own "Kid From Left Field" as the guest of popular sports announcer.


STARTS THURSDAY
THE Kid FROM Left F
with Dan Dailey -- Anne Baxter
Special BASEBALL MATINEE Thursday at
12 Autographed Baseballs Given Away Free!
This Sports Display Courtesy of
BOB ZEHENTNER'S SPORTING GOODS CO.
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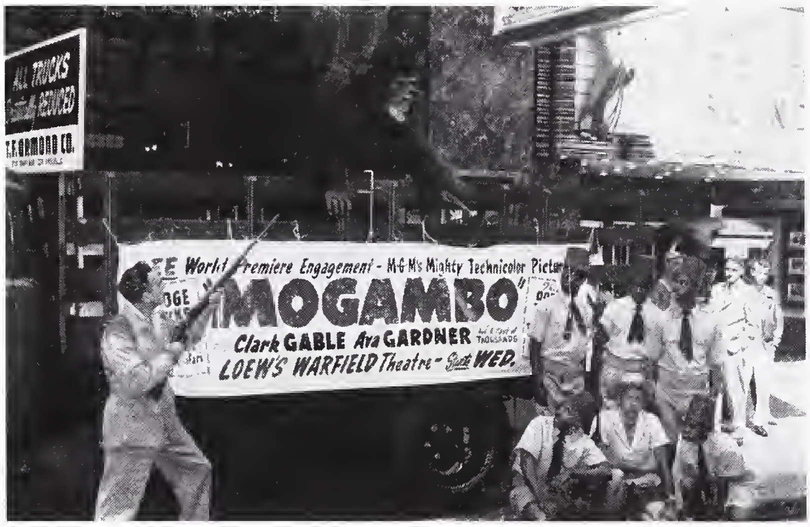
BILLY CHAPIN · LLOYD BRIDGES
RAY COLLINS · RICHARD EGAN
BOB HOPKINS · ALEX GERRY
Produced by LEONARD GOLDSTEIN

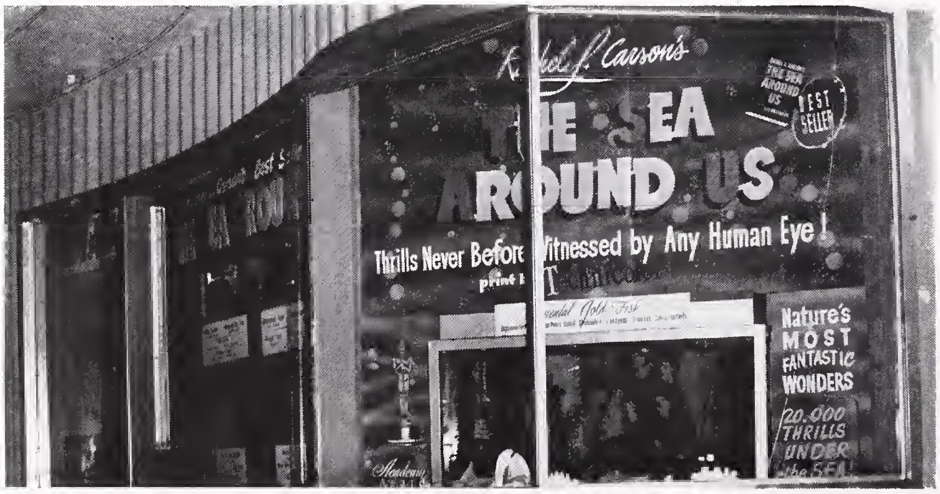
◆

Below, Boyd Sparrow's realistic gorilla, as really remarkable street ballyhoo for "Mogambo," at Loew's Warfield theatre in San Francisco—part of a challenging campaign for prize-money.


ALL TRUCKS REDUCED
World Premiere Engagement - M-G-M's Mighty Technicolor Picture
MOGAMBO
Clark GABLE Ava GARDNER
LOEW'S WARFIELD Theatre - Starts WED.

Below, intriguing lobby display for "The Sea Around Us" at the Stage Door theatre in Los Angeles, with rare and exotic fish—to ensnare unwary patrons at the box office.

At right, the prize-winning Indian-head penny (actually worth $12 as a collector's item) in a contest which drew 750 entries to promote "War Paint" at the Fox theatre, Detroit.


Rachel L. Carson's
THE SEA AROUND US
BEST SELLER
Thrills Never Before Witnessed by Any Human Eye!
Nature's MOST FANTASTIC WONDERS
20,000 THRILLS UNDER the SEA

Joan Leslie, star of Republic's "Flight Nurse" autographs her phototgraphs for graduates at the USAF School for Aviation Medicine at Montgomery, Alabama.

Round Table Has Twins!

You can congratulate us—for the first time, the Round Table has twin managers, as members of our association of showmen, in our current mail, with news of their exploitation. Merl Hallford, city manager for Martin Theatres at Thompson, Ga., where he operates the Martin theatre and the Melody drive-in; and his very obvious twin, Earl Hallford, city manager for Martin theatres in Cordele, Ga., where he has the Crisp and Cordele theatres. It's our pleasure to welcome such lively twins, and it's news!

There's a similarity in style, which is probably more apparent in personal appearance. Both managers issue throwaway programs, from the same press, and both have smartly written copy to express their local viewpoint. We note that they cater to both white and colored, with a 25c tilt in admission prices for the white adults. Drive-in theatres should help to solve this problem of segregation, which is vital, and necessary, in some sections.

Merl Hallford writes that he posted a 24-sheet on "Gentlemen Prefer Blondes" on the lobby floor; played MGM's record album of hit tunes from the picture; used the local disc jockeys in tieups they had never known before, and generally promoted the picture with all the pressbook and other practical methods. We think Merl must be a few minutes older than his brother, for he was first to send in his Round Table membership.

Loewenthal Stages Beauty Contest for Blondes

Alfred Loewenthal, manager of Skouras David Marcus theatre in the Bronx, where he has everything for audience participation, has a contest to advertise "Gentlemen Prefer Blondes" under way, and promises pictures of the winner after Oct. 9th. Winner gets $25 bond, nine runners up get record albums, and all winners, their husbands and/or one boy friend, are invited to a midnight snack, after the theatre on the opening night.

Loew's Warfield staff in San Francisco—all out to win those "Lucky 7" prizes—here are assistants George Uribe, James McMillan with manager Boyd Sparrow and assistants Harry Morgan, Joe Pitruzello—looking over the "Mogambo" pressbook.

CONTENDERS FOR QUIGLEY AWARDS

L. H. ALLEN
Rivoli, Southend, Eng.

MARK ALLING
Golden Gate
San Francisco, Cal.

R. W. G. BENNETT
Corona, Liverpool, Eng.

HUGH S. BORLAND
Louis, Chicago, Ill.

JOSEPH S. BOYLE
Poli, Norwich, Conn.

JIM BRADLEY
Park Plaza
New York, N. Y.

C. F. BRODIE
Regal, Barrow, Eng.

R. N. BROWN
Astra, Kirton, Eng.

DEANE BROWNE
Lyric, Indianapolis

JOHN P. BRUNETTE
Studio, San Jose, Cal.

BILL BURKE
Capitol
Brantford, Can.

JOHN F. BURKE
Fox, Brooklyn, N. Y.

MAX COOPER
Cove
Glen Cove, N. Y.

ART CAULEY
Paramount
Peterborough, Can.

NEIL CHAPPEL
Palace, Guelph, Can.

LOUIS COHEN
Poli, Hartford, Conn.

JOHNNY CORBETT
Glove
Gloversville, N. Y.

BOB COX
Kentucky
Lexington, Ky.

B. J. DARGUSH
Paramount
Syracuse, N. Y.

JOHN DAVIES
Odeon
Manchester, Eng.

ROBERT E. DIEM
Colonial, Reading, Pa.

FRANCISDI GENNARO
Merrick, Jamaica, N. Y.

CHARLIE DOCTOR
Capitol
Vancouver, Can.

DOUGLAS EWIN
Regal, Oxford, Eng.

JACK FOXE
Loew's Theatres
Washington, D. C.

ARNOLD GARY
College
Birmingham, Ala.

ARNOLD GATES
Stillman
Cleveland, O.

H. GENT
Hippodrome
Liverpool, Eng.

SAM GILMAN
State, Syracuse, N. Y.

JOHN W. GODFROY
Paramount, Ashland, Ky.

ADAM G. GOELZ
Paramount
Steubenville, O.

F. H. GOMPERTZ
Odeon, Chichester, Eng.

D. GORDON
Fulton
Jersey City, N. J.

J. MEL GOW
Capitol, Toronto, Can.

T. F. GRAZIER
Arcade
Darlington, Eng.

HAROLD HALL
Cavendish, Derby, Eng.

MERL F. HALLFORD
Martin Theatres
Thomson, Ga.

J. P. HARRISON
Campus, Denton, Tex.

BOB HARVEY
Capitol
North Bay, Can.

BILL HARWELL
Palace, Lorain, Ohio

A. HEATON
Regal, Beverley, Eng.

BOB HELM
United Artists
San Jose, Cal.

MARK HIRSCH
Eglinton, Toronto, Can.

D. HUGHES
Regal, Cheltenham, Eng.

TOM ICAN
Kentucky, Lexington, Ky.

K. INGRAM
Astra, Binbrook, Eng.

ROY H. KANE
Reeves, Elkin, N. C.

J. J. KIRCHHOFF
Rialto, Tulsa, Okla.

ARNOLD KIRSCH
De Luxe
New York, N. Y.

SIDNEY KLEPER
College
New Haven, Conn.

JULES KOENIG
Beacon
Pt. Washington, N. Y.

JOHN E. LAKE
Savoy, Luton, Eng.

R. W. LESLIE
Skyline Drive-In
Waynesboro, Va.

LARRY R. LEVY
State
Providence, R. I.

A. LOEWENTHAL
Ward, New York, N. Y.

ABE LUDACER
Valentine, Toledo, O.

DALE McCOY
State, Cambridge, O.

J. C. McDONALD
Odeon
Blacksheath, Eng.

CECIL McGLOHON
Avon, Savannah, Ga.

RUSS McKIBBON
Imperial, Toronto, Can.

C. G. MANHIRE
Savoy, Edinburgh, Scot.

TONY MASELLA
Palace, Meriden, Conn.

KEITH MAUPIN
Richland
Richland, Wash.

L. MITCHELL
Princess, Barnsley, Eng.

S. V. MURDOCH
Gaumont
Liverpool, Eng.

F. B. PAGE
Rex, Islington, Eng.

G. J. PAIN
Gaumont
Glasgow, Scot.

ROBERT W. PARKER
Regal, Torquay, Eng.

T. L. PIKE
Georgia, Columbus, Ga.

MATT PLUNKETT
Uptown, Detroit, Mich.

LESTER POLLOCK
Loew's, Rochester, N. Y.

C. A. PURVES
Astra, Hemswell, Eng.

BILL RAULERSON
Royal, Blackshear, Ga.

CHARLES REYONLDS
Marco, Waterford, Cal.

EDW. RICHARDSON
Granada, Cleveland, O.

JAMES ROBERTSON
Regal, Girvan, Scot.

TED C. RODIS
Astoria, Astoria, N. Y.

CARL ROGERS
Loew's, Dayton, O.

ANTHONY ROSATTO
Playhouse
Great Neck, N. Y.

SYDNEY L. SALE
Granada, Dover, Eng.

W. S. SAMUELS
Lamar, Beaumont, Tex.

GENE SANTERAMO
State, Jersey City, N. J.

MATT SAUNDERS
Poli, Bridgeport, Conn.

DALE SCHUDER
Circle, Indianapolis

IRVING SCHWARTZ
Nemo, New York, N. Y.

WALLACE SHAFFER
State, Dubuque, Ia.

HAROLD SHAMPAN
Gaumont
Islington, Eng.

OLGA SHARABURA
Orpheum
Sault Ste. Marie, Can.

E. L. SHELMERDINE
Ritz, Hastings, Eng.

G. H. SHEPHERD
Gaumont
Leicester, Eng.

H. E. SMITH
Odeon, Torquay, Eng.

SOL SORKIN
Keith's
Syracuse, N. Y.

BOYD SPARROW
Warfield
San Francisco, Cal.

MURRAY SPECTOR
Teaneck, Teaneck, N. J.

EVAN THOMPSON
Fox, Hackensack, N. J.

JOE TOLVE
Capitol
Port Chester, N. Y.

BILL TRAMBUKIS
Regent, Harrisburg, Pa.

DALE TYSINGER
Shea, Ashtabula, O.

LILY WATT
Odeon
Coatbridge, Scot.

A. C. WELLER
Odeon, Reading, Eng.

BOB WESTERMANN
Loew's, Richmond, Va.

G. C. WILLIAMS
Regent, Chatham, Eng.

FRANK WITTS
Hippodrome
Gloucester, Eng.

JAMES R. WOMBLE
Lompoc, Lompoc, Cal.

"Nothing Like This Has Happened In Portland Before" —A REPORT FROM THE FIELD

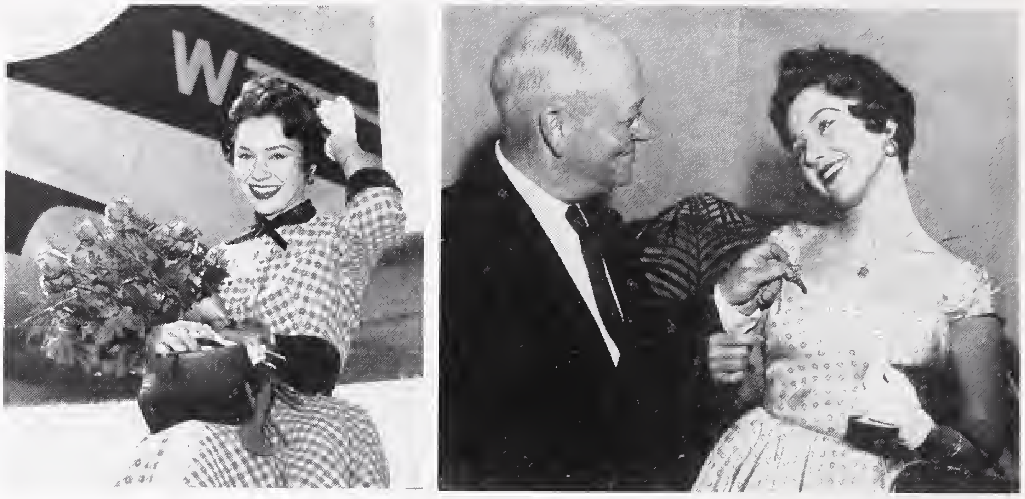
by RAY FEVES

PORTLAND, OREGON: Take a swell unknown personality, add a sizzling publicity and promotion campaign, plus a receptive and responsive community, equals a good solid step towards stardom for that person and money in the theater till. Portlanders last week proved that an unknown could enter a community and three days later have their name a household word.

Portland Was Waiting For the Celebration

Several weeks ago, the Portland Retail Trade Bureau were looking for a star to be their official guest for their 1953 Fall opening. Evergreen's Oregon District Manager Russ Brown was on the committee. Paramount Field Man Walter Hoffman contacted his studio and obtained the services of one Pat Crowley. Although Pat had made three pics, none of which have been released as yet, no one had ever heard of this person. To make things worse, the committee thought a male actor was involved instead of a beautiful young lady. At any rate, Miss Pat Crowley was set. Hoffman and Evergreen's hard hitting Paramount Theatre Manager Oscar Nyberg set up a scorching campaign—one that would make the name of Pat Crowley a household word. Too, it made her a star in the eyes of Portlanders and her pics will pour plenty of coin into the boxoffice. Oscar and Walter set up a screening of "Forever Female" for the Trade Bureau. That really started the ball rolling as some of the local brass now knew what Crowley looked like and liked her. Incidentally they also knew that she was female.

Two days before her arrival, the Oregon Journal ran a 4 color picture of her on the front cover of the Northwest Magazine Section of the Sunday Paper. The main sections of both the Journal and Oregonian carried several stories and pictures every day. Her picture depicting some activity of her visit made the front page every day of her stay.



Pat is greeted at the airport with a bouquet of the famous roses for which Portland is noted; and given a jeweled key to the city by Mayor Fred Peterson.

WELCOME
Paramount's
Miss PAT
CROWL
WEDNESDAY
PARAMOUNT

She sells a hat to a youthful customer in a round of the stores; and presides at an autographing party in the lobby of the Paramount theatre for the opening of "The Caddy" while manager Oscar Nyberg looks over her shoulder.

Top Brass Turns Out To Meet the Visitor

State, City, and Business officials met the up and coming Paramount Star at the Airport. From the time Pat stepped off the plane till she re-entered the airliner for her return trip to the film capital, there was ceaseless action. In addition to the usual round of breakfast, luncheon, teas, dinners, and banquets, she was given a jeweled key to the city that was made to ornament and hang from a gorgeous bracelet. Jerome Margulis displayed some outstanding pieces of jewelry valued at $100,000 and called it the Princess Pat Ensemble. At the Portland Meadows, there was a Pat Crowley Handicap race. World famous Jantzen Knitting Mills was inspected by the visitor. For three hours one evening, Pat visited and acted as saleslady in leading downtown stores. Pat was guest star on a live TV show in addition to many radio shows. Add to this her personal appearance at Portland's ace nitery, Amato's Supper Club, for the opening of The Continentals; a trip up the Columbia River Highway; and sitting for an oil painting for one of the Bureau's top brass. An autograph party was also held in the lobby of the Paramount Theater on the opening of the Martin and Lewis picture "The Caddy."

All of the big stores in downtown Portland had windows, pictures, or banners or a combination telling about the lovely lady's appearance. They also ran slugs in their ads calling attention to her being here.

Hoffman and Nyberg worked hard and steady on this campaign for sensational and unbelievable results. Their real reward will be when her pics play here. The twosome looked over the tally sheet when Pat left and they found that more newspaper space, radio and TV time, and other publicity was obtained for the Paramount star than any other similar promotion held here. The visit of Miss Pat Crowley will never be forgotten. She is rated as a top star in this city despite the fact she has yet to appear in a picture. Bidding will no doubt be brisk for her three pics as natives will put cash on the line to see this gal. Men, women, and children found that she is a wonderful person and it must be written that Pat Crowley did a scorching job for Paramount Pictures and a bang-up public relations job for the motion picture industry.

Thanks to showmen like Walter Hoffman and Oscar Nyberg, Portlanders will see and read the name of Pat Crowley in the future, and there will be no doubt about her sex or her position as a full fledged star. This type of class promotion should also benefit the exhibitor and the industry. It is possible for a small area to take an unknown and make her known. Hence, the beginning equation is proven.

SHOWMEN IN ACTION

Universal reports many tieups with Atlantic Gasoline for "Thunder Bay"—with pictures of such good managers as Harry Rose, of the Majestic, Bridgeport, contacting service men.

▼

Merl Hallford, city manager for Martin Theatres in Thompson, Ga., says he rushed in his promotions before it was too late for the September 30th deadline in the Quigley Awards competition.

▼

Joseph S. Boyle arranged for the distribution of the American Weekly's annual movie supplement, dated September 13th, as a giveaway, which adds to the terrific total of these issues that have been used by theatres.

▼

For the third time this year, Balaban & Katz, in Chicago, have used a four-color, full-page ad in the *Chicago Tribune,* this time for the opening of "The Robe" at the State Lake theatre. Makes a great splash!

▼

Cecil McGlohon, manager of the Avon theatre, in Savannah, sends snapshots of his false front for the showing of "Tarzan"—with appropriate business at the box office, and at the concession stand.

▼

The two Ed's—Seguin, of B. & K., and Borgan, of U-I, arranged an effective street ballyhoo for "Thunder Bay"—using a famous Chicago model, giving away matches.

New Name for the Steno's Vacation

Bob Retzer, manager of the Solano theatre, Fairfield, Calif., types his own letter with the comment that his girl is out on her "two weeks' man-hunt"—which is a new phrase to us, but seems likely. He says for some time now he has envied breakfast food—because they have box tops, and so he invented a special World Series game, to be played with the sponsorship of the local grocer, with prizes for those who filled out their coupons most correctly. His monthly program is delivered to box-holders, rural route, local patrons and carrier route, without addressing and by payment of 1½c postage in advance, under postal permit No. 1 at Suisun, Calif.

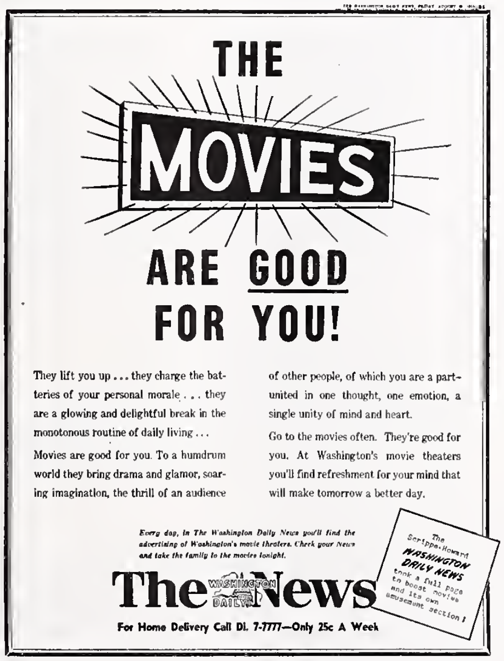
FOR FAST SERVICE PLUS QUALITY
Get Your SPECIAL TRAILERS from
FILMACK
Try Us On Your Next Order!
1327 S. Wabash Ave. CHICAGO
630 Ninth Ave. NEW YORK

Selling Approach

THE BEGGAR'S OPERA — Warner Brothers. In color by Technicolor. The only word is "bravo!" Laurence Olivier in a change of pace for this great leading man—the ageless and immortal satire with music, in which the star sings and plays. The adventures, amours and escapades of a roguish lover and a dashing highwayman. Posters are distinguished and dignified, and will attract a better-class crowd. Newspaper ad mats in the same theme, with plenty of variety for size and shape. The combination ad and publicity mat at 35c has everything needed in small situation, for the price of your minimum order. Put the big bargain mat on your standing order at National Screen, and collect large dividends from a very small investment. The herald is special, and intended for opinion-makers and school or club distribution. It costs $8 per M, and has value for a co-op deal with a sponsoring organization or merchant. Some clubs will like "The Beggar's Opera" as a benefit attraction, for which they will sell the tickets.

THE JOE LOUIS STORY—United Artists. The true story behind that famous poker face! What they said about him—was it true? Powerful, as his battering fists! Thrilling, as his fighting heart! Great, as his never-to-be-forgotten record! Told with a boldness that will rock you. The sensational story of America's Champ of Champs. No 24-sheet, but posters will make cut-outs for lobby and marquee use. The herald keys the campaign for a majority of small situations. Newspaper ad mats in good variety, for all purposes, and the 35c bargain campaign mat at National Screen gives you eight newspaper ads and slugs, plus two publicity mats that will get free space, all for the price of one. Stirling Silliphant, who is a showman with merchandising sense, produced this picture, after acquiring his know-how with the handling of other great pictures. The film will have good attraction value with the public at large, and very special value with selected audiences. Present plans call for the simultaneous release to a downtown and a neighborhood theatre, to capitalize the preview value of the double-booking in towns where there is a large colored population. You can depend on the Negro campaign to carry through.

SINS OF JEZEBEL—Lippert. Wide-screen in new Ansco color. With Paulette Goddard as "the most wicked woman who ever lived!" It's this company's biggest effort and has been given its biggest campaign, wrapped up in an outsize 3-color pressbook. One of the first productions actually filmed for wide-screen, it offers special ads, publicity, ad snipes and free poster snipes plugging the wide-screen angle. Key art for the ad and poster campaigns is a life-like drawing of Paulette in the title role, which is ideally suited to giant cut-outs for lobby and front display. A 4-page, 2-color illustrated tabloid herald in "Life" Magazine style is a sure-fire attention-getter. To sell the new Ansco color, there's a national tie-up involving 5,000 Ansco film dealers, all supplied with window cards and requested to cooperate with theatres, as well as special set of Color-Glow stills. Tie-ups on Ceil Chapman dresses and Sally Victor hats also allow for windows and other co-op endeavor on the theatre level—and dealers are listed in the pressbook.



THE MOVIES ARE GOOD FOR YOU!

They lift you up . . . they charge the batteries of your personal morale . . . they are a glowing and delightful break in the monotonous routine of daily living . . .

Movies are good for you. To a humdrum world they bring drama and glamor, soaring imagination, the thrill of an audience of other people, of which you are a part—united in one thought, one emotion, a single unity of mind and heart.

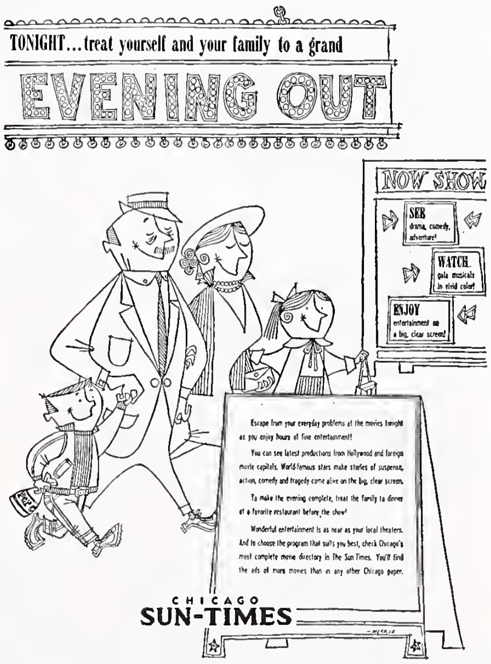
Go to the movies often. They're good for you. At Washington's movie theaters you'll find refreshment for your mind that will make tomorrow a better day.

Every day, in The Washington Daily News you'll find the advertising of Washington's movie theaters. Check your News and take the family to the movies tonight.

The Washington Daily News

For Home Delivery Call DI. 7-7777—Only 25c A Week

The Scripps-Howard WASHINGTON DAILY NEWS took a full page to boost movies and its own amusement section!



TONIGHT... treat yourself and your family to a grand EVENING OUT

NOW SHOW
SEE drama, comedy, adventure!
WATCH gala musicals in vivid color!
ENJOY entertainment on a big, clear screen!

Escape from your everyday problems at the movies tonight as you enjoy hours of fine entertainment!

You can see latest productions from Hollywood and foreign movie capitals. World-famous stars make stories of suspense, action, comedy and tragedy come alive on the big, clear screen.

To make the evening complete, treat the family to dinner at a favorite restaurant before the show!

Wonderful entertainment is as near as your local theaters. And to choose the program that suits you best, check Chicago's most complete movie directory in The Sun-Times. You'll find the ads of more movies than in any other Chicago paper.

CHICAGO SUN-TIMES

To give you ideas, the ad in the Washington Daily News boosts movie ads in their own amusement section, and business for local theatres; so does the fine full page from the Chicago Sun-Times, urging a treat for yourself and the family, at the movies.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

NEW EQUIPMENT

SAVE 70% ON MARQUEE LETTERS! TEMpered Masonite: 4"—35c; 8"—50c; 10"—60c; 12"—85c; 14"—$1.25; 16"—$1.50 any color. Fits Wagner, Adler, Bevelite signs. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

INCREASE B.O. RECEIPTS WITH WIDEscreen & 3D equipment. Silver screens 90c sq. ft. (above 32' wide $1.35). Minimum delay on short focus Lenses, order now. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

HELP WANTED

WANTED: TWO MANAGERS WITH CONSIDERable amount of exploitation and promotional experience for large theatre chain situated in the Eastern States. Good starting salary. Group Insurance, Hospitalization. Answer giving past experience and whether available for interviews. Box 2343, MOTION PICTURE HERALD.

MANAGER, EXPERIENCED, SOBER AND REliable. Good ad man. Salary and vending commission. Opportunity for advancement. Family group insurance. Write completely in confidence, BOX 2745, MOTION PICTURE HERALD.

OPERATOR, SOBER, RELIABLE, NEIGHBORhood situation, steady full time work, must know care and maintenance of equipment. BISON THEATRE, 1314 N. E. 23, Oklahoma City, Okla.

BUSINESS OPPORTUNITY

FOR SALE—PROSPEROUS RADIO STATION. 50 miles New York City. No competition. Showing $50,000 net. Price only $150,000. Terms. Immediate. W. R. SLACK, 420 Lexington Ave., New York City.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

POSITIONS WANTED

MANAGER—OVER 30 YEARS FIRST-RUN CIRcuit experience in exploitation, promotion and operation. Available October 5th. New England preferred. Box 2744, MOTION PICTURE HERALD.

BOOKS

"NEW SCREEN TECHNIQUES"—the new book that is a "must" for everybody in or connected with the motion picture industry—the clearly presented, authoritative facts about 3-D, Cinerama, CinemaScope and other processes—covering production, exhibition and exploitation—contains 26 illustrated articles by leading authorities—edited by Martin Quigley, Jr. 208 pages. Price $4.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller, since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

MOTION PICTURE AND TELEVISION ALMANAC —the big book about your business—1953-54 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today, $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

SEATING

OUR BEST CHAIR BUY! 1000 FULLY UPHOLstered back, spring seat, metal lined, good condition, only $4.95. Many more — send for Chair Bulletin. S. O. S. CINEMA SUPPLY CORP., 604 West 52nd St., New York 19.

STUDIO EQUIPMENT

BECOME A PRODUCER—SHOOT LOCAL NEWSreels, TV commercials, documentaries. Make advertising tie-ups with local merchants. Film production equipment catalog free. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

DRIVE-IN EQUIPMENT

DEVRYS AGAIN AVAILABLE! COMPLETE drive-in projection-sound outfits from $1595 (send for lists). Time deals arranged. In-car speakers w/4" cones $15.50 pair w/junction box; underground cable $65M. S. O. S. CINEMA SUPPLY CORP., 604 West 52nd St., New York 19.

THEATRES

FOR SALE—AIR-CONDITIONED MOTION PICture theatre, fully equipped and successfully operating for many years. Located in fast growing suburban section of New Orleans, La. BOX 2742, MOTION PICTURE HERALD.

USED EQUIPMENT

LOWEST PRICES EVER! HOLMES EDUCATOR dual equipments 35mm projection-sound complete, excellent condition $495. Buy on time! S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

YOU CAN'T BEAT STAR'S VALUES! RCA PG-230 sound system, rebuilt, $1395; Ashcraft D Lamphouses, rebuilt, $489.50 pair; Simplex Standard Rear Shutter mechanisms, rebuilt, $475 pair; Imperial 65/130 generator, complete, built, $675; Strong 1 kw. Lamphouses and Rectifiers, rebuilt, $625. What do you need? STAR CINEMA SUPPLY, 447 West 52nd St., New York 19.

Theatre TV Fight Series Gets Under Way Oct. 27

The weekly series of theatre TV boxing attractions, announced two weeks ago by Cappel-MacDonald and Company, and to be handled by the firm's subsidiary, Theatre Television Associates, will get under way October 27, Leo Rosen, in charge of operations, announced in New York. The boxing attractions will be available every Tuesday thereafter. The principal purpose of the new company is the establishment of a theatre TV network across the country which will be available not only for box office attractions, but for sales conventions and public and semi-public service groups.

Rapid Film Technique May Open Coast Unit

Jack Bernard, president of Rapid Film Technique, Inc., New York company, is seriously considering opening a branch of the organization in Hollywood, he said last week following his return from a seven-week visit to the coast. The company, which was a pioneer in the work of film rejuvenation, scratch removal and preservation, handles work for many types of film users, and Mr. Bernard said the suggestion of a possible coast branch was most favorably received by all of the laboratories on the coast. The company handles originals, negatives and release prints, and has done a great deal of work on film for television for NBC, CBS and other networks. Mr. Bernard has noted the sharp expansion of the company's activities, among producers, laboratories and educational institutions, using the "Rapidweld" method for old or used film and the "Rapidtreat" process for new film. The importance of the work is especially apparent with today's increased use of special film in the new techniques now in use.

Reprint Altec Brochure

Continuing demand for the brochure, entitled "Stereophonic Sound and Altec," has necessitated a second printing, according to L. D. Netter, Jr., general sales manager of Altec.

"Decameron" Release Nov. 15

The date for release of "Decameron Nights" has been set back to November 15, RKO Radio has announced. The picture, starring Joan Fontaine and Louis Jourdan, was originally scheduled to open this month.

Jessel to Be Toastmaster At Pioneer Dinner

George Jessel again will be toastmaster of the annual dinner of the Motion Picture Pioneers, it has been announced by Jack Cohn, president of the organization. Mr. Jessel will officiate at the 15th anniversary dinner, which this year will honor Barney Balaban, Paramount president, at the Astor Hotel November 12.

Sovereign Starts Schedule

HOLLYWOOD: First production schedule announcement for the newly reorganized Sovereign Productions has been made by Stuart Reynolds, president and executive producer. The schedule under the supervision of Edward Gray and Rudolph Monter, will start with "Eye of the Beholder," starring Richard Conte.

William Jacobs Dies

HOLLYWOOD: Private funeral services for William Jacobs, 65, Warner Brothers' producer, who died September 30 were held at Forest Lawn Cemetery. Mr. Jacobs, who had been with Warners since 1938, died after a long illness.

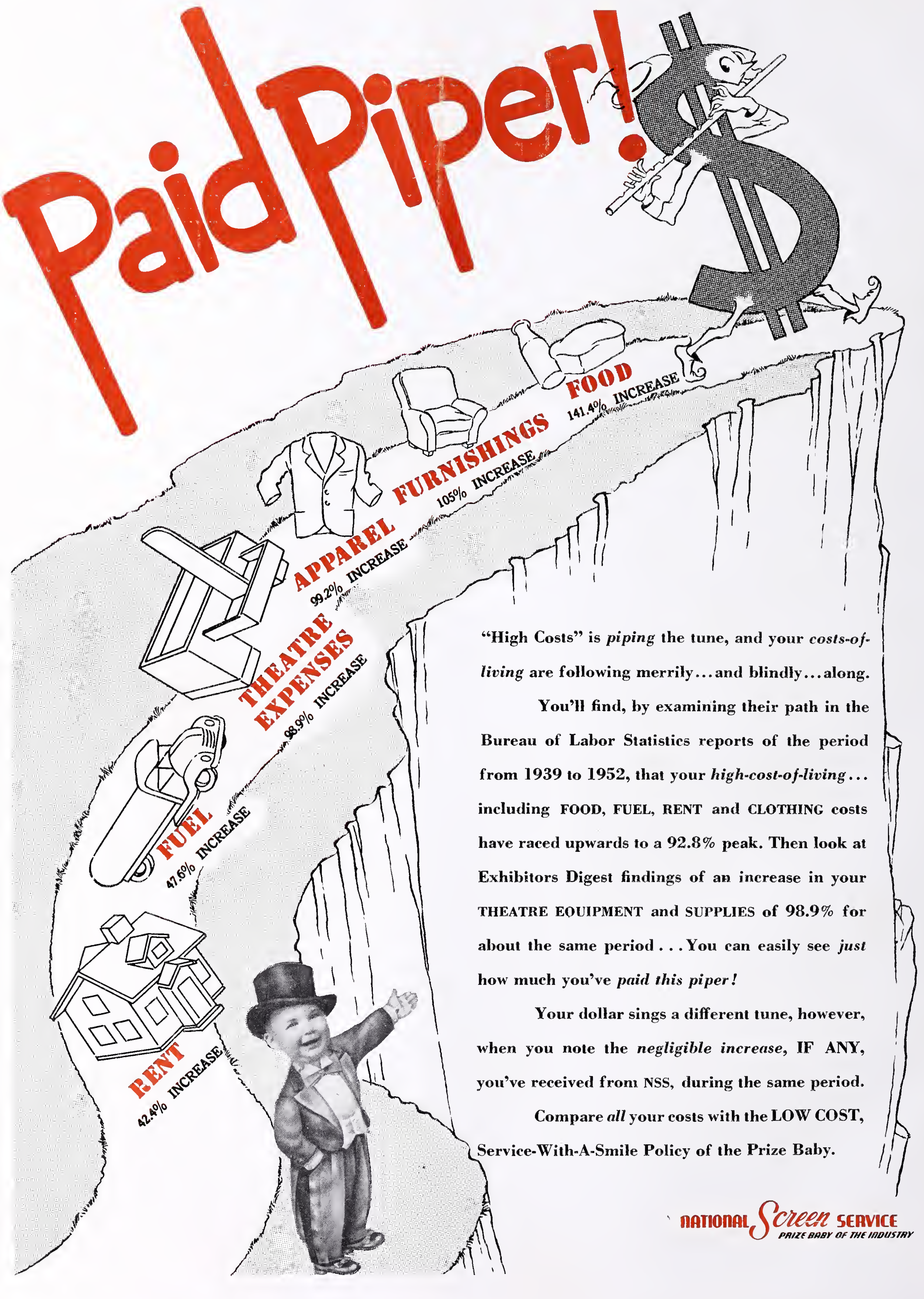
FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 129 attractions, 5,260 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Abbott and Costello Go to Mars (Univ.)	–	10	33	30	3
A. & C. Meet Dr. Jekyll & Mr. Hyde (Univ.)	–	5	16	2	–
Affair with a Stranger (RKO)	–	–	3	1	2
†Affairs of Dobie Gillis, The (MGM)	–	1	1	3	–
All I Desire (Univ.)	–	20	21	20	1
Ambush at Tomahawk Gap (Col.)	–	3	11	10	1
Arena (3-D) (MGM)	1	6	4	14	4
Arrowhead (Para.)	–	3	10	1	–
Band Wagon, The (MGM)	2	5	27	13	2
*Battle Circus (MGM)	–	13	65	32	12
Beast from 20,000 Fathoms, The (WB)	6	25	20	9	7
†Big Leaguer, The (MGM)	–	–	2	3	1
Blueprint for Murder, A (20th-Fox)	–	–	3	2	–
By the Light of the Silvery Moon (WB)	4	33	55	19	4
Caddy, The (Para.)	1	15	3	–	–
Call Me Madam (20th-Fox)	3	24	37	44	24
Charge at Feather River, The (3-D) (WB)	8	8	5	8	–
City of Bad Men (20th-Fox)	–	4	26	9	1
City That Never Sleeps (Rep.)	–	–	1	2	2
Code Two (MGM)	–	5	10	–	1
Column South (Univ.)	–	6	15	20	1
Count the Hours (RKO)	–	–	4	3	8
Cow Country (AA)	–	2	6	6	2
Cruisin' Down the River (Col.)	1	1	9	14	1
Cry of the Hunted (MGM)	–	–	9	6	–
Dangerous When Wet (MGM)	5	40	62	7	–
*Desert Legion (Univ.)	–	7	24	38	2
Desert Rats, The (20th-Fox)	–	5	17	28	3
Desert Song, The (WB)	–	1	41	27	5
Devil's Canyon (3-D) (RKO)	–	2	4	4	–
Down Among the Sheltering Palms (20th-Fox)	–	1	30	25	12
Dream Wife (MGM)	–	9	18	31	6
Fair Wind to Java (Rep.)	–	1	9	22	9
Farmer Takes a Wife (20th-Fox)	–	19	28	17	11
Fast Company (MGM)	–	–	8	7	4
Fort Ti (3-D) (Col.)	15	20	8	4	–
49th Man, The (Col.)	–	6	3	1	–
Francis Covers the Big Town (Univ.)	6	37	18	9	–
From Here to Eternity (Col.)	6	2	–	–	–
Gentlemen Prefer Blondes (20th-Fox)	29	20	–	3	–
Girl Next Door, The (20th-Fox)	4	8	21	11	3
Girls of Pleasure Island (Para.)	2	14	33	16	1
Glass Wall, The (Col.)	–	3	7	3	4
Glory Brigade, The (20th-Fox)	–	5	10	8	1
Great Sioux Uprising, The (Univ.)	1	4	20	17	1
†Half a Hero (MGM)	–	–	4	1	1
Hans Christian Andersen (RKO)	24	40	7	1	2
Houdini (Para.)	4	20	4	1	–
House of Wax (3-D) (WB)	52	28	5	3	3
I, the Jury (3-D) (UA)	1	4	3	–	–
Inferno (3-D) (20th-Fox)	1	1	11	1	4
Invaders from Mars (20th-Fox)	–	11	10	17	9
Island in the Sky (WB)	–	11	5	1	1
It Came from Outer Space (3-D) (Univ.)	2	4	11	7	3
It Happens Every Thursday (Univ.)	–	2	14	24	3
Jack McCall, Desperado (Col.)	–	3	19	12	5
Jamaica Run (Para.)	–	8	15	21	4
Juggler, The (Col.)	1	–	1	6	2
Kid from Left Field, The (20th-Fox)	–	–	12	8	–
Latin Lovers (MGM)	3	1	5	10	6
Law and Order (Univ.)	–	8	32	28	–
Let's Do It Again (Col.)	–	5	11	10	3
Lili (MGM)	6	10	5	4	2
Lone Hand (Univ.)	–	13	36	16	–
Loose in London (AA)	–	4	6	1	–
Ma and Pa Kettle on Vacation (Univ.)	48	33	28	20	–
Main Street to Broadway (MGM)	–	2	–	10	9
Man from the Alamo (Univ.)	–	7	4	3	2
Man in the Dark (3-D) (Col.)	4	15	7	6	2
Man on a Tightrope (20th-Fox)	–	–	5	20	6
Marshal's Daughter, The (UA)	–	2	12	1	–
Master of Ballantrae, The (WB)	1	1	9	3	2
Maze, The (3-D) (AA)	1	2	8	11	1
Melba (UA)	–	–	–	7	–
Mister Scoutmaster (20th-Fox)	3	7	20	9	1
Moon Is Blue, The (UA)	17	10	4	2	–
*Moulin Rouge (UA)	15	31	12	24	8
Never Let Me Go (MGM)	–	5	40	44	6
Off Limits (Para.)	2	17	39	26	–
Perilous Journey, A (Rep.)	–	–	–	1	4
Peter Pan (RKO)	45	28	5	2	–
Pickup on South Street (20th-Fox)	11	46	21	8	5
Plunder of the Sun (WB)	–	–	–	9	–
Pony Express (Para.)	–	27	30	12	1
Powder River (20th-Fox)	1	9	28	28	–
President's Lady, The (20th-Fox)	11	26	46	20	13
Queen Is Crowned, A (Univ.)	3	9	1	4	4
Raiders of the Seven Seas (UA)	–	1	4	12	4
Remains to Be Seen (MGM)	–	10	35	10	1
Return to Paradise (UA)	–	6	12	1	–
Ride Vaquero (MGM)	1	15	33	11	4
Roar of the Crowd (AA)	–	4	4	5	–
†Roman Holiday (Para.)	–	2	3	4	–
Sailor of the King (20th-Fox)	–	–	1	2	2
Salome (Col.)	9	39	18	7	1
Sangaree (3-D) (Para.)	3	9	3	2	2
Scandal at Scourie (MGM)	–	6	16	24	7
Scared Stiff (Para.)	24	41	11	3	–
Sea Devils (RKO)	–	1	–	2	3
Second Chance (3-D) (RKO)	2	4	12	7	–
Serpent of the Nile (Col.)	–	–	6	12	3
Shane (Para.)	20	12	2	1	–
Shoot First (UA)	–	–	1	4	–
Siren of Bagdad (Col.)	–	–	4	7	2
Slight Case of Larceny, A (MGM)	–	1	2	11	–
Small Town Girl (MGM)	–	11	36	55	3
So This Is Love (WB)	–	2	8	8	7
Sombrero (MGM)	1	5	16	46	3
Son of Belle Starr (AA)	–	4	5	2	–
South Sea Woman (WB)	–	10	26	19	2
Split Second (RKO)	–	1	20	16	3
Stalag 17 (Para.)	3	21	12	2	–
Story of Three Loves, The (MGM)	–	8	9	9	4
Stranger Wore a Gun, The (3-D) (Col.)	2	7	1	–	–
Sun Shines Bright, The (Rep.)	–	–	1	4	7
Sword and the Rose, The (RKO)	–	1	3	8	1
Take Me to Town (Univ.)	–	8	20	12	1
Tarzan and the She-Devil (RKO)	–	4	9	2	1
Thunder Bay (Univ.)	3	8	24	10	1
Titanic (20th-Fox)	3	45	35	12	2
Tonight We Sing (20th-Fox)	–	8	2	5	10
*Trouble Along the Way (WB)	2	10	28	60	11
Vanquished, The (Para.)	–	1	19	16	5
†Vice Squad (UA)	–	1	2	2	–
War of the Worlds (Para.)	–	1	1	5	–
White Witch Doctor (20th-Fox)	13	40	12	5	–
Wings of the Hawk (3-D) (Univ.)	–	–	3	–	5
*Woman They Almost Lynched (Rep.)	11	10	15	6	1
Young Bess (MGM)	1	20	34	22	3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By BEN SCHLANGER

EXHIBIT DIRECTORY

Tesma-TOA Trade Show

PAGE 33

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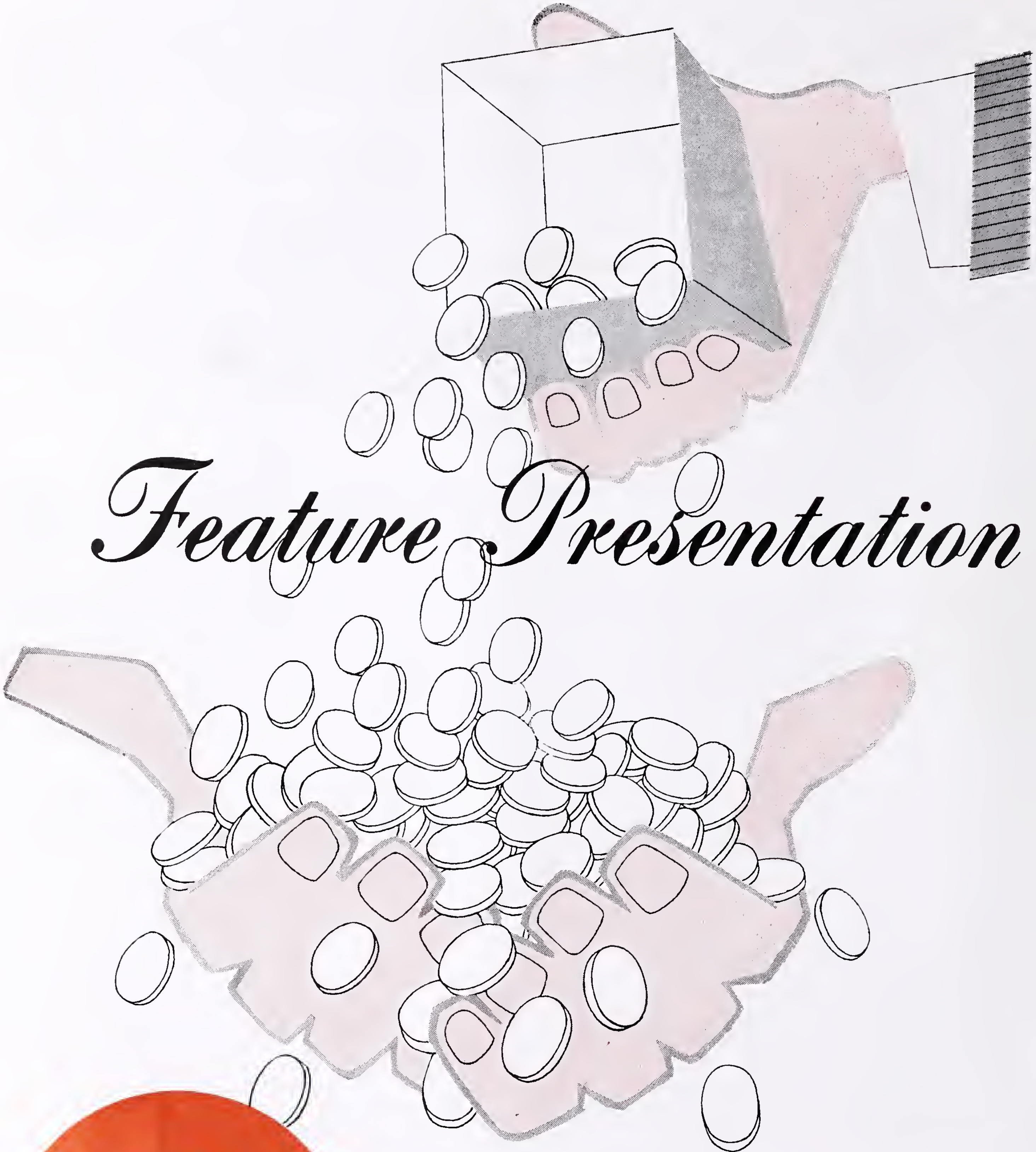
OCTOBER ISSUE

Section 2 of Motion Picture Herald of October 10, 1953



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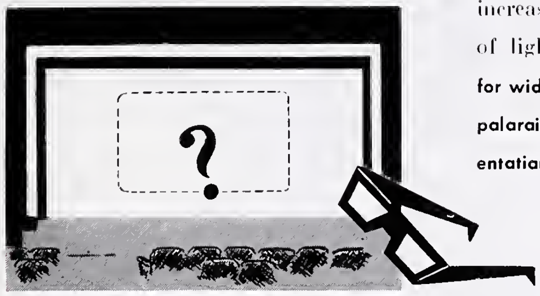

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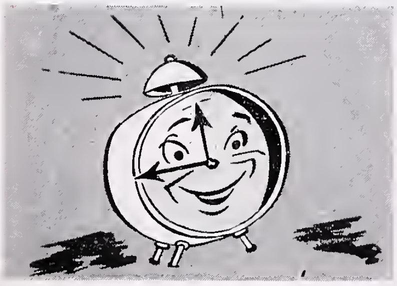
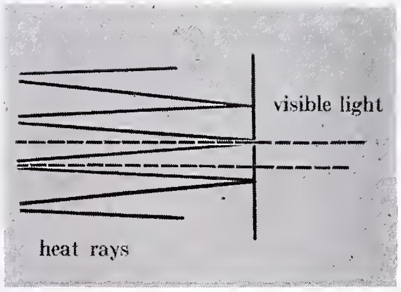


● The new **Infra-Ban Beam-Cooler Unit,** positioned in the path of the light beam, makes unnecessary any troublesome cooling contraptions in the lamphouse such as water coolers, etc. The Infra-Ban unit permits the free passage of the visible light rays while diverting the heat rays away from the aperture and back into the lamphouse from which heat is rapidly withdrawn by a mechanically induced air flow out through the stack. Thus, Strong has made possible a tremendous increase in usable light without a corresponding increase in heat at the aperture.



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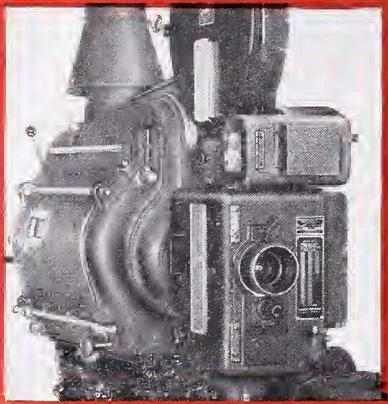

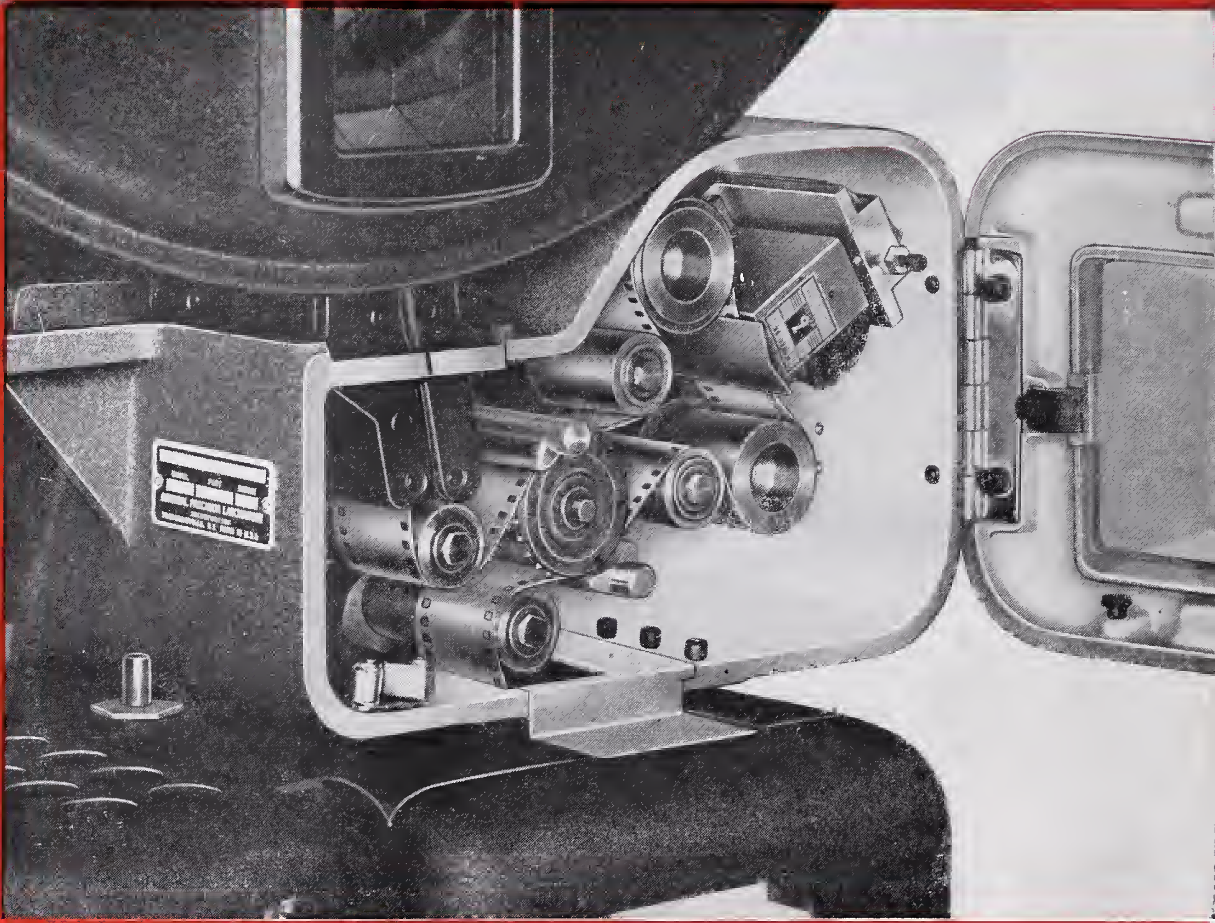

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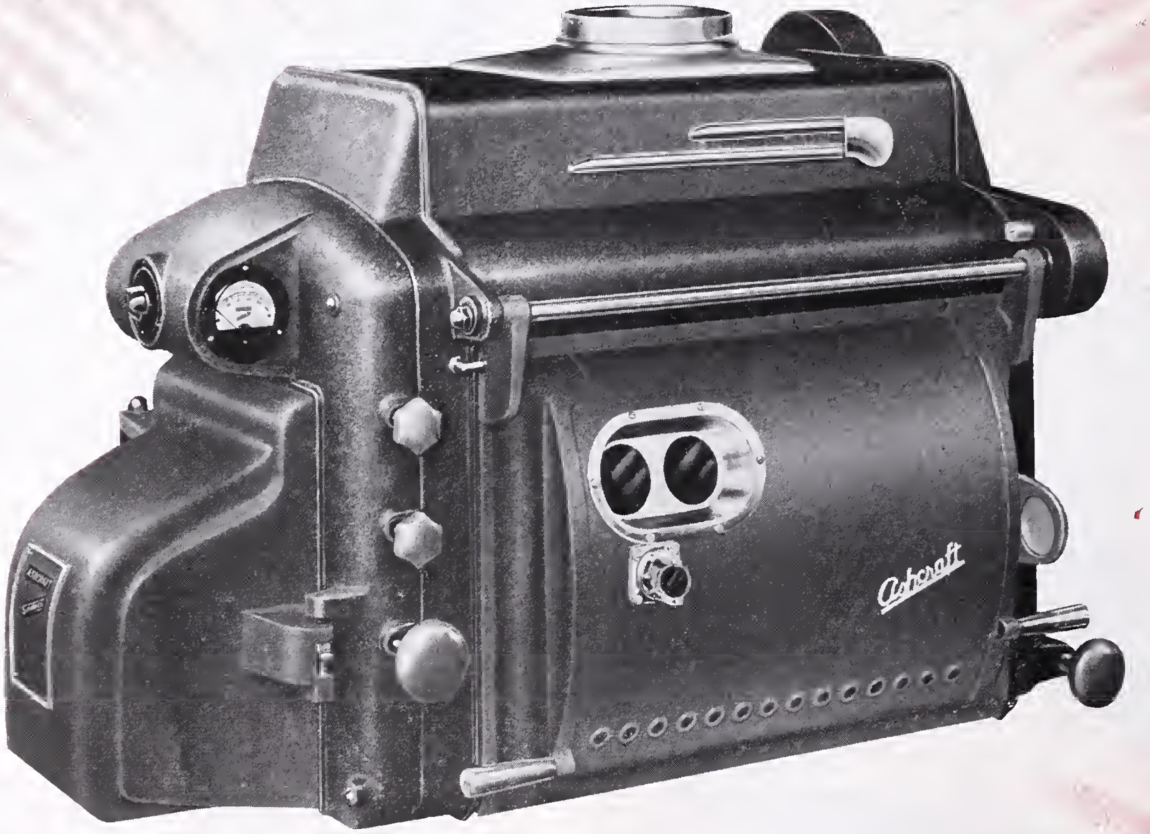

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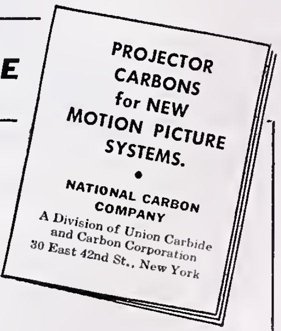
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for OCTOBER 1953

GEORGE SCHUTZ, Editor

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PUBLIC REACTIONS to "The Robe" as presented at the Roxy theatre in New York promise a brilliant career for this lavish production. And if the response of press and public continues to be comparable to that of this witness, the distinguished effectiveness of the production will owe much to the technique which has brought the Lloyd C. Douglas novel to the screen.

The essential theme of "The Robe" has been used for the screen on many an occasion in the past, with elaborate investiture in set and supernumeraries, withal to make a mighty spectacle. The spectacle is the mightier, we find, for the dimensions given it by CinemaScope. The scene of its events seemed more real, and the events themselves therefore more convincing, than ever the screen had made them for us before.

In the scale of the huge Roxy auditorium, the screen image was not large enough to eliminate visual competition from that theatre's bold architectural forms (except, of course, in the most forward rows); however, its width of 65 feet certainly supplied the conditions of a big picture in a theatre which, until recently, projected a picture only 27 feet wide. Part of the impact of "The Robe" thus came, as we measured it, from the picture's extraordinary occupancy of the field of vision.

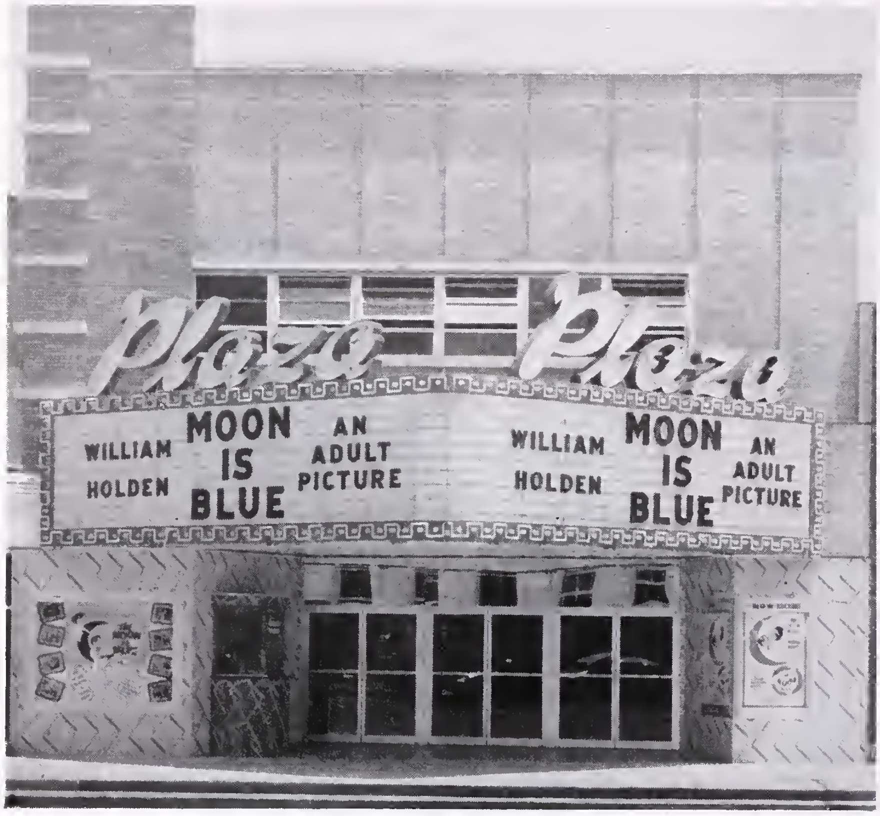
But it came also from a relatively large volume of material which, with the performance area available, nevertheless possessed clarity and proximity; and it came from a continuity of environment the while critical action was brought into sharper focus. Close-ups in "The Robe" do not lose contact with time and place.

The production and CinemaScope confirmed us in our prejudice. We think the "Big Picture" can do quite what we long have imagined it could.

•

Notable in the traditional terms of motion picture production, important as an application of the anamorphic method, "The Robe" is significant as well for the experience data it provides the industry in a period of technical transition. Its world-wide exhibition, applying the methods of CinemaScope to a variety of theatres, will be valuable to the current effort to define a greater art.

—G.S.



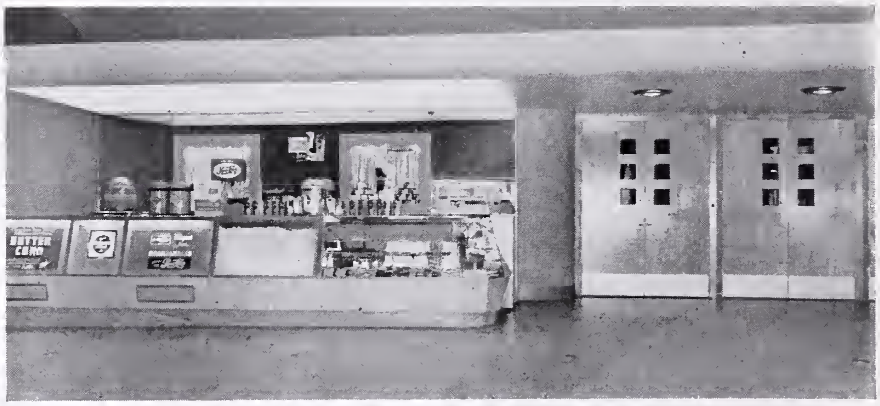
Theatre Built For 3-D and Wide-Screen

Especially built to accommodate the "new techniques" is the new Plaza theatre in Vernon, Tex., a first-run operation of Texas Consolidated Theatres, Inc., Dallas. The theatre, which seats 1204, was wired during construction for 3-D and stereophonic sound and a 37-foot wide-screen was installed. The theatre opened late in June.

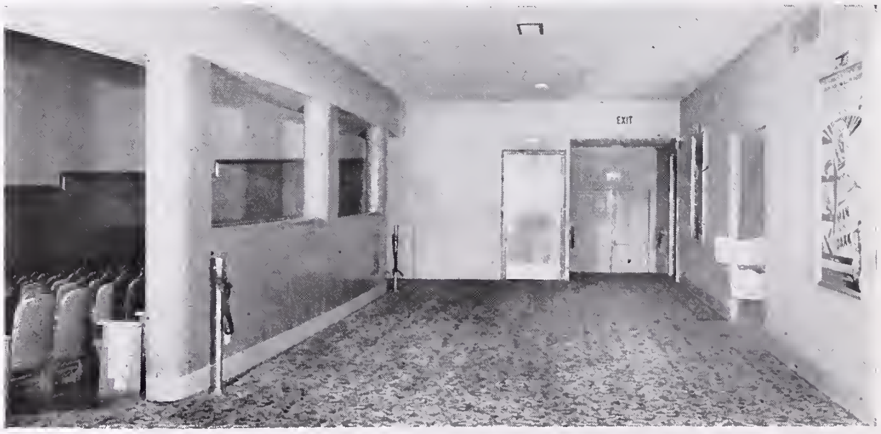
Architect: Jack Congan, Dallas

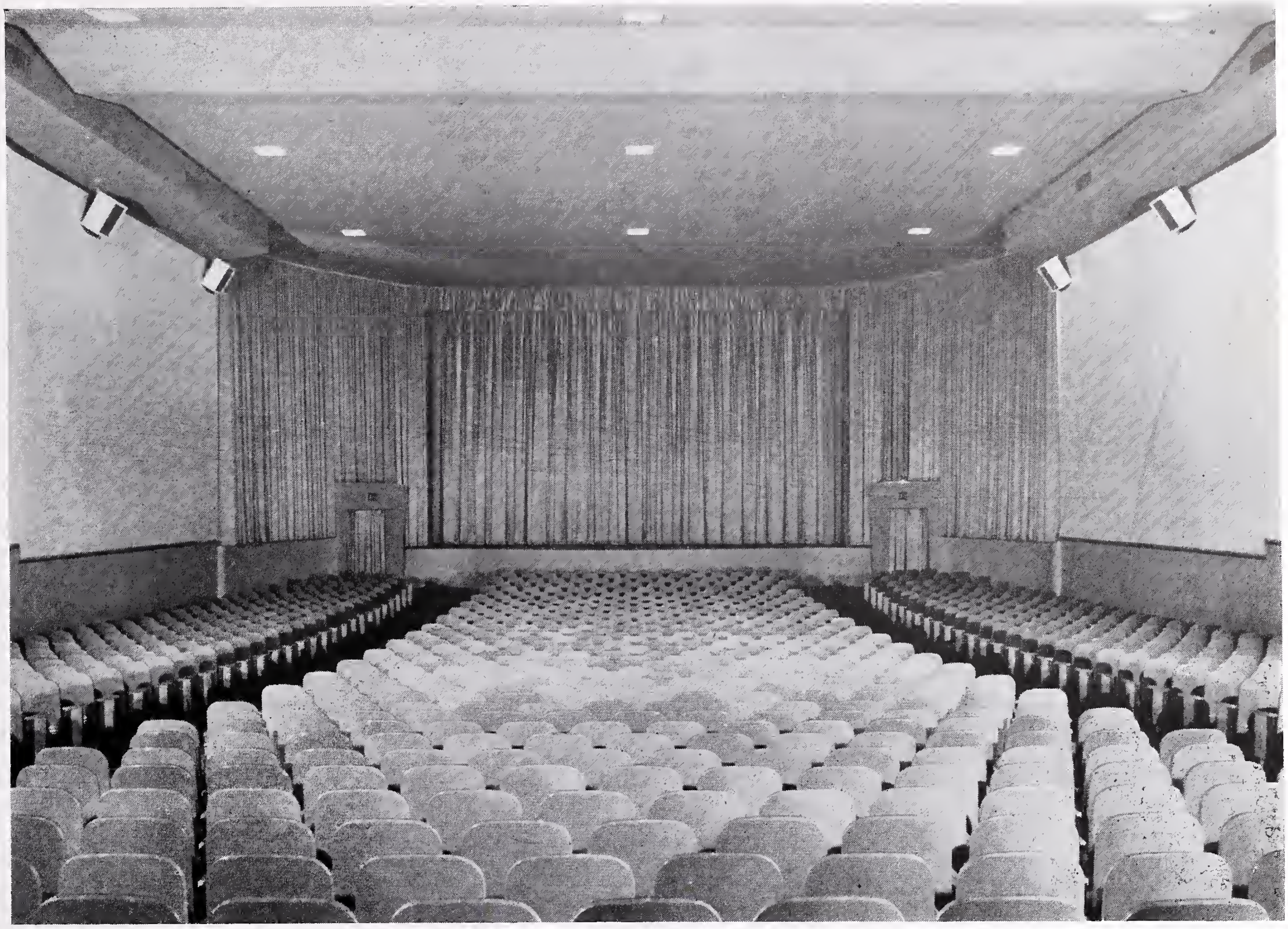
THE FRONT: Located on the east side of the city's Court House Square in downtown Vernon, Tex., (with a drawing radius of 20,000), the Plaza theatre is next to commercial stores which form a part of the building in which the theatre is housed. The upper facade (above), a part of which consists of windows to the manager's office on the second floor, is constructed of Roman brick in three shades of red and a cast-stone trim. The triangular marquee is faced with stainless steel Adler attraction panels and mounts two name signs of stainless steel with channeled neon. The marquee soffit, made of porcelain, contains recessed R-30 lamps. Front walls beneath the marquee are ceramic tile in three colors, with blue and red figures in a buff background. Entrance doors are plate glass with aluminum trim. Display poster cases are Universal.

STANDEE AREA: The "L-shaped" floor plan extends the auditorium behind commercial stores to the left of the lobby. Doors of birch wood lead directly into a standee area (right) at the rear of the auditorium, which is 180 feet long and 62 feet wide. The standee area is 15 feet deep and is painted in grey-green with the ceiling a lighter shade than the side walls. Doors to the rest rooms and lounges are at each end of the rear wall of this area, which also contains two Universal 40x60 coming attraction display panels on either side of two water fountains, one at a lower height for children. The fountains are backed by a 6x6-foot slab of vari-colored marble. Off the far side wall of the standee area, adjacent to stairs leading down to two exit doors, is a cry-room, which is seated with 12 Kroehler "push-back" chairs. The floor in the cry-room is of rubber tile, while the standee section is covered with Alexander Smith carpeting in red and gold.

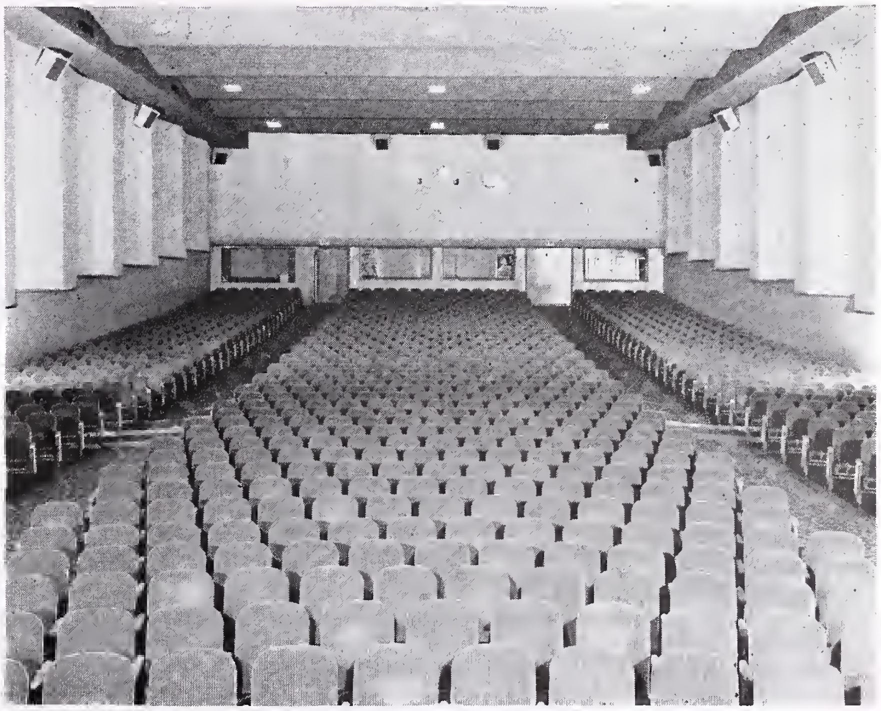


LOBBY: The entrance leads into the lobby (above), which goes directly into the rear of the auditorium through two sets of doors on either side of a refreshment stand. Walls of the lobby are painted a soft medium red, and the ceiling is a light grey-green. The ceiling was lowered over the refreshment stand to accommodate a metal egg-crate canopy concealing slimline fluorescent lamps. Materials used in the stand include walnut for the front counter base and back bar, and red Formica for the top counter. Velcion mirrors are on the wall behind the stand. The floor is terrazzo in three colors.



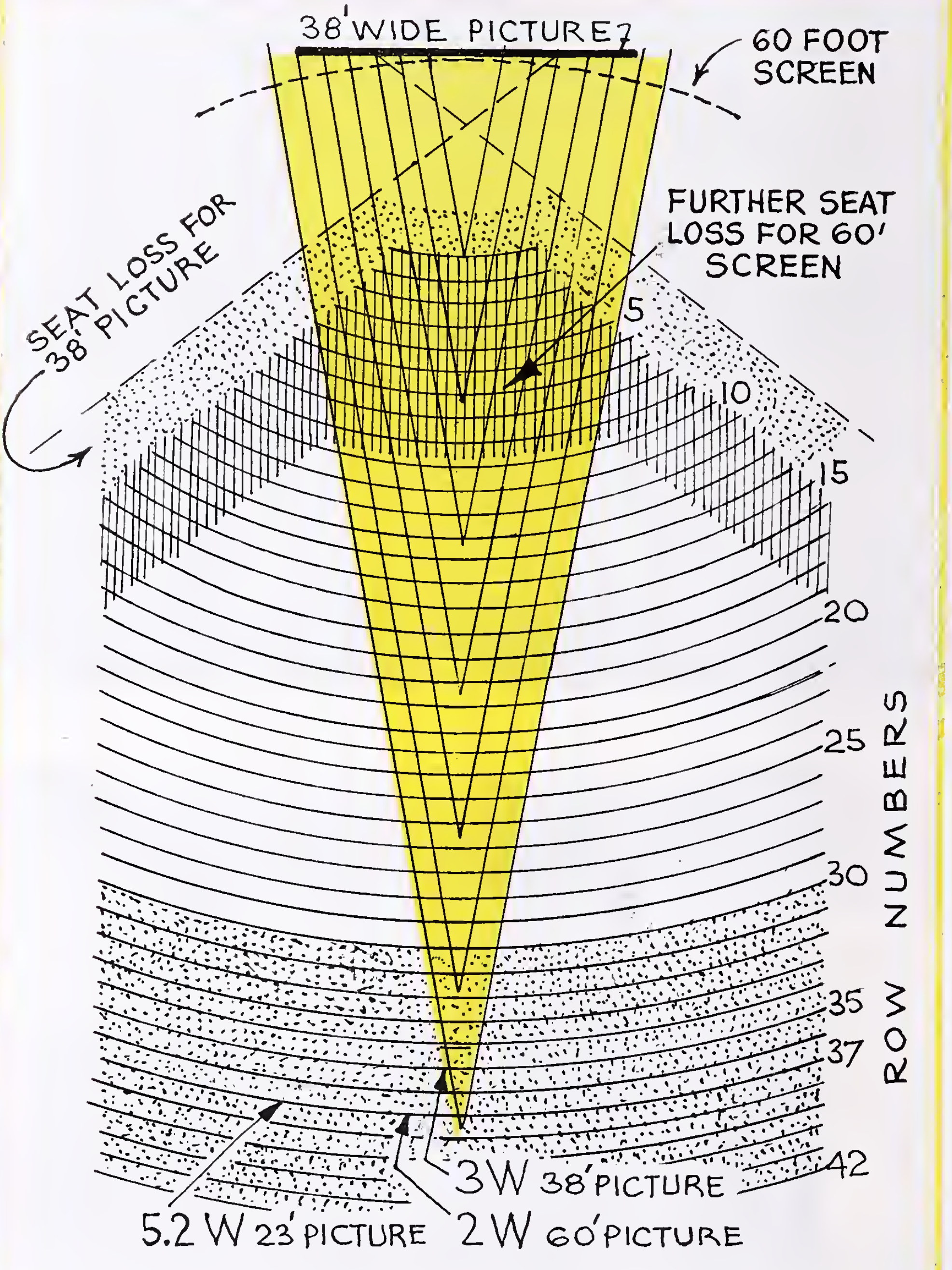


AUDITORIUM: The side and rear walls of the auditorium are built up in a series of triangular forms for sound diffusion, with construction of metal lath and brown coat plaster, over which are laid U. S. Gypsum "Acoustone" tiles, which are grey-green. The ceiling is of similar formation but finished in acoustic plaster painted velvet red. During construction the Plaza was wired for 3-D and stereophonic sound, including provisions for auditorium speakers, which were placed along the side walls. Lighting of the auditorium is by egg-crate fixtures set flush in the ceiling. Draping of red damask is installed across the proscenium and around and down each side wall approximately 25 feet. There is also a picture set of legs, borders and close-in, the legs and borders being of salmon plush, the close-in of gold satin. Seating, consisting of 1204 Kroehler "push-back" chairs upholstered in red mohair, is in a three-bank, two-aisle plan with rows spaced 34 inches back-to-back. The theatre presents a normal picture 27 feet wide by 18 feet high on a curved Walker screen 37x22 feet. The distance from the screen to the first row is 20 feet and approximately 125 to the last, giving a maximal viewing factor of about 5W for the normal picture and a little less than 4W for the full-width. Projectors are RCA equipped with Bausch & Lomb "Super Cinephor" lenses of 3¾-inch focal length. Projection lighting is by RCA "Bright Arc" lamps with 10mm positive trim. The sound system is also RCA and includes a 4-channel stereophonic system. Arc supply is by two 80-ampere RCA rectifiers. Rewinds are Goldberg. The air conditioning system is Westinghouse. The selection, purchase and installation of all equipment, signs, and decorations was carried out by the Sterling Sales & Service, Inc., Dallas.



Sizing the Picture for "Wide-Screen"

By **BEN SCHLANGER**
Theatre Architect & Consultant



A seating pattern of 42 rows in depth and about 80 feet in width. It is not a typical pattern—many theatres have greater seating dimensions, while most theatres have smaller ones. This pattern has been made larger than average to emphasize the effect of screen expansion on most auditoriums. The top lightly shaded area indicates minimum loss of seats in changing from a 23-foot to a 38-foot picture with such a seating pattern. The adjoining darker area indicates additional loss in going to a 60-foot picture. Loss in the central portion is due to poor definition caused by over-magnification. In side areas loss is due to viewing angles that cause distortion. The shaded area at bottom of the pattern indicates seating positions from which the eye can easily encompass most of the screen width. This seating is less desirable with profuse use of wide camera angles unless the material of the extreme sides of the picture is substantially environmental rather than critical (focal). The viewing angle (yellow area) superimposed on the pattern is the angle within which the full width of the picture is easily observed without conscious head movement.

Second article of a series: THEATRES and the NEW TECHNIQUES

PRIOR TO early 1953 the average projected picture of indoor motion picture theatres in the United States measured, according to surveys, 18 feet wide by 13½ feet high, giving it a total area of 243 square feet. For a theatre representative of the seating capacities of many thousands of the nation's film theatres—a capacity of about 750 seats, which is approximately 125 above actual average capacity, including the smallest places of more or less regular motion picture exhibition—an 18 x 13½-foot picture had an area amounting to a third of square foot per viewer.

In the period between 1923 and 1945 a typical seating pattern evolved in theatre construction in which the distance from the screen to the last row of seats tended to be substantially twice the greatest width of the seated area of the auditorium. In studies of seating patterns and their relationship to picture size, the maximum viewing distance—that is, distance from screen to the last row of seats—was found to be more than five times the width of the picture in most cases; indeed, on the basis of surveys, including one conducted some years ago under the auspices of the Society of Motion Picture and Television Engineers, the average maximum viewing distance was 5.2W, with *W* standing for picture width. Applying the average to the average picture width, we get a maximum viewing distance, in theatres typical of the majority, of 93 feet.

There have been proponents of larger pictures for many years—that is, screen images having a maximum viewing distance factor much smaller than 5.2W. But the conditions of cinematography which were themselves encouraged by the typical seating pattern of theatres, had a reciprocal effect of keeping picture sizes as they were. Predominant among the cinematographic factors of such effect was the *close-up*. This device allowed the smallest detail to be seen clearly from remote points

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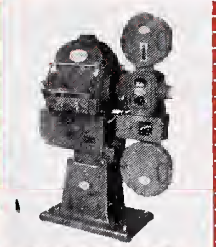
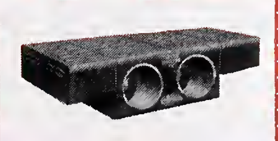


PROJECTORS



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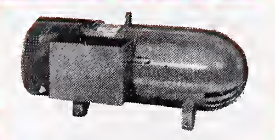

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of the auditorium. It also supplied a sense of "intimacy," by seeming to bring the viewer closer to the screen through sheer magnification.

There is, naturally, a definite relationship between the size of a projected picture and the devices of cinematography that are employed. Thus it is that in dealing with the question of picture size with respect to "wide-screen" applications, the relationship of production technique to this new type of exhibition asserts itself.

There are other factors, of course, which influence picture size; these will be discussed later. Concerning ourselves first with cinematographic factors, we have to consider that there are three general types of "scenes" of obvious bearing on viewing distance. These are the "close-up," the "middle shot," and the "long shot."

The "long shot" is the one which typically has the greatest number of component images on the screen at one time. In the "long shot" components of the scene are relatively small, and with conventional practice, as in the past, many if not most of these components have been too small for full, or at least desirable, effectiveness in the perception of persons seated more than three and a half times the width of the picture (studies of viewing conditions have indicated a factor of 3.5W as a reasonable one for such visual limits of "long shots" generally).

It seems safe to say that the "spectacle" type of film production is likely to be characterized by long and middle shots; it is from such that it gets its spectacular quality. Pictures of this kind have made deep impressions on audiences, but they doubtless would have had even greater impact on the majority of the people who saw them if they had been projected in larger dimensions than those ordinarily given them, since most patrons had to sit at 3.5W and farther from the screen.

PSYCHOLOGICAL VALUES

Should this be taken to mean, however, that larger pictures are necessary for only certain types of films — specifically the spectacular? This may seem to be true on first thought; however, the expanded area allows advantage of "close-up" technique for certain narrational and dramatic purposes without leaving out environmental material. Moreover, the content of the scenes is not the only consideration. If the area of the performance is so small that it occupies but a minor portion of the field of vision it seems psychologically remote, perhaps too "far away" for conviction (hence the term "presence" is often applied to the larger picture).

Without going more deeply into the psychological aspects of the "big picture," we submit as being more or less apparent that there is an advantage to perception and mental engrossment in a performance area which is big enough to dominate physically the field of active vision. To have that condition, the maximum viewing distance in any auditorium should not be greater than approximately 3.3W. That's calling it pretty fine, but we have studied this function in an effort to arrive at data exact enough to be of practicable use.

To apply a factor of 3.3W to a picture 30 feet wide, let us say, would give us a maximum viewing distance of 99 feet. At that distance, a viewer concentrating on the screen from a point opposite its middle would have the picture filling at least the central portion of his whole field of view. This "dominant" effect is enhanced if the viewer's field of vision is not deeply invaded by surfaces and forms of the auditorium, and especially so if the walls of the auditorium do not constitute a screen surround of brightness in noticeable contrast to picture brightness.

VARIABLE ASPECT RATIOS

Now in an effort to determine what the dimensions of the screen should be in any instance in order to enjoy the advantages of a "big picture" as soon as possible, one has to take into further consideration the film product that is to be available for exhibition. Some of this product involves technical "systems" having certain restrictions and requirements. Some of it is more flexible in its adaptability to existing auditorium conditions; and some of it has been produced without reference to "wide-screen" presentation.

In the first group cited above are, of course, productions of the CinemaScope and Vistarama anamorphic lens systems (not to mention Todd-AO, which is being developed for use of 65mm film). The other two groups embrace pictures which can be given "wide-screen" presentation by reducing the height of the aperture plate and using lenses of shorter focal length without any other means of optical expansion. These latter, in turn, are divided into productions which have been produced with critical material confined within vertical limits according to certain aspect ratios; and into pictures which can be projected in similar aspect ratios, but only at the risk of "chopping off some heads and legs" occasionally. These "B.W.S." pictures (before "wide-screen") may not be of practical concern to most theatres some months from now; however, the difference between "anamorphic" and "aperture" productions is likely to require adjustment of aspect ratio for some time to come.

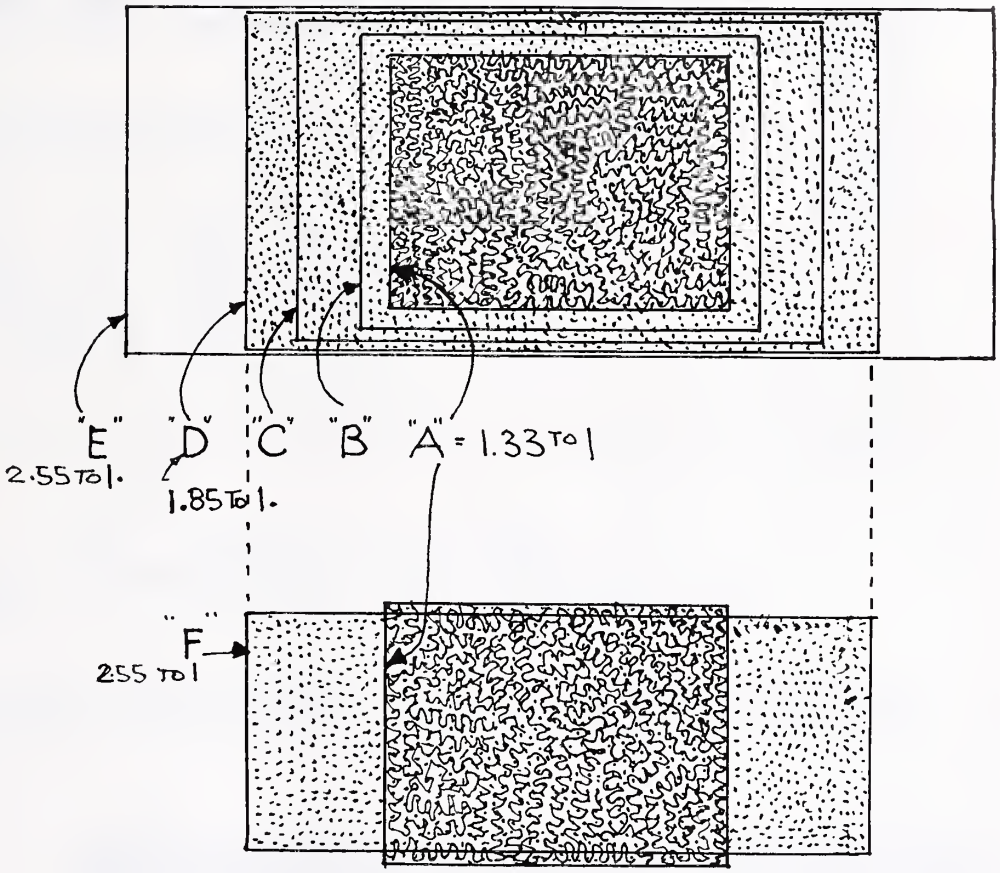
With three general physical classes of product to exhibit, and with theatre operators doubtless wanting to have the fullest possible choice of pictures, a flexible "wide-screen" installation is indicated. Let us therefore examine how such a practical solution can be satisfactorily worked out, with consideration of its requirements as an "interim" facility, but with an eye to the less immediate future as well.

Provisions for increasing the picture width 30% would effect a practicable compromise in most theatres, according to data on existing auditoriums, for the projection of pictures produced either with or without "wide-screen" presentation in mind, filing the aperture plate for an aspect ratio of approximately 1.66-to-1. Despite the reduction in picture height, the increase in width requires more projection light (as explained in the preceding installment and also as indicated in *Table 1* accompanying this article). If the existing arc lamps could not be retrimmed and powered for greater output, new equipment would have to be installed, and in such cases it probably would be economical in the long run to anticipate the need of even more light later on.

POSSIBLE COMPROMISES

A similar approach could then be taken with respect to the screen. Here the question of 3D product enters the problem. If one judged that, at least for the present, one could get along without 3D bookings, a diffusive (non-metallic) screen could be used, and if an effective increase in picture width could be held to 26 feet or less, while the projection throw was at least two and a half times the picture width, a flat screen (uncurved) could be used. Such a proposition is based, of course, upon a need for strict economy in setting an "interim system." Quite possibly the cost of such an installation could be amortized by the time there is a preponderance of film product produced specifically for "wide-screen" presentation, both anamorphically and with use of wide-angle lenses.

The aspect ratio suggested, of 1.66-to-1, has been found acceptable for the older product (it is title material, rather than heads and legs, which seems to suffer most from the reduced relative height); and it is the ratio established for much of the later product. But regardless of the specific proportions for which camera hairlines were set, the film frame remains in the 1.33-to-1 ratio, so that considerable flexibility is allowed in projection, hence later on, when product is entirely of "wide-screen" type, or almost so, one might well wish to increase the width of the picture still further, going to a larger aspect ratio, so as to take fullest advantage of the wide-angle cinematography employed.



Above are relative picture sizes and proportions according to varying aspect ratios, including that of the standard 35mm film frame normally producing a screen image of 1.33-to-1 proportions. This conventional picture shape ("A") is assumed to represent a picture 18 x 13½ feet for purposes of comparison with the others. Thus rectangle "D" in the upper diagram, and rectangle "F" in the lower one, represent a width of 30 feet, which is approximately a maximum width available in a large number of theatres throughout the world. At an aspect ratio of 1.85-to-1, a picture 30 feet wide would have a height of 16 feet, 3 inches, which survey data show to be available in theatres of moderately small to upper-medium capacity (from about 750 to 1500 seats). Rectangle "F" is in the 2.55-to-1 ratio of rectangle "E."

Then, of course, a wider screen would be indicated, with a curvature to suit the auditorium dimensions and projection throw; and of course projection lenses of focal length to produce the new picture size. Whether projection lighting equipment would have to be changed would depend on what was done to provide the added light needed for the previous picture presentation; if liberal allowance had been made for the future, the equipment would probably be adequate for the second increase in picture size, especially with the use of a metallic curved screen.

The procedure indicated above is a conservative one that may be applicable to some situations. In others it may be thought wiser to anticipate future developments, to a reasonable degree, in the original installation. To be able to vary picture dimensions requires improvisations in the form of screen maskings, possibly augmented by drapery, in order to expand and contract the picture area; and it also

(*Continued on page* 65)

TABLE 1

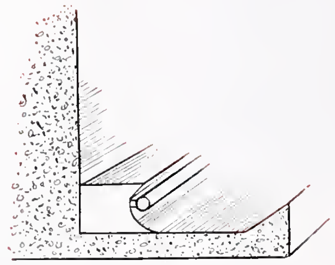
REDUCTION IN ILLUMINATION FOR WIDE SCREENS HAVING THE SAME HEIGHT OF PICTURE

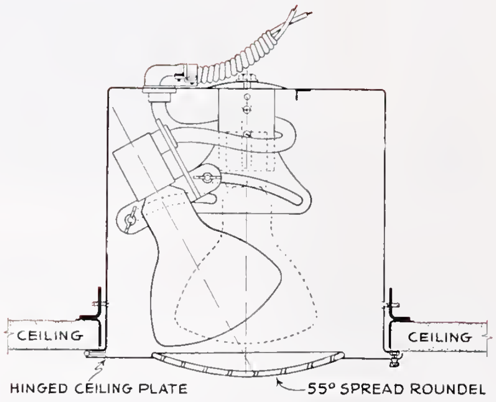
Aspect Ratio Width-Height	With Anamorphic Lens		With Reduction of Aperture Height	
	Illumination Foot-Candles	Reduction %	Illumination Foot-Candles	Reduction %
1.33 to 1	100	—	100	—
1.66 to 1	80	20	64	36
1.75 to 1	76	24	58	42
1.85 to 1	72	28	52	48
2.00 to 1	67	33	44	56
2.66 to 1	50	50	—	—

Functional Lighting of Auditoriums

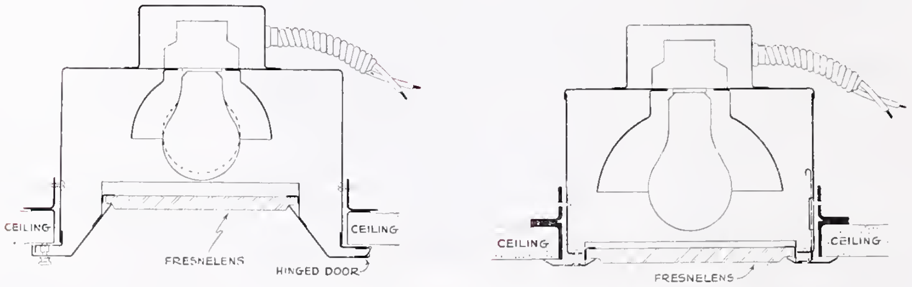
Third and concluding article of a series

By STANLEY McCANDLESS
Research and Development Engineer
Century Lighting Company, New York

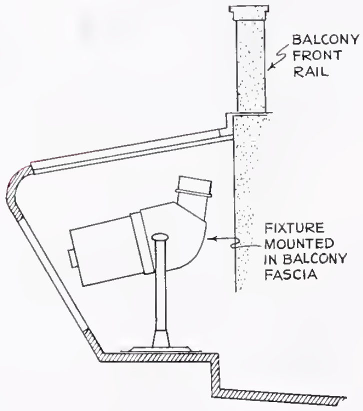


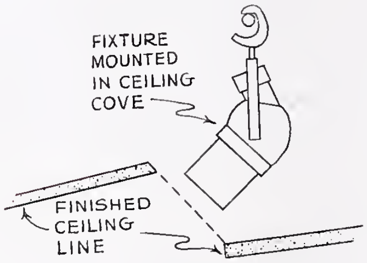


Rear cove lighting with cold cathode sources (above) are excellent to augment downlighting. At right is a downlight adjustable for direction of light.



Two types of downlight units for general ceiling applications.





Concealed sources for spot and flood lighting of screen curtain area from the auditorium. That at left is for mounting in the fascia of a balcony. The fixture above is designed for recesses at the forward edge of a ceiling.

THE PURPOSE of lighting in the auditorium is two-fold. In a motion picture theatre it is only between shows that the so-called "house lights" are brought up, and that is more to indicate an intermission than to provide an important lighting effect. However, when the lights *are* brought up, they should be in keeping with the more general use of the space and should tend to enable people to see more readily to leave and take their seats.

The basic requirement of lighting during the show is to provide a general glow of light to promote safety and for finding seats, yet without interfence with the performance. Downlights are most effective for this purpose. Downlights in themselves, however, while tending to create a dramatic effect, also produce a gloomy one unless they are accompanied by some general illumination.

Physiologists believe that the eyes of the audience are less fatigued if there is fairly high general illumination over the entire auditorium space to cut down the contrast between the bright screen and the surroundings.

Actually, from the standpoint of accent, this can only be effective when screen brightness is relatively high. A lighted space is always more cheerful; however, there is no general acceptance of this feature as yet.

Cove lights on the front of the balcony and on the rear wall to light the ceiling over the balcony are the most practical means of obtaining this effect. Secondary luminosity can be provided by wall lighting coming from overhead ceiling slots or from downlights specifically directed to the walls.

DIMMING REQUIRED

In any case, illumination from this source need only be of secondary nature even when the seating area lights are on full. All of these units must be of the type which can be dimmed. Accent or feature lighting—such as murals, ultraviolet displays, grille lights, changing colors, etc., can be provided as special sources *but they should not compete with the motion picture.* Musical interludes (which, however, are featured in very few theatres) can be accompanied by changing tonal lighting in color. A front curtain may be lighted either by footlights or by balcony front spots or proscenium strips as may be desired in each case.

OVER-BALCONY LIGHTING

Inasmuch as the main ceiling extends over the balcony, the same lighting methods continue here except that the *downlighting must become more closely spaced and of less power toward the rear of the balcony.* A rear cove is very effective, inasmuch as the backs of the audience are toward it, in giving general illumination for a large portion of the rear of the ceiling of the auditorium.

Step lights in the form of aisle lights provide an important measure of safety in

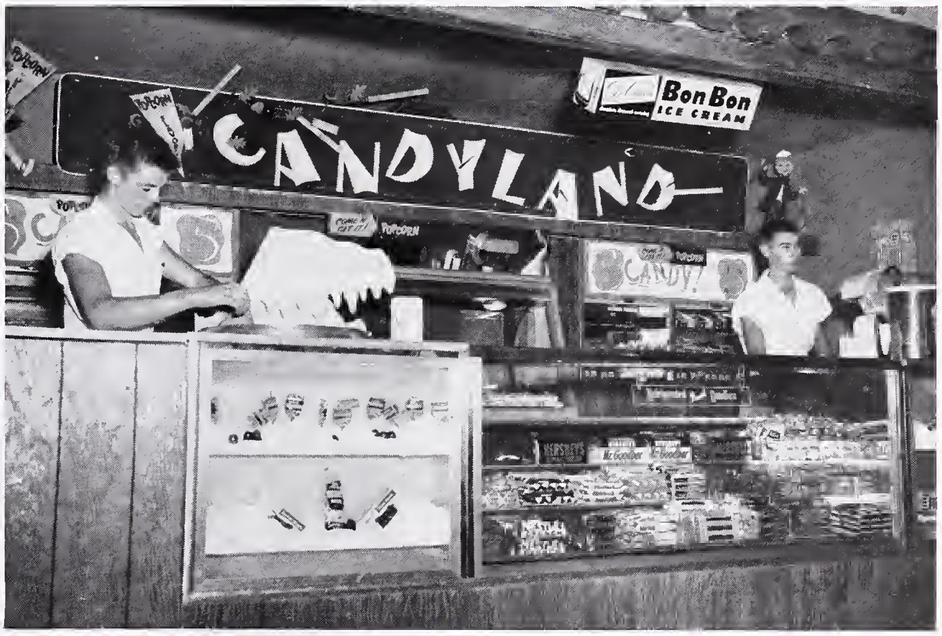
(*Continued on page* 66)

THEATRE *Refreshment* SALES

A department devoted to refreshment service

Emphasizing Variety of Display To Capture Snack Bar Attention

The refreshment stand can be given a "new look" regularly through simple changes in display material, in the opinion of Charles W. Barnes, Jr., manager of the Granada theatre in Kansas City, Kan. Here is how he exploits that and other possibilities in promotional activity at the snack bar.

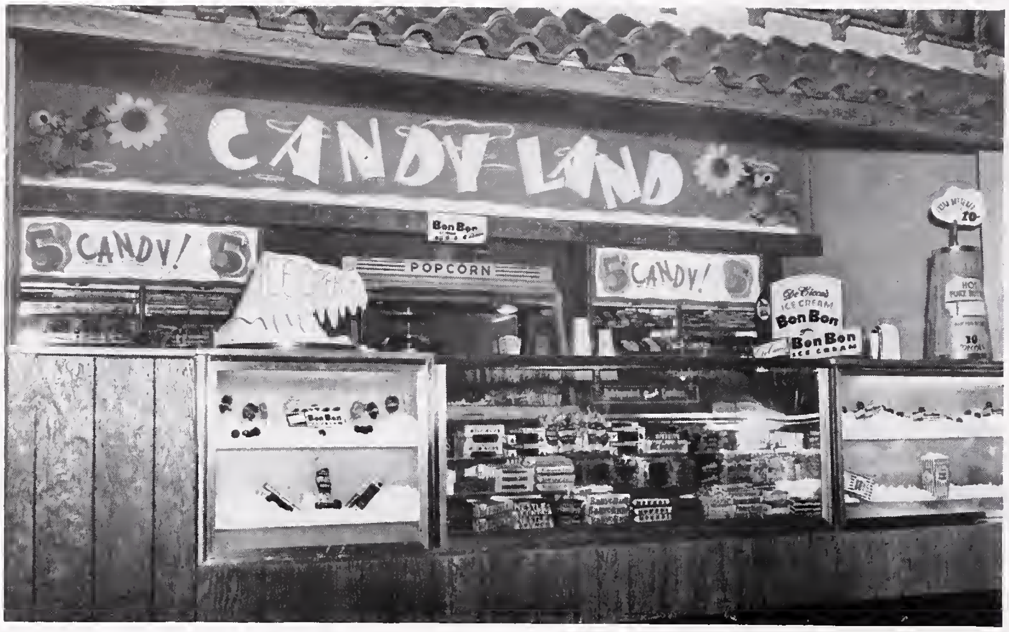


Variety in snack stand display can be achieved in a number of ways as demonstrated at the Granada snack bar above. The large "Candyland" panel above the stand has been redecorated in a "back to school" theme with boy-and-girl cut-outs placed on either side and pencils, erasers and rulers scattered over the letters, which have been rearranged in new angles. In addition popcorn streamers have been placed on the 5c candy signs on the back wall. (See text.)

IT IS THE belief of some theatre snack bar operators that the use of display materials at the stand itself should be kept to a minimum—a number of them limiting it to a few identification markers indicating in a general fashion the kind of merchandise sold. As one supporter of this theory put it, "We just display the various items and let them pretty well sell themselves." That is decidedly not the practice, however, of Charles W. Barnes, Jr., manager of the Granada theatre in Kansas City, Kan., (an operation of Fox Midwest Amusement Corporation) who uses all kinds of display material liberally and takes special pains to make regular changes in the appearance of all "standard" signs so they can be exploited to their fullest potentials in directing attention to the stand.

In placing display signs at the snack bar, Mr. Barnes points out, it is important to remember that they must first of all serve two basic functions. These include directing attention to the kind of merchandise available and its specific location at the counter. And these markers should be at "eye-level," he contends.

"Most regular customers are already familiar with the position at the stand of each kind of refreshment," Mr. Barnes explains. "They know that the ice cream



The Granada stand is shown above as decorated for the arrival of spring with the letters of the "Candyland" panel again rearranged and bird cut-outs employed. Note also the window display on the right which features "package-and-contents" advertising. (See text.)

varieties, 5c candies, popcorn and soft drinks are regularly to be found there—and at specific places.

"But new patrons—and indeed some of the old ones—sometimes seem to think it too much trouble to walk along, head bent, watching for the commodity they may be interested in. And they may never think of looking for this or that at all—unless reminded.

"Therefore, the eye-level sign not only tells the customer where each article is to be found but sets up in his mind the idea of securing one or another of the items. It spurs 'impulse' sales."

Thus it is at the Granada snack stand that two displays of 5c candy on either side of the stand are identified by a large sign directly above each. The front display of the more expensive candy is in a glass-enclosed case with a sign reading "Refrigerated FRESH Candies." Plainly marked also are popcorn and ice cream, the former with a sign right on the machine and the latter featuring an icicle-shaped sign bearing the letters "Ice Cream." This is directly above the bowl on the counter containing the merchandise which is dispensed in self-service fashion.

ADDITIONAL DISPLAYS

Supplementing these identification signs at the Granada stand is other display material including two window showcases in front of the stand itself and a large sign on the back wall above the stand reading "Candyland." In addition, use is made of a narrow mirror on the back bar wall, on which are written promotional words and phrases about the various kind of merchandise. These can be changed frequently with a minimum of effort and expense, Mr. Barnes points out.

This mirror has other advantages aside from display purposes, he adds. For one thing it has been found that patrons like to glance at themselves in it. For another, the sales attendant is able to keep an eye out for approaching customers while engaged in arranging candy stock on the back bar or in other activity during which his back is turned. He can also observe a customer picking up an item from a self-service display and turn at once to receive the coin.

Changing the promotional copy on the mirror is a comparatively easy thing, as noted, but giving variety to other types of signs requires more effort and ingenuity. Mr. Barnes is a firm believer in the value of changing the appearance of all such material to give it additional appeal.

"People often get so used to seeing a sign that they no longer are aware of it," he points out. To give such signs as the large "Candyland" panel above the stand a "new" look, Mr. Barnes arranges for rearrangement of the letters themselves. Instead of being placed straight up and down, they are tilted at various askew angles from time to time.

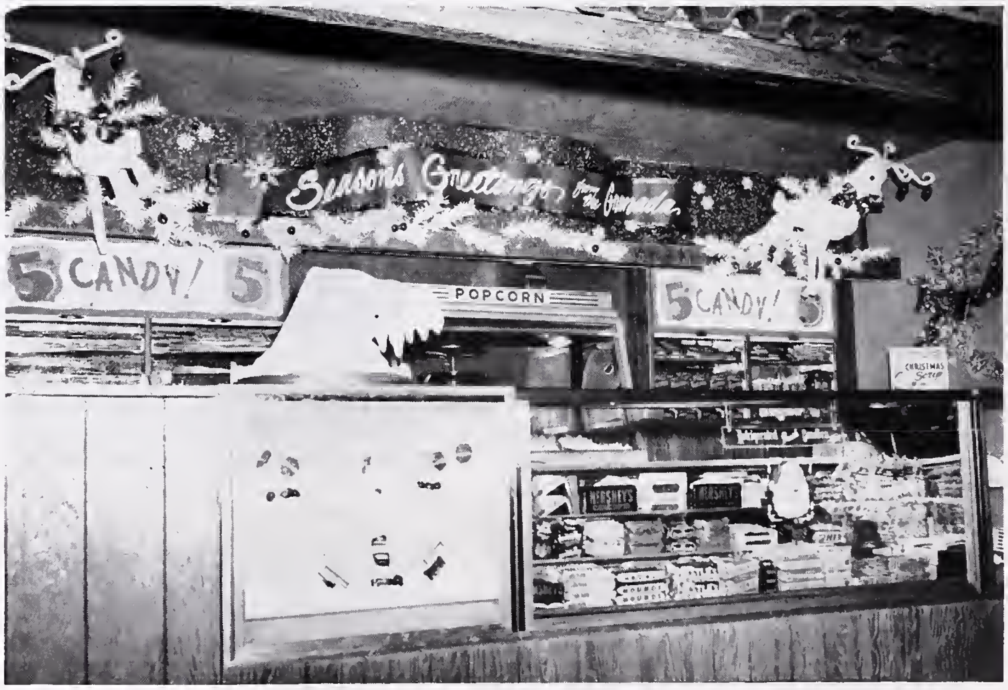
Alterations are made in the make-up of smaller display signs, too. The 5c candy sign on the back wall, for instance, has been enlivened by an exclamation point. At another time it was "dressed up" with a popcorn streamer, thus attracting new attention to an old sign and promoting two products simultaneously.

With such alterations, Mr. Barnes believes, the customer is given a "new outlook" on the snack stand and "insensibly becomes freshly aware of the availability of the merchandise." Such devices can be employed, he contends, at least once a week or even oftener, if the occasion presents itself. The change may consist of simply moving a display piece from one end of the stand to the other or facing a cut-out figure in a different direction. Variety's the thing!

"KEYING IN" ON SEASONS

There are also a number of times through the year—seasonal periods such as the coming of spring or holidays like Christmas—when the stand can be given a more thorough decorative renovation. These events provide an opportunity for "keying in" on the public's "immediate concern," according to Mr. Barnes. He adds that such decorations establish a "mental accord" between the theatre and the patron,

(*Continued on page* 31)



Holidays such as Christmas provide an opportunity for more thorough alteration of the "personality" of the snack stand. The sign, "Season's Greetings from the Granada," helps to add a personal touch.

EXIT
DRINK
Pepsi-Cola
ICE COLD
WELCOME
T.O.A T.E.D.A. T.E.S.M.A.
DELEGATES

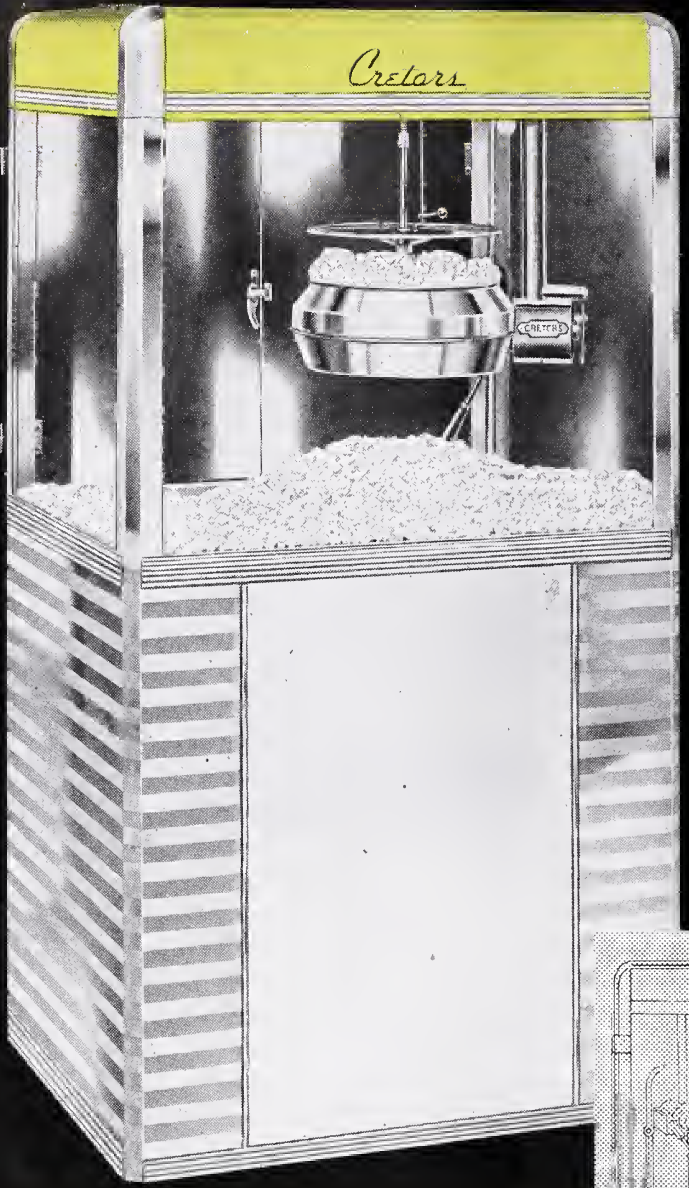
Refreshes without filling

Pepsi-Cola

Pepsi-Cola

The Light Refreshment for **Heavy Traffic**

Now GREATER PROFITS than ever with the new



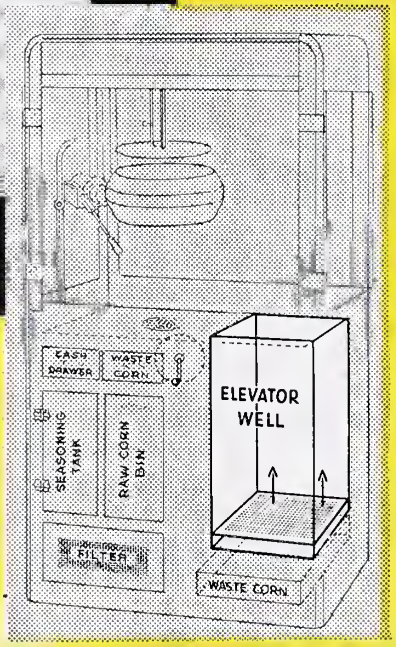
Cretors IMPROVED Hollywood

Automatic push-button seasoning pump! Elevator well for *extra* popped-corn storage capacity!! A new kind of heating system that keeps popped corn *crisp* always!!!

Any *one* of these years-ahead features would make headlines, even for Cretors, but when you roll them *all* into the same glamorous package—W O W !

And that's just what Cretors has done for you in the sensational new Improved "Hollywood" incorporating a list of important developments being offered to the world for the first time in a cabinet model popcorn machine.

See the highlights on this page. Then write today for the full story of this brilliant new machine and what it can do for *your* popcorn sales and profits.



- **AUTOMATIC SEASONING PUMP**
  . . . Delivers correct amount of oil to kettle at the *push of a button!* Saves time, saves labor, saves seasoning.
- **FILTERED FORCED-AIR HEAT CIRCULATION**
  . . . Keeps popped corn hot, fresh, and *crisp* even on damp, rainy days!
- **WORLD-CHAMPION 16/18-OZ. STEEL KETTLE**
  . . . Biggest, fastest pop-out, according to independent outside tests. *Fully automatic* thermostatic heat control.

ELEVATOR WELL ⇨

Heated storage capacity for up to 100 boxes of popped corn beneath the level of the popper case.

MAIL COUPON TODAY!
No Obligation

CRETORS Corporation
P. O. Box 1329-M, Nashville, Tenn.

Please rush full information about the new CRETORS *Improved* "Hollywood" Cabinet Model Popcorn Machine.

NAME______________________________
ADDRESS____________________________
CITY & STATE________________________

Cretors

First **Self-Seasoning Popcorn Machine**
. . . Finest in the World Today!

THE VENDER-VANE

News and Comment about Merchandise Sold in the Theatre

Cabinet Model Popcorn Machine Featuring New Improvements

A NEW CABINET model popcorn machine for indoor theatres, incorporating a number of recently developed improvements, has been announced by the Cretors Corporation, Nashville, Tenn. Called the "Improved Hollywood," the unit features an automatic push-button seasoning pump, a 3-cubic foot elevator well for extra storage of popped corn, and filtered forced-air heat circulation.

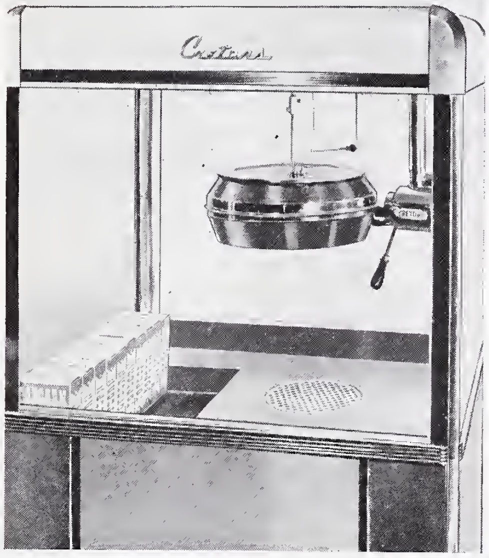
The first of these new features, the seasoning pump, delivers the correct amount of oil directly into the kettle automatically at the push of a button on the control panel. This button activates an adjustatble timing device which in turn controls the positive - displacement, centrifugal - type pump, driven by a 20 h.p., totally-enclosed electric motor. The self-draining pump is incorporated with an electrically-heated seasoning drawer that keeps the seasoning liquid at all times.

Advantages of the push-button pump, the manufacturer points out, include assurance of a uniform product, conserving of seasoning oil, and cutting down the work required for this function, thus freeing the operator for other duties.

WELL SPECIFICATIONS

The 3-cubic foot elevator well, which measures 12 inches across and 20 inches front to back, provides heated storage space for up to 100 extra boxes of popped corn, either packaged or in the bulk, in addition to the corn in the popper case itself. In the topmost position, the perforated floor of the elevator well is flush with the bottom of the popper case. When the floor is fully lowered, the well is 23 inches deep, giving a total of more than three cubic feet of extra storage space.

As corn is used from the top of the elevator well, the floor of the well can be raised with the twist of a crank, bringing more corn into view. The perforated stainless steel floor of the well raises and lowers smoothly and locks itself in place wherever it is stopped. A 960-pound-test aircraft control cable is used for the elevating mechanism.



The 3-cubic-foot elevator well of Cretors' new popcorn machine is visible to the left of the popper case above. The floor of the well is partially lowered. The well may be used for extra storage of either bulk popped corn or packaged corn. Heated air is forced through the corn in the well through the perforated stainless steel bottom. When the floor is in bottom-most position, the well is 23 inches deep.

The popped corn stored in the machine is heated by a filtered, forced-air system, the chief components of which are a "stove" containing a 650-watt standard, resistor-type electric heating element; a large-capacity, squirrel-cage blower; and a removable filter. The blower forces filtered air through the "stove," where it is heated,

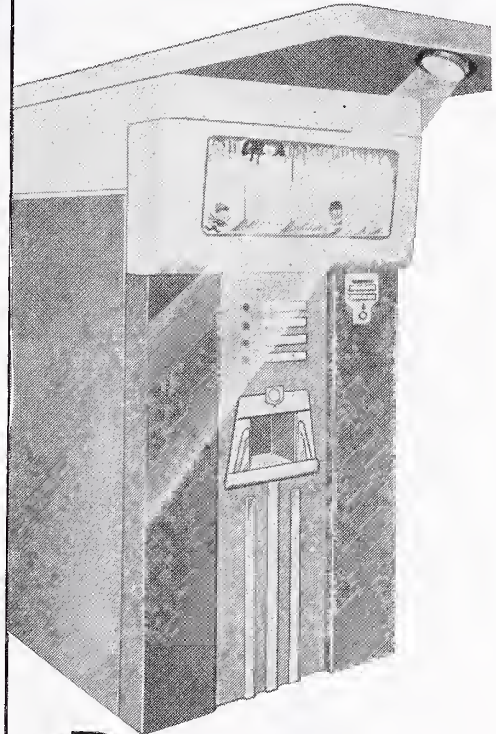
★

See Spacarb

...the cup drink dispenser designed especially for theaters!

★ strategically-placed spotlight illuminates dark theater, but does not distract audience.

★ only SPACARB gives you 15 flavor variations out of a 4-tank dispenser!



Booth 98

CONRAD HILTON HOTEL
TESMA — T. O. A.
Oct. 31 to Nov. 5

SPACARB, inc.
America's Oldest Manufacturer of Automatic Beverage Dispensers
375 Fairfield Avenue
Stamford, Conn.

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Seventh Edition—
Bluebook of Projection
By F. H. RICHARDSON $7.25 Postpaid

The Seventh Edition of this standard textbook on motion picture projection brings to all persons concerned with screening 35 mm. film, up-to-minute guidance. **Additionally, the Seventh Edition contains four chapters on Theatre Television, prepared for the practical instruction of motion picture projectionists.** Send your order to—

QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York, 20

A NATURAL for Movie Theatres!

CONNOLLY AUTOMATIC
ROLL-A-GRILL
Now Operating in Thousands of
• INDOOR THEATRES • DRIVE-INS
Boosting FRANKFURTER Sales and Profits

These are SOME of the THEATRES now reaping **extra profits** with one or more ROLL-A-GRILLS:

Eloy Drive-In Theatre, Eloy, Ariz.
Columbus Drive-In Theatre, Columbus, Ind.
Rialto Theatre, Tulsa, Okla.
Mission Theatre, Dalbert, Texas
Starlight Drive-In Theatre, Parkersburg, W. Va.
Renfro Drive-In Theatre, Vancouver, Wash.
Alamo Theatre, Indianapolis, Ind.
Twi-Lite Drive-In Theatre, Ontario, Oregon
Roosevelt Theatre, St. Louis, Mo.
Orchards Drive-In Theatre, Lewiston, Idaho
Granada Theatre, Monte Vista, Colorado
Don Drive-In Theatre, Bossier City, La.
Park Theatre, Benton Park, Illinois
Rio Drive-In Theatre, Thermopolis, Wyoming
Twin Palms Drive-In Theatre, Corpus Christi, Tex.
Orpheum Theatre, St. Joseph, Mo.
Palace Theatre, Huntington, W. Va.
Hilltop Drive-In Theatre, Escanaba, Mich.
Dells Theatre, Wisconsin Dells, Wisconsin
Canal Drive-In Theatre, Tucumcari, N. M.
Hollywood Theatre, Leavenworth, Kansas
Odin Drive-In Theatre, Greensburg, Pa.
Pekin Theatre, Montgomery, Alabama
61 Drive-In Theatre, Delmar, Iowa
Civic Center Theatre, Great Falls, Montana
Wabash Drive-In Theatre, Wabash, Ind.
Mesa Drive-In Theatre, Yuma, Arizona
Columbia Theatre, Dayton, Ohio
Holdridge Drive-In Theatre, Holdridge, Nebraska
Studio Theatre, Sacramento, Calif.
Motor Vu Theatre, Bellingham, Wash.
Yandell Theatre, El Paso, Texas

YES! **These theatres are finding ROLL-A-GRILL an important source of added income. You too can increase your "take" with this sensational crowd-pleaser! Write today for details.**

Consult your local dealer—
or use handy coupon for further information.

J. J. Connolly, Inc., 457 W. 40th St., N. Y. 18, Dept. BT-10
Send Connolly Automatic Roll-A-Grills literature to—
Name....................................
Address ....
City........................ State........

NO SMOKE—NO ODORS. No installation needed—Just Plug In! Saves time and labor—No attendant to watch or turn franks—no scraping of grill. And it's EASY TO CLEAN! Gleaming stainless steel ROLL-A-GRILL remains bright, shiny, attractive—grills clean, wholesome-looking franks!

STOPS TRAFFIC with its fascinating slow rotary motion — SELLS MORE FRANKFURTERS — Makes 'em FASTER — Makes 'em BETTER!

SELF-BASTING, seals in juices, barbecues frankfurters evenly on all sides, retains natural flavor—frankfurter expands in size —looks worth more, and you GET MORE for it! Turns out up to 500 deliciously barbecued franks per hour!

NEW FEATURE: "No-Waste" Stand-by Switch

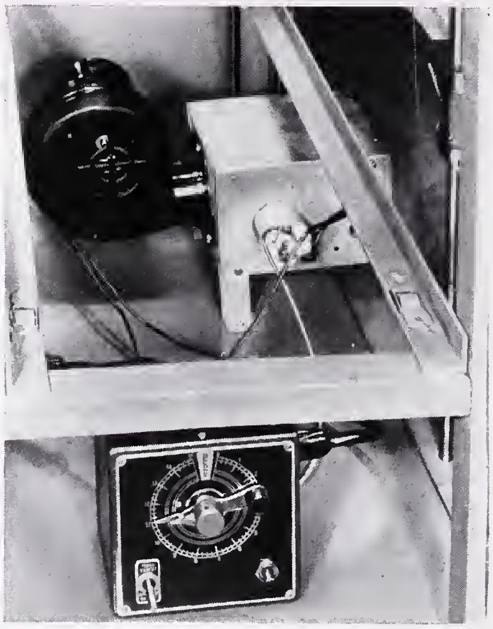
TYPICAL ROLL-A-GRILL INSTALLATION at KENMORE DRIVE-IN THEATRE, KENMORE, WASHINGTON

J.J.CONNOLLY, INC.
MANUFACTURER
457 W. 40th St., N. Y. 18, N. Y.
Phone: CH 4-5000 Cable JAYCONLEY

and up through the popped corn stored in the elevator well.

One of the advantages of the new heating system, the company explains, is that it keeps popped corn hot and crisp even under adverse humidity conditions through the hot, dry air. Popped corn left over at the end of the day can be carried over, emptied into the elevator well the next day and reheated.

Also included in this new model is Cretors' steel kettle with 16/18-ounce capacity. Kettle heat is controlled by a single switch, which it is necessary to use only when the operator wishes to commence or discontinue popping. This model also features an exhaust filter system and an illuminated Lucite top as standard equipment. This top is available in either yellow or red, or a combination of the two colors. The lower part of the cabinet is satin-striped stainless steel with a decorative panel finished in cream color.



The squirrel-cage blower mounted on the "stove" containing the 650-watt heating element of the new Cretors' popcorn machine is shown above. Filtered air is forced through the "stove" and up through the popped corn stored in the elevator well, one wall of which is visible on the right. The device at the bottom is the adjustable electric timer which controls the automatic pump.

Other features include replaceable kettle heating elements, all-metal construction, control switches at eye-level, and agitator drive.

[*Cretors' Corporation's Exhibit at Tesma-TOA Trade Show Booth Nos. 37-38*]

•

NAMED BROCK VICE-PRESIDENT

Harry V. Scott of Atlanta, who is sales promotion manager of the Brock Candy Company, Chattanooga, Tenn., has been named a vice-president of the firm, according to an announcement by W. E.

Brock, Jr., president. Mr. Scott will continue to head the sales promotion division of the company from his offices in Atlanta. He has been with the firm since 1937, serving as a sales representative in Raleigh, N. C., Danville and Richmond, Va., and other Southern cities before becoming sales promotion manager in 1950.

New Serving Unit For Hot Sandwiches

A NEW sandwich serving unit, equipped with bun toasters and food warming wells, has been developed for the National Minut-Bun Council, by Helmco, Inc., both in Chicago.

Called the "Minut-Bun Bar," the unit is designed to permit rapid service of hot meat sandwiches in a toasted bun. The toaster heads cut and toast a pocket into the buns, and the warming wells keep food at constant serving temperatures. Attendants simply place the food into the bun by ladles and serve the sandwiches either in bags or napkins.

Meats used for the sandwiches are precooked, packed and branded by the company. There are 10 different meat fillers, including barbecued beef, pork, turkey, chicken, frankfurters and hamburgers.

A double sandwich bar unit is available (Model NMB-2) with four bun toasters, each of which has an individual switch and a heavy-duty thermostat. It weighs 20 pounds and requires 20 inches of back bar space. All units feature a four-color sandwich on a bright yellow background on the front panel.

BAR
BAR
MINUT-BUN
ONE MINUTE SERVICE
ONE MINUTE SERVICE
IN A TOASTED POCKET

Details on securing the units and their use can be obtained by writing the Council at 333 North Michigan Avenue, Chicago.

•

REX BAG APPOINTMENT

Jerry Hiles of Pittsburgh, Pa., has been named as representative of the Rex Specialty Bag Corporation of Brooklyn, N. Y., to cover the western Pennsylvania and northern West Virginia territories. Mr. Hiles has been associated with the popcorn and concession industry for many years, handling leading lines of popcorn and sundries.

New Drink Machines In Variety of Models

FOUR NEW automatic beverage dispensers, designed to meet a variety of requirements in capacity and size, have been added to its line of such equipment by Apco, Inc., New York.

Combining the mechanisms of the Bert Mills' hot coffee vendor and the Apco "4-Drink SodaShoppe" is the new "SodaShoppe-Coffee Bar." It offers a selection of four cold drinks (three carbonated and one non-carbonated) and hot coffee in all its forms (black, black with sugar, with cream only, or with sugar and cream). It has a capacity of 1200 cups and three syrup tanks provide 1900-drink capacity. Weighing 685 pounds, it requires a floor space of 26½x33½ inches and has a height of 68 inches.

An intermediary model is the new "4-Drink SodaShoppe," which vends three carbonated and one non-carbonated from three syrup tanks. It has a 1200-cup capacity and a 1900-drink syrup capacity. Floor space is 24x27 inches; height, 67

a HIT with the public
because of VARIETY of
DELICIOUS FLAVORS
and clear ATTRACTIVE COLORS

JUJYFRUITS

® Heide CANDIES

LIFE Look Boys Life AMERICAN GIRL TV all feature JUJYFRUITS

GROSSES and Average-Cents-Per-Person JUMP 60%-AND MORE!

6-DRINK & 8-DRINK SODASHOPPES!

AUTOMATIC
SODA SHOPPE
8 Refreshing drinks
5¢
COLA
ROOT BEER
GRAPE
ORANGE
LEMON AND LIME

AUTOMATIC
SODA SHOPPE
6 Refreshing drinks
5¢
COLA
GRAPE
ROOT BEER
ORANGE

6-Drink SodaShoppe
For top locations — vends 4 carbonated and 2 non-carbonated drinks. Has 1200 cup capacity, 2500 drink syrup capacity.

8-Drink SodaShoppe
Supreme selectivity — vends 5 carbonated and 3 non-carbonated drinks. Has 1200 cup capacity, 2500 drink syrup capacity.

Reports from theatres all over the country have thoroughly established the superior money making power of the 6-Drink SodaShoppe over any other type of drink machine! Not only does SodaShoppe gross more, but certified reports prove it more than doubles the "Average-Cents-Per-Person"!

The 6-Drink and 8-Drink SodaShoppes offer complete selectivity in all popular flavors, in both carbonated and non-carbonated drinks. There's a delicious drink for everyone — served quickly and efficiently! The 8-Drink SodaShoppe is a *true* 8 drink cup dispenser because it can serve both Cola and Root Beer besides fruit flavors — which cannot be said of other types of so-called 8-drink machines!

SodaShoppes are marvels of mechanical and electrical simplicity, assuring continuous service-free performance. They have enormous cup and drink syrup capacities, which means they serve more people with far fewer servicing calls.

For the smaller theatre Apco has especially designed the

SODASHOPPE JUNIOR

which has all the service-free features of every SodaShoppe and yet allows for bigger profits per patron. It is a 3 drink machine—vends 2 carbonated and 1 non-carbonated drink—and has 1000 cup capacity and a 1000 drink syrup capacity.

SodaShoppe Jr.

Fill out coupon and Mail TODAY!

APCO, INC. 250 West 57 Street, New York 19, N. Y.

Gentlemen:

Please send me full particulars about the

☐ 6 DRINK SODASHOPPE ☐ 8 DRINK SODASHOPPE ☐ SODASHOPPE JR.

☐ Please send the name of the nearest SodaShoppe operator.

Name..

Address..

City..Zone......State........................

Don't delay — get the facts on this guaranteed INCREASE IN PROFITS FOR YOU! Prove it to yourself. Insist that your operator replace one location with a SodaShoppe.

Write, Wire or Phone

APCO, INC.

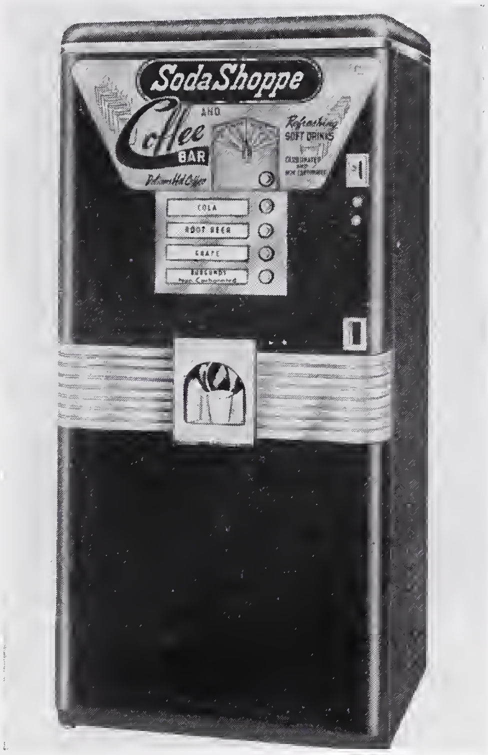
America's Foremost Pioneers of Beverage Dispensers
250 W. 57th St., New York 19, N. Y. • PLaza 7-3123
Regional Sales Representatives Throughout The United States

SodaShoppe Makes More Money For Thousands of Theatres Throughout The Country Including Some Of The Biggest Theatre Chains!

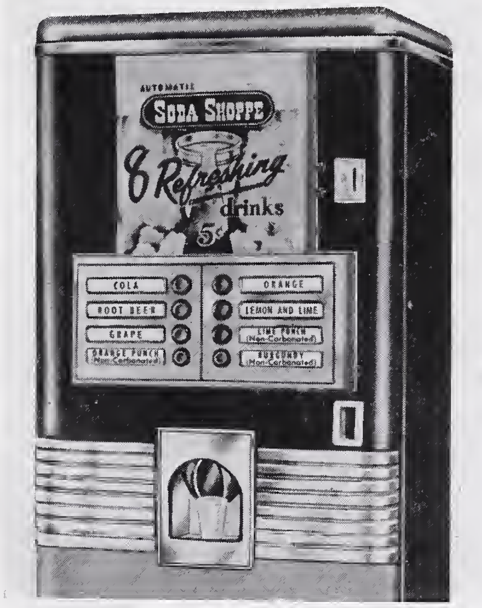
RKO • PARAMOUNT • CENTURY
LOEW • WARNER

See the complete line of SodaShoppes at the TOA Convention! Booths #81 and #82 inches; and this unit weighs 530 pounds.

The new "8-Drink SodaShoppe" serves five carbonated and three non-carbonated drinks from five syrup tanks. It has 2500-drink syrup capacity and 1200-cup capacity. Floor space is 24x27 inches; height, 67 inches; weight, 560 pounds.


SodaShoppe
Coffee
AND
BAR
Refreshing SOFT DRINKS
COLA
ROOT BEER
GRAPE
BURGUNDY

Three carbonated and one non-carbonated cold drinks, plus hot coffee in several combinations, can be dispensed from Apco, Inc.'s "SodaShoppe Coffee Bar," shown above. The top of the "8-Drink SodaShoppe" cabinet is shown below. The company's two other new machines (see text) are similar in cabinet design to the models shown except, of course, for difference in the name panels and number of selector buttons according to size and capacity in each instance.


AUTOMATIC
SODA SHOPPE
8 Refreshing drinks
5¢
COLA
ROOT BEER
GRAPE
ORANGE PUNCH (Non-Carbonated)
ORANGE
LEMON AND LIME
LIME PUNCH (Non-Carbonated)
BURGUNDY (Non-Carbonated)

Designed for the smaller location is the new "SodaShoppe Junior." It vends two carbonated and one non-carbonated drinks from two syrup tanks. It has a 1000-cup

Nestlé's—

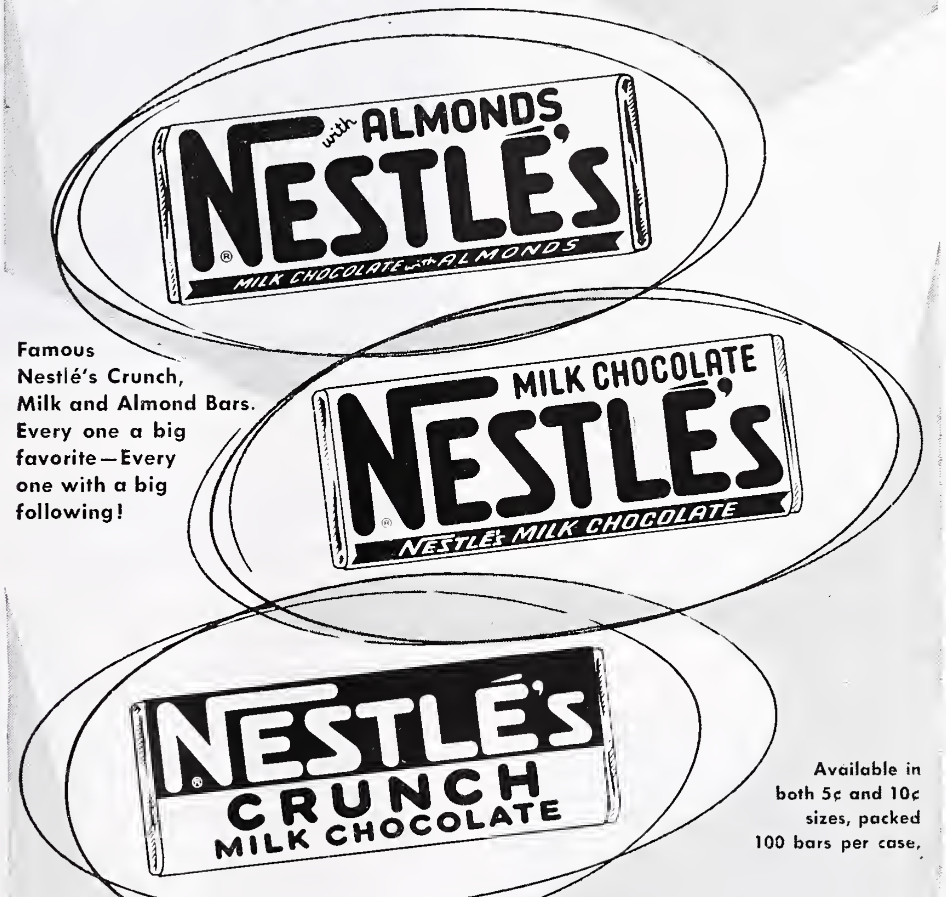
WINNING MORE FANS DAY AFTER DAY!

Famous Nestlé's Crunch, Milk and Almond Bars. Every one a big favorite—Every one with a big following!

Available in both 5¢ and 10¢ sizes, packed 100 bars per case.

See your Nestlé representative or write for more details

THE NESTLÉ COMPANY, INC., 2 WILLIAM STREET, WHITE PLAINS, N. Y.


with ALMONDS
NESTLÉ'S
MILK CHOCOLATE with ALMONDS
MILK CHOCOLATE
NESTLÉ'S
NESTLÉ'S MILK CHOCOLATE
NESTLÉ'S
CRUNCH
MILK CHOCOLATE

BUILT TO TAKE IT—
Griggs Chairs

WITHSTAND TOUGHEST WEAR

Comfort — the minute they're occupied!

Their Beauty sparkles!

WRITE FOR CATALOG

GRIGGS EQUIPMENT CO.
Belton, Texas

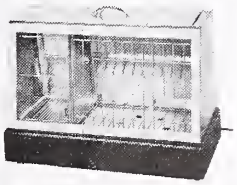
BIG CAPACITY . . . BIG PROFIT
HOT DOG MACHINE

The New MANLEY FRANK-BANK

Holds 10 dozen hot dogs . . . 5 dozen buns . . . fast, from-the-bottom service . . . patented racks . . . easily cleaned . . . 24" long, 17¾" high, 14½" deep.

Write TODAY for full details

MANLEY, INC.
1920 Wyandotte Street, Kansas City 8, Mo.



capacity and a 1000-drink syrup capacity. Floor space is 17x27½ inches; height, 66 inches; weight, 385 pounds.

[*Apco, Inc.'s Exhibit at Tesma-TOA Trade Show, Booth No. 81.*]

Self-Service Ice Cream Merchandising Case

A SELF-SERVICE ice cream merchandising case designed especially for use at theatre refreshment stands has been announced by Supurdisplay, Inc., Milwaukee.

Trade-named "Coldisplay," the unit is 3 feet in width and has a capacity of about $100's worth of ice cream. Its outer finish is of baked enamel grained to simulate light mahogany, and it is trimmed with stainless steel. Multiple angle mirrors and lighting are used to magnify the display. The refrigeration system was designed by Kelvinator.

Field tests of the new equipment have already been completed in a number of theatres by the company, which reports that ice cream sales jumped from as much as 100% to 500% when the case was installed. The tests also showed that pilferage was negligible, the company points out, amounting to less than 1%.

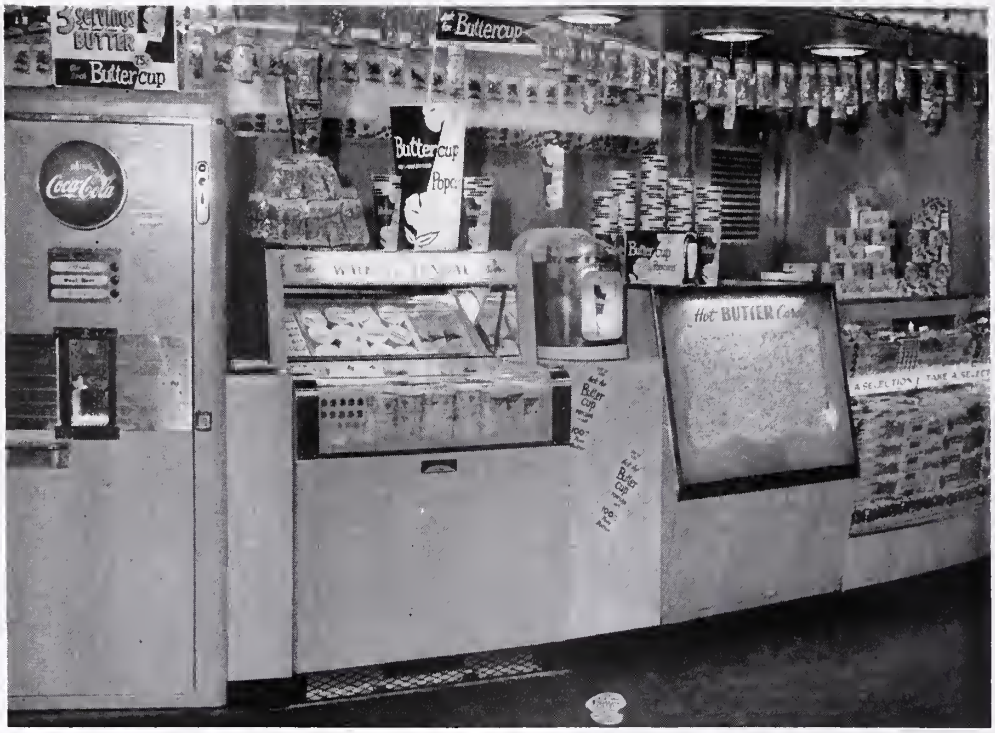
[*Supurdisplay, Inc.'s Exhibit at Tesma-TOA Trade Show Booth Nos. 21-22*]

your one best buy in popcorn seasoning

new Seazo coconut oil

butterlike flavor and color

C. F. Simonin's Sons, Inc.
Philadelphia 34, Pa.



"Coldisplay," the new self-service ice cream merchandiser, made by Supurdisplay, Inc., has an outer finish of baked enamel grained to simulate light mahogany so that it will blend with existing refreshment stands as shown above at Fox Wisconsin's Palace theatre in Milwaukee.

Candy Makers Schedule New "Youth" Campaign

LEADING CANDY manufacturers will direct their promotion and advertising guns this fall and winter to the youth market to a greater extent than ever before, according to a survey recently completed by the publication *Candy Industry*. Motion picture theatres are among the major outlets of candy for the teen-age and younger set groups, it is pointed out, and special displays for theatres are to be included in the manufacturers' promotional campaigns.

Special likes of the youth market, as determined through the manufacturers in studies, will be exploited through types of product made, as well as marketing approaches and advertising programs, the publication disclosed. It has been found that bars are very popular with boys and girls in practically every age group; and among the most favored types are those containing peanuts, peanut butter, coconut, nougat (especially with almonds or peanuts)—and they must be coated or flavored with chocolate. Teen-agers especially like "large, full-value" dime bars, studies have shown, while the younger age groups are partial to penny goods, two-cent items and nickel bars. Among the other candies both groups like are licorice and jellies.

Companies planning to emphasize the youth market in their upcoming campaigns include the Fred W. Amend Company, Danville, Ill.; the Curtiss Candy Company, Chicago; the Walter H. Johnson Candy Company, Chicago; Mars, Inc., Chicago; Nestle's Chocolate Company, White Plains, N. Y.; Peter Paul, Inc., Naugatuck, Conn.; Quaker City Chocolate & Confectionery Company, Inc., Philadelphia; and others. TV programs and magazine and comic book ads will be among the principal media employed.

The manufacturers will also give considerable play to the promotion of candy for

"KIDDIE" PRIZES DONATED

Corn-Fetti
GRAPE NUTS FLAKES
SUGAR CRISP
POST CEREAL
FRESH

Through a tie-up with the Post Cereal Company, manager J. J. Kirchoff (above with young patron), of the Rialto theatre, Tulsa, arranged for two special "kiddie" matinee shows at which a number of prizes were distributed, the company donating the gifts in exchange for the lobby display of its products visible above. Prizes included a "Nellybelle" jeep, Roy Rogers' tents, gun and holster sets and trick ropes, in addition to Post's "Corn Fetti" and "Sugar Crisp" puppets.

various holidays and occasions with the youth market in mind, the report reveals. On Hallowe'en, for instance, "there will probably not be a single candy or chewing gum company of any consequence that will not have a 'trick or treat' item on tap," it declares. In addition, special promotions will be set for Easter, Christmas, and Valentine's Day, along with such occasions as school commencements, birthday parties, general kiddie parties and numerous carnivals.

Accelerated interest of the manufacturers in the youth market is attributed by the publication to a number of reasons, one of which is the fact that while candy consumption among other groups has shown a decline, the youth market has shown sharp increases. In addition the youngsters are not "food faddists," it is pointed out, "concerned with their waistlines and overweight." Instead the youngsters eat candy for "sheer enjoyment." Also, "candy provides them with energy"—a good selling point with which to impress parents, the publication contends.

Popcorn Campaign Beamed at Theatres

A $1,500,000 fall popcorn promotion campaign, an important part of which is beamed toward increasing popcorn consumption in motion picture theatres, has been announced by the Popcorn Institute, Chicago.

The program was launched on October 1st and will continue through December, according to Clark Rhoden, Institute chairman. Theatres are being supplied with special kits containing point-of-sale pieces, he said, designed for use about the refreshment stand, box-office, stub box and other parts of the lobby. These kits are available through processor members of the Institute.

NEW "SNOW-BOY" DIXIE CUP

A new "Snow-Boy" Dixie cup, designed for use in serving "Sno-Balls" and "Sno-Cones," has been marketed by the Dixie Cup Company of Easton, Pa. The new cups are cone-shaped to fit the hand and are offered in a 6-ounce size.

"Scrambled Hot Dog" Offered at Drive-in

That popular drive-in refreshment item, the frankfurter, is being offered to patrons of the Clervue drive-in theatre at Clermont, Fla., in a new version, known as a "scrambled hot dog." According to the theatre's advertisement, as noted in the Orlando Morning Sentinel, Orlando, Fla., it is prepared in the following fashion:

"We take a fresh, soft warmed bun—apply mustard or sweet relish to taste. Add a delicious barbecued weiner, cut in bite sizes, put in waxed paper carton, cover with fresh buttered popcorn—then cover with delicious chili con carne and garnish with a slice of pickle—Price 30¢."

Variety of Display At the Snack Bar

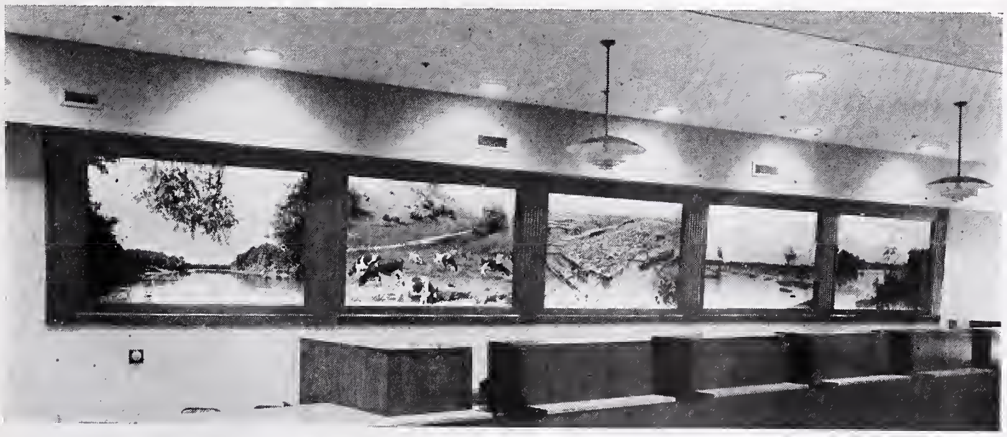
(*Continued from page 22*)

making the latter feel that the theatre is "up to the minute"; that it is a "personality"; and that "the personnel are the same sort of people the patrons are."

Examples of how the Granada stand has been decked out for seasonal events are provided in illustrations accompanying this article. One of them shows a layout centered around the idea of "going back to school." Boy and girl cut-out figures were placed at each end of the large "Candyland" panel; and fountain pens, rulers and erasers were scattered at odd angles on top of and alongside the individual letters. A spring decoration (also pictured) features lively bird and gay flower cut-outs. And for the Christmas season the large sign gave way last year to a new one reading "Season's Greetings from the Granada"—which provides a personal touch.

In making use of the window showcases built into the front of the stand counter, Mr. Barnes has found them to be especially effective in promoting packaged goods. The space there provides an opportunity to feature a reproduction of the contents of the package, along with the box itself. "If the

PHOTO MURALS FOR THE REFRESHMENT STAND



How photographic murals can be mounted on the walls to enliven the refreshment stand area is demonstrated in the above application of murals supplied by the RCS Studios, Chicago. The five scenes shown are in full color. The company has available a stock supply of such scenes or it will reproduce special photographs if desired.

It's pure peanut oil!

only popsit plus! liquid seasoning

gives corn true butterlike flavor!

THAT MEANS SALES!

C. F. Simonin's Sons Inc.
Phila. 34, Pa.

customer sees the package only," he explains, "there is a gap between knowledge and conviction. Persons familiar with the contents of the box shown naturally know what to expect if they buy. Their taste buds are stimulated, however, only by this recollection—if at all."

One example of this technique is offered by material supplied by the DeCiccio Company for their chocolate covered bon bons. In the window case directly below the ice cream container Mr. Barnes has featured banks of "snow" on which several bon bons are scattered among empty boxes. "This makes for complete identification," he points out. "The display shows there are several bon bons in each package available at the counter; it shows the size of the product; and it also conveys an intimation of the convenience with which they can be handled and eaten."

Such a display is similar to one used also at the Granada for popcorn with a loose mass of the corn placed alongside the actual-size cardboard containers in which it is sold. The idea is to show to the customer: "This is what you get when you buy this package."

It is through such extensive use of all the display materials available from manufacturers along with that specially designed by management itself sales are bolstered.

It's the Dipper That Counts In Selling Bulk Ice Cream!

Ice cream is an important sales item at the refreshment stand of the Paonia theatre, where service is expedited by use of the specially made tray holding ten cones which is shown above. Putting a cone into the tray is Tom Poulos, owner of the theatre, and with him is Francis Gill, manager.

For the theatre refreshment operator handling bulk ice cream the difference between profit and loss is chiefly in how he handles the ice cream dipper. That's the advice of Francis Gill, manager of the Paonia theatre, in Paonia, Colo., who wrote BETTER THEATRES offering his own solution to this problem after it was discussed in an article in the August issue.

Agreeing emphatically with the theory that profits depend upon careful supervision of such sales, Mr. Gill tells of his experience as follows:

"We sell an 11¢ ice cream cup and use a No. 12 dipper. I would buy 5 gallons of ice cream on an average of three times a week in 2½-gallon containers. And I thought we were doing a land-office business in ice cream—which we were, though strictly for the customers!

"The trouble was that our fountain girl was trying to fill the cup instead of the dipper. It is how you use the dipper that is the difference between profit and loss. When you cut a gash right down through the ice cream and come up pressing the cream into the dipper, you are pressing out air—air and PROFIT. Ice cream contains a lot of air, so when you open a new container start the dipper into the cream about ¼-inch deep and bring it around in a circular motion. The cream will then curl into a well-molded dipper full instead of making a heavy cone with no air.

"Also, when you buy ice cream check the container while the driver is still there. If the container is not full or is shrunken from the sides, he should allow you at least ½-gallon credit on each 2½ gallons.

"There was a time when there was 50% profit on ice cream—but no more. It is very easy to slip over the profit line in ice cream when you figure the cost. We average anywhere from 140 to 150 cones from 5 gallons of ice cream. If you get less than that, you are losing money. Some flavors don't take as much to roll up a full dipper as others. But roll up some air with it. Don't press out your profits!"

AMERICAN
Approved
PLAYGROUND
EQUIPMENT

Unsurpassed in Design, Safety and Performance

● It's the *plus* factor that makes American the most respected name in Playground Equipment . . . *Plus* in design—American leads the field. . . . *Plus* in performance—*Approved* Equipment stronger, more ruggedly built to assure a lifetime of perfect repair-free service . . . *Plus* in safety—for American craftsmen are aware of their responsibility for the safety of your children. Thus, with American you receive far superior design and performance and unmatched safety.

Send for Literature

AMERICAN
PLAYGROUND DEVICE CO.
ANDERSON, INDIANA U.S.A.
WORLD'S LARGEST MANUFACTURERS OF FINE PLAYGROUND & SWIMMING POOL EQUIPMENT

TESMA-TOA Trade Show Directory

EXHIBITS of the Tesma-TOA Trade Show and Program of concurrent conventions of the Theatre Equipment and Supply Manufacturers Association, and Theatre Equipment Dealers Association, at the Conrad Hilton Hotel in Chicago, October 31 to November 5.

Tesma-Teda Convention Program:

With the Theatre Owners of America meeting in national convention November 1-5, Tesma is joined this year by that exhibitor organization in sponsorship of the theatre equipment and supply manufacturers' exhibits, which will be conducted throughout that period in the exhibition hall of the Conrad Hilton Hotel. The following program, however, refers only to the concurrent conventions of the Theatre Equipment and Supply Manufacturers Association, and the Theatre Equipment Dealers Association.

SATURDAY (Oct. 31):

Setting up of exhibits; Tesma and Teda registration begins at 12 noon.

SUNDAY:

9:30 a. m.—Tesma board meeting, Room 4.

Exhibits open at 12 noon. Close at 6 p. m.

3 p. m.—Teda board meeting, Room 4.

MONDAY:

Exhibits open at 10 a. m. Close at 10 p. m.

10 a. m.—Special convention performance of Cinerama at Palace theatre.

TUESDAY:

9:30 a. m.—Tesma breakfast and business meeting (members only) in West Ballroom.

9:30 a. m.—Teda breakfast and business meeting (members only) in North Assembly Room.

Exhibits open at 12 noon. Close at 5 p. m.

8 p. m.—Teda-Tesma Jamboree in Main Ballroom.

WEDNESDAY:

Exhibits open at 10 a. m. Intermission at 2 p. m.

2 p. m.—Tesma-TOA Forum on theatre equipment and new technical processes, with panel of experts to answer questions from delegates.

Exhibits reopen at 4 p. m. Close at 6 p. m.

THURSDAY:

Exhibits open at 10 a. m. Trade Show ends at 4 p. m.

•

The TOA banquet will be held in the Main Ballroom Thursday evening. On Friday morning a meeting of the Tesma board is scheduled at 9:30 a. m. in Room 9.

Exhibit Directory:

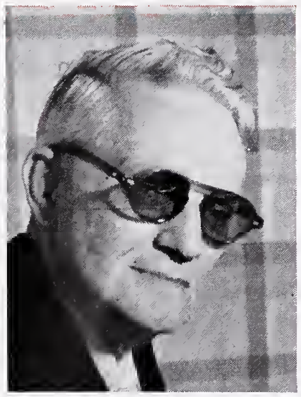
Companies with displays listed alphabetically with booth numbers referring to plan on next page.

Adler Silhouette Letter Co., Los Angeles	44–45
Altec Lansing Corp., Beverly Hills, Calif.	77
American Chicle Co., Long Island City, N. Y.	117
American Seating Co., Grand Rapids, Mich.	48–49
Apco, Inc., New York, N. Y.	81–82
C. S. Ashcraft Mfg. Co. Inc., Long Island City, N. Y.	99
Automatic Devices Co., Allentown, Pa.	57
The Ballantyne Co., Omaha	54–55
Bausch & Lomb Optical Co., Rochester, N. Y.	59
A. L. Bazzini Co. Inc., New York	138
Brock Candy Company, Chattanooga	122
Century Projector Corp., New York	109
Cinesnax Corporation, San Francisco	5
Coca-Cola Company	63-64-65-67-68-69
Cole Products Corp., Chicago	30
Continental Electric Co., Geneva, Ill.	10
Cretors Corp., Chicago	37–38
Dad's Root Beer Co., Chicago	134
Dairy Service Co., Menomonee Falls, Wis.	105
Da-Lite Screen Co., Chicago	50
Dawo Corp., Toledo	93
DeVry Corp., Chicago	31
Diecast Aluminum Speakers, Inc., St. Louis	141
Drive-In Theatre Mfg. Co., Kansas City, Mo.	86–87
Electric-Aire Engr. Corp., Chicago	23
Eprad Co., Toledo	108
Everfrost Sales, Inc., Gardena, Calif.	135
F & F Laboratories, Inc., Chicago	28
First-American Products, Inc., Kansas City	51
Globe Ticket Co., Philadelphia	124
Goldberg Bros., Denver	58

[CONTINUED ON NEXT PAGE]

J. ROBERT HOFF
President of Tesma

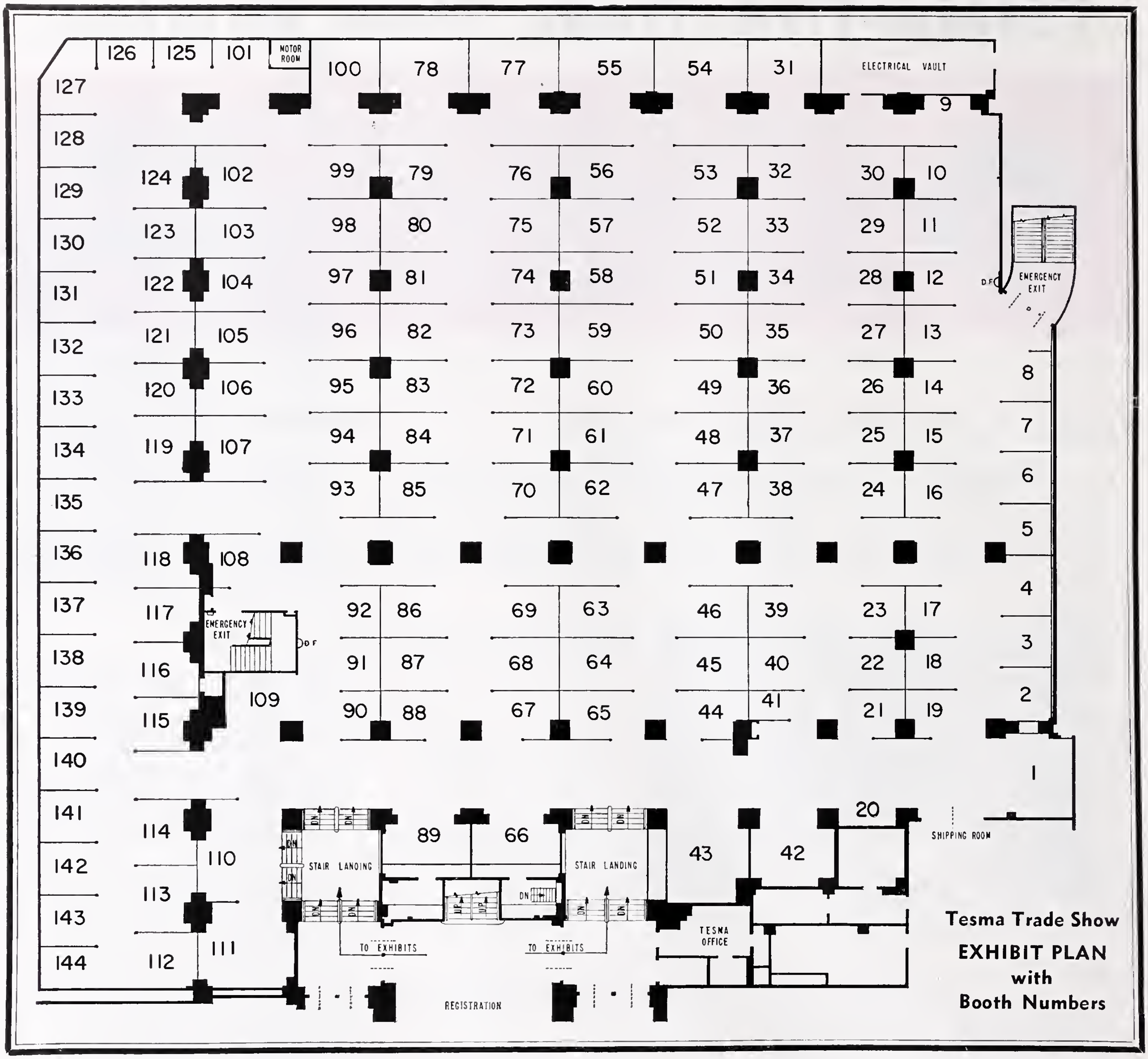
LEE JONES
Vice-President of Tesma



ROY BOOMER
Secretary of Tesma

RAY COLVIN
Executive-Director of Teda

DAVID WALLERSTEIN
TOA Convention Chairman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TO EXHIBITS
TO EXHIBITS
REGISTRATION

Tesma Trade Show
EXHIBIT PLAN
with
Booth Numbers

[CONTINUED FROM PRECEDING PAGE]

Gold Medal Products Co., Cincinnati	96
Golde Mfg. Co., Chicago	40
Gordos Corporation, Newark, N. J.	56
Henry Heide, Inc., New York	119
Hershey Chocolate Corp., Hershey, Pa.	120
Hewitt-Robins Inc., Buffalo	16
Heywood-Wakefield Co., Menominee, Mich.	24–25
Charles E. Hires Co., Philadelphia	7
Hollywood Brands, Inc., Centralia, Ill.	114
Hollywood Servemaster Co., Kansas City, Mo.	47
Hal I. Huff Mfg. Co., Los Angeles (share)	47
Ideal Seating Co., Grand Rapids, Mich.	100
Imperial Electric Co., Akron	104
Irwin Seating Co., Grand Rapids, Mich.	73
A. & M. Karagheusian, Inc., New York	26
Knoxville Scenic Studios, Inc., Knoxville, Tenn.	8
Kollmorgen Optical Corp., New York	95
Krazy House Popkorn Co., Rock Island, Ill.	132
Krispy Kist Korn Machine Co., Chicago	131
Kroehler Mfg. Co., Chicago	85
La Vezzi Machine Works, Chicago	78
Leaf Brands, Inc., Chicago	72
Lorraine Carbons, Inc., Boonton	20
Majestic Enterprises, Ltd., Los Angeles	102
Manley, Inc., Kansas City, Mo.	115–116
Mars, Inc., Chicago	29
Mason, Au & Magenheimer, Mineola, N. Y.	103
Miracle Whirl Sales Co., Grinnell, Ia.	112–113 143–144
Mission Dry Corp., Los Angeles	79–80
Hubert Mitchell Industries, Inc., Hartselle, Ala.	142
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Neumade Products Corp., New York	1
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Norpat Sales, Inc., New York	123
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Poblocki & Sons Co., Milwaukee	106
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Radiant Mfg. Corp., Chicago	32–33
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H. B. Reese Candy Co., Hershey, Pa.	121
Rennie Nut Co., Larchmont, N. Y.	133
Rex Specialty Bag Corp., Brooklyn, N. Y.	94
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Rowe Mfg. Co., Whippany, N. J.	52
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Stereocolor, Inc., Marshalltown, Ia.	101
Strong Electric Corp., Toledo	70–71
Superior Electric Co., Bristol, Conn.	34–35–36
Supurdisplay, Inc., Milwaukee	21–22
Sweets Co. of America, Hoboken, N. J.	118
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Whitney Blake Co., New Haven, Conn.	39

THE THEATRE SUPPLY MART

Index to products Advertised & described in this issue, with
- **Dealer directory**
- **Convenient inquiry postcard**

Firms are numbered for easy identification in using postcard. Dealer indications refer to listing on following page.

ADVERTISERS

NOTE: See small type under advertiser's name for proper reference number where more than one kind of product is advertised.

Reference Number	Adv. Page
1—Adler Silhouette Letter Co. Changeable letter signs: Front lighted panels for drive-ins (1A), back-lighted panels (1B), and changeable letters (1C). All dealers.	47
2—Airborne Accessories Corp. Projector synchronizing device. Distributor: J. E. Robin, Inc.	38
3—American Playground Co. Drive-in playground equipment. Direct.	32
4—American Seating Co. Auditorium chairs. NTS and direct.	51
5—Ampex Corp. Stereophonic sound system. Direct.	7
6—Apco Automatic beverage dispenser. Direct.	28
7—Ashcraft Mfg. Co., C. S. Projection arc lamps. Unaffiliated dealers.	8-9
8—Ballantyne Co., The Projection lenses. Dealers 1, 3, 8, 10, 18, 19, 20, 34, 36, 42, 57, 67, 72, 74, 77, 88, 90, 101, 106, 109, 112, 119, 125, 129.	39
9—Bausch & Lomb Optical Corp. Projection lenses. Direct, branches and dealers in all major cities.	57
10—Cinematic Corp. Wide-screen frames (10A), stereosound adapter (10B). Direct.	45
11—Carbons, Inc. Projection carbons. Franchise dealers.	54
12—Coca-Cola Co., The Soft drinks (12A), beverage dispensers 12B). Branches in principal cities.	2nd Cover
13—Connolly, Inc., J. J. Frankfurter grill. Direct.	26
14—Cretors Corp. Popcorn machines. Direct.	24
15—F & Y Building Service, The Architectural design and building service.	49
16—G.B-Kalee, Ltd. Auditorium chairs. Direct.	12
17—GoldE Mfg. Co. Portable spotlight. All dealers.	61
18—Griggs Equipment Co. Auditorium chairs. Direct.	29
19—Heide, Inc., Henry Candy. Direct.	27
20—Helios Bio Carbons, Inc. Projection carbons. Direct.	47
21—Heyer-Shultz, Inc. Metal projection arc reflectors. All dealers.	43
22—Heywood-Wakefield Co. Auditorium chairs. Dealers 8, 10, 23, 31, 54, 98, 101, 125 and branches.	6
'23—Hospital Supply Co. Sterilizer for 3-D glasses. Direct.	56
24—Hollywood Film Co. 3-D film reels (24A), film rewinders (24B), film cases (24C). Direct.	41
25—Ideal Seating Co. Auditorium chairs. Unaffiliated dealers.	47
26—Imperial Electric Co. Motor-generator. Direct.	53
27—International Projector Corp. Magnetic sound reproducer. NTS.	4-5
28—Kollmorgen Optical Corp. Projection lenses. NTS and all dealers.	61
29—LaVezzi Machine Works Aspect aperture plates. All dealers.	42
30—Manley, Inc. Frankfurter machine and bun warmer. Offices in principal cities.	29
31—Minneapolis Speaker Reconing Co. Drive-in speaker reconing. Direct.	51
32—Mitchell Co., H. R. Wide-screen frames. Direct.	51
33—Motiograph, Inc. Projectors (33A), stereophonic sound systems (33B), motor-generators (33C), in-car speakers (33D). Dealers 8, 10, 12, 23, 26, 29, 31, 33, 35, 39, 41, 49, 52, 55, 57, 61, 62, 67, 72, 82, 88, 97, 101, 105, 111, 114, 119, 125, 126, 128.	17
34—National Carbon Co., Inc. Projection carbons. All dealers.	10
35—National Super Service Co., Inc. Vacuum cleaners. All dealers.	49
36—National Theatre Supply Distributor. Excelite projection lamp.	11
37—Nestle Co., The Chocolate bars. Direct.	29
38—Norpat Sales, Inc. Rectifiers (38A), carbon savers (38B), coin changers (38C). Direct.	59
39—Pepsi-Cola Co. Soft drinks (39A), beverage dispensers (39B). Branches in principal cities.	23
40—Poblocki & Sons Drive-in screens. NTS and direct.	43
41—Projection Optics Co. Projection lenses. Distributor: Raytone Screen Corp.	59
42—Raytone Screen Corp. Projection screens (42A), wide-screen frames (42B) screen paint 42C). Direct.	41, 58, 63
43—Robin, Inc., J. E. Motor-generators. Direct.	40
44—RCA Service Co. Projection and sound equipment maintenance service.	63
45—S. O. S. Cinema Supply Corp. Distributor.	61
46—Simonin's Sons, Inc., C. F. Popcorn seasoning. Direct.	30, 31
47—Spacarb, Inc. Automatic beverage dispenser. Direct.	25
48—Strong Electric Corp. Projection arc lamps. Dealers 1, 2, 3, 4, 7, 8, 9, 10, 12, 13, 16, 17, 18, 19, 20, 21, 23, 24, 25, 27, 31, 34, 35, 36, 38, 39, 40, 41, 42, 43, 45, 46, 48, 49, 52, 53, 54, 55, 56, 57, 58, 60, 61, 62, 64, 65, 67, 69, 72, 73, 74, 75, 76, 77, 78, 80, 81, 88, 89, 90, 91, 94, 95, 96, 98, 100, 101, 102, 103, 104, 105, 107, 109, 110, 111, 112, 113, 114, 115, 118, 119, 121, 126, 127, 128, 129.	3
49—Theatre Seat Service Co. Theatre chair rehabilitation eervice. Direct.	49
50—Vallen, Inc. Curtain controls and tracks. Direct.	50
51—Vocalite Screen Corp. Projection screens. Direct.	56
52—Wagner Sign Service, Inc. Changeable letter signs: Front lighted panels for drive-ins (38A), back-lighted panels (38B) and changeable letters (38C). Dealers 1, 8, 10, 12, 13, 14, 15, 16, 20, 21, 22, 23, 24, 25, 27, 28, 29, 31, 33, 34, 35, 39, 40, 41, 42, 43, 49, 51, 52, 54, 55, 57, 58, 60, 62, 64, 65, 66, 67, 69, 70, 71, 72, 74, 76, 77, 81, 83, 85, 86, 88, 89, 95, 97, 98, 101, 103, 104, 105, 110, 111, 114, 115, 116, 117, 119, 121, 125, 126, 127 and NTS Detroit.	50
53—Westrex Corp. Foreign distributors.	4th Cover
54—Whitney-Blake Co., The Non-conduit speaker system for drive-in theatres. Distributor: Graybar Electric Corp.	64
55—Williams Screen Co. Projection screens. Direct.	53

EDITORIALLY . . .

NEW POPCORN MACHINE, page 25

Cabinet model popcorn machine for indoor theatres with new improvements. Made by Cretors Corporation. Postcard reference number 14A.

SANDWICH SERVING UNIT, page 27

Sandwich serving unit equipped with bun toasters and food warming wells developed by Helmco, Inc. Postcard reference number E56.

NEW DRINK MACHINES, page 27

Four new automatic beverage dispensers in variety of capacities and sizes, announced by Apco Inc. Postcard reference number 6A.

ICE CREAM CASE, page 30

Self-service ice cream merchandising case for theatre refreshment stands made by Supurdisplay, Inc. Postcard reference number E57.

BUTTON-ON SOUNDHEAD, page 37

New button-on soundhead for 4-track magnetic sound developed by International Projector Corp., for distribution by National Theatre Supply. Postcard reference number 27A.

REMODELING FABRIC, page 45

New plastic wall covering adapted to remodeling needs in theatres marketed by U. S. Plywood Corp. Postcard reference number E58.

ALL-PURPOSE SCREEN, page 37

All-purpose screen developed for 3-D and wide-screen projection by Da-Lite Screen Co. Postcard reference number E59.

For further information concerning products referred to on this page, write corresponding numbers and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

TO BETTER THEATRES Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in the October 1953 issue—

....
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....
....

NAME ____________________

THEATRE or CIRCUIT ____________________

STREET ADDRESS ____________________

CITY ____________________ STATE ____________

Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from Index of Advertisers on preceding page

ALABAMA
1—Queen Feature Service, 1912½ Morris Ave., Birmingham.

ARIZONA
2—Girard Theatre Supply, 532 W. Van Buren St., Phoenix.

ARKANSAS
3—Arkansas Theatre Supply, 1008 Main St., Little Rock.
4—Theatre Supply Co., 1021 Grand Ave., Fort Smith.

CALIFORNIA
Fresno:
5—Midstate Theatre Supply, 1906 Thomas.

Los Angeles:
6—John P. Filbert, 2007 S. Vermont Ave.*
National Theatre Supply, 1961 S. Vermont Ave.
7—Pombrex Theatre Supply, 1969 S. Vermont Ave.
8—B. F. Shearer, 1964 S. Vermont Ave.

San Francisco:
National Theatre Supply, 255 Golden Gate Ave.
9—Preddey Theatre Supplies, 187 Golden Gate Ave.
10—B. F. Shearer, 243 Golden Gate Ave.
11—Western Theatrical Equipment, 337 Golden Gate Ave.*

COLORADO
Denver:
National Theatre Supply, 2111 Champa St.
12—Service Theatre Supply, 2054 Broadway.
13—Western Service & Supply, 2120 Broadway.*

CONNECTICUT
New Haven:
National Theatre Supply, 122 Meadow St.

DISTRICT OF COLUMBIA (Washington)
14—Brient & Sons, 925 New Jersey Ave., N. W.*
16—Ben Lust, 1001 New Jersey Ave., N. W.

FLORIDA
16—Joe Hornstein, 273 W. Flagler St., Miami.
17—Southeastern Equipment, 206 E. Bay St., Jacksonville.*
18—United Theatre Supply, 110 Franklin St., Tampa.
19—United Theatre Supply, 329 W. Flagler St., Miami.*

GEORGIA
Albany:
20—Dixie Theatre Service & Supply, 1010 N. Slappey Dr.

Atlanta:
21—Capital City Supply, 161 Walton St., N. W.
National Theatre Supply, 187 Walton St., N. W.
22—Southeastern Theatre Equipment, 201-3 Luckie St., N. W.*
23—Wil-Kin Theatre Supply, 301 North Ave., N. E.

ILLINOIS
Chicago:
24—Abbott Theatre Supply, 1311 S. Wabash Ave.*
25—G. C. Anders Co., 317 S. Sangamon St.
26—Gardner Theatre Service, 1235 S. Wabash Ave.
27—Movie Supply, 1318 S. Wabash Ave.
National Theatre Supply, 1325 S. Wabash Ave.

INDIANA
Evansville:
28—Evansville Theatre Supply, 2900 E. Chandler Ave.

Indianapolis:
29—Ger-Bar, Inc., 442 N. Illinois St.
30—Mid-West Theatre Supply Company, 448 N. Illinois St.*
National Theatre Supply, 436 N. Illinois St.

IOWA
Des Moines:
31—Des Moines Theatre Supply, 1121 High St.
National Theatre Supply, 1102 High St.

KANSAS
Wichita:
32—Southwest Theatre Equipment, P. O. Box 2138.

KENTUCKY
Louisville:
33—Falls City Theatre Equipment, 427 S. Third St.
34—Hadden Theatre Supply, 209 S. 3rd St.

LOUISIANA
New Orleans:
35—Hodges Theatre Supply, 1309 Cleveland Ave.
36—Johnson Theatre Service, 223 S. Liberty St.
National Theatre Supply, 220 S. Liberty St.
37—Southeastern Theatre Equipment, 214 S. Liberty St.*

Shreveport:
38—Alon Boyd Theatre Equipment, P. O. Box 362.

MARYLAND
Baltimore:
39—J. F. Dusman Co., 12 East 25th St.
National Theatre Supply, 417 St. Paul Place.

MASSACHUSETTS
Boston:
40—Capitol Theatre Supply, 28 Piedmont St.*
41—Joe Cifre, 44 Winchester St.
42—Independent Theatre Supply, 28 Winchester St.
43—Massachusetts Theatre Equipment, 20 Piedmont St.
National Theatre Supply, 37 Winchester St.
44—Standard Theatre Supply, 78 Broadway.
45—Theatre Service & Supply, 30 Piedmont St.

MICHIGAN
Detroit:
46—Amusement Supply, 208 W. Montcalm St.
47—Ernie Forbes Theatre Supply, 214 W. Montcalm St.
48—McArthur Theatre Equipment, 454 W. Columbia St.
National Theatre Supply, 2312-14 Cass Ave.

Grand Rapids:
49—Ringold Theatre Equipment, 106 Michigan St., N. W.

MINNESOTA
Minneapolis:
50—Elliott Theatre Equipment, 1110 Nicollet Ave.
51—Frosch Theatre Supply, 1111 Currie Ave.*
52—Minneapolis Theatre Supply, 75 Glenwood Ave.
National Theatre Supply, 56 Glenwood Ave.
53—Western Theatre Equipment, 45 Glenwood Ave.

MISSOURI
Kansas City:
54—Missouri Theatre Supply, 115 W. 18th St.*
National Theatre Supply, 223 W. 18th St.
55—Shreve Theatre Supply, 217 W. 18th St.
56—Stebbins Theatre Equipment, 1804 Wyandotte St.

St. Louis:
57—McCarty Theatre Supply, 3330 Olive St.
National Theatre Supply, 3212 Olive St.
58—St. Louis Theatre Supply Co., 3310 Olive St.*

MONTANA
59—Montana Theatre Supply, Missoula.

NEBRASKA
Omaha:
60—Ballantyne Co., 1712 Jackson St.
National Theatre Supply, 1610 Davenport St.
61—Quality Theatre Supply, 1515 Davenport St.
62—Western Theatre Supply, 214 N. 15th St.*

NEW MEXICO
63—Eastern New Mexico Theatre Supply, Box 1009, Clovis.

NEW YORK
Albany:
64—Albany Theatre Supply, 443 N. Pearl.
National Theatre Supply, 962 Broadway.

Auburn:
65—Auburn Theatre Equipment, 5 Court St.

Buffalo:
66—Eastern Theatre Supply, 496 Pearl St.*
National Theatre Supply, 498 Pearl St.
67—Perkins Theatre Supply, 505 Pearl St.
68—United Projector & Film, 228 Franklin St.

New York City:
69—Amusement Supply, 341 W. 44th St.
70—Capitol Motion Picture Supply, 630 Ninth Ave.*
71—Crown Motion Picture Supplies, 354 W. 44th St.
72—Joe Hornstein, 630 Ninth Ave.
National Theatre Supply, 356 W. 44th St.
73—S.O.S. Cinema Supply, 602 W. 52nd St.
74—Star Cinema Supply, 447 W. 52nd St.

Syracuse:
75—Central N. Y. Theatre Supply, 210 N. Salica St.

NORTH CAROLINA
Charlotte:
76—Bryant Theatre Supply, 227 S. Church St.
77—Charlotte Theatre Supply, 116 S. Poplar.
78—Dixie Theatre Supply, 213 W. 3rd St.
National Theatre Supply, 304 S. Church St.
79—Southeastern Theatre Equipment, 209 S. Poplar St.*
80—Standard Theatre Supply, 219 S. Church St.
81—Theatre Equipment Co., 220 S. Poplar St.
82—Wil-Kun Theatre Supply, 229 S. Church St.

Greensboro:
83—Standard Theatre Supply, 215 E. Washington St.
84—Theatre Suppliers, 304 S. Davie St.

OHIO
Akron:
85—Akron Theatre Supply, 120 E. Market St.

Cincinnati:
86—Mid-West Theatre Supply, 1638 Central Parkway.*
National Theatre Supply, 1657 Central Parkway.

Cleveland:
National Theatre Supply, 2128 Payne Ave.
88—Ohio Theatre Equipment, 2108 Payne Ave.
89—Oliver Theatre Supply, E. 23rd and Payne Ave.*

Columbus:
90—American Theatre Equipment, 165 N. High St.
91—Mid-West Theatre Supply, 962 W. Third Ave.

Dayton:
92—Dayton Theatre Supply, 111 Volkenand St.
93—Sheldon Theatre Supply, 627 Salem Ave.

Toledo:
94—American Theatre Supply, 439 Dorr St.
95—Theatre Equipment Co., 1208 Cherry St.

OKLAHOMA
Oklahoma City:
96—Century Theatre Supply Co., 20 N. Lee St.
97—Howell Theatre Supplies, 12 S. Walker Ave.
National Theatre Supply, 700 W. Grand Ave.
98—Oklahoma Theatre Supply, 628 W. Grand Ave.*

OREGON
Portland:
99—Modern Theatre Supply, 1935 N. W. Kearney St.*
100—Portland Motion Picture Supply, 916 N. W. 19th St.
101—B. F. Shearer, 1947 N. W. Kearney St.
102—Inter-State Theatre Equipment, 1923 N. W. Kearney St.

PENNSYLVANIA
Philadelphia:
103—Blumberg Bros., 1305-07 Vine St.*
National Theatre Supply Co., 1225 Vine St.

Pittsburgh:
104—Alexander Theatre Supply, 84 Van Bramm St.*
105—Atlas Theatre Supply, 402 Miltenberger St.
National Theatre Supply, 1721 Blvd. of Allies.
106—Superior Motion Picture Supply, 84 Van Bramm St.

Wilkes Barre:
107—Vincent M. Tate, 1620 Wyoming Ave., Forty-Fort.

RHODE ISLAND
108—Rhode Island Supply, 357 Westminster St., Providence.

SOUTH DAKOTA
109—American Theatre Supply, 318 S. Main St., Sioux City.

TENNESSEE
Memphis:
110—Monarch Theatre Supply, 492 S. Second St.*
National Theatre Supply, 412 S. Second St.
111—Tri-State Theatre Supply, 318 S. Second St.

TEXAS
Dallas:
112—Hardin Theatre Supply, 714 South Hampton Rd.
113—Herber Bros., 408 S. Harwood St.
114—Modern Theatre Equipment, 1916 Jackson St.
National Theatre Supply, 300 S. Harwood St.
115—Southwestern Theatre Equipment, 2010 Jackson St.*
116—Sterling Sales & Service, 2019 Jackson St.

Houston:
116—Southwestern Theatre Equipment, 1622 Austin St.*

San Antonio:
117—Alamo Theatre Supply, 1303 Alametos St.

UTAH
Salt Lake City:
118—Intermountain Theatre Supply, 264 E. First South St.
119—Service Theatre Supply, 256 E. First South St.
120—Western Sound & Equipment, 264 E. First South St.*

VIRGINIA
121—Norfolk Theatre Supply, 2700 Colley Ave., Norfolk.

WASHINGTON
Seattle:
122—American Theatre Supply, 2300 First Ave., at Bell St.
123—Inter-State Theatre Equipment Co., 2224 Second Ave.
124—Modern Theatre Supply, 2400 Third Ave.*
National Theatre Supply, 2319 Second St.
125—B. F. Shearer, 2318 Second Ave.

WEST VIRGINIA
126—Charleston Theatre Supply, 508 Lee St., Charleston.

WISCONSIN
Milwaukee:
127—Manhardt Co., 1705 W. Clybourn St.*
National Theatre Supply, 1027 N. Eighth St.
128—Ray Smith, 710 W. State St.
129—Theatre Equipment & Supply, 841 N. Seventh St.

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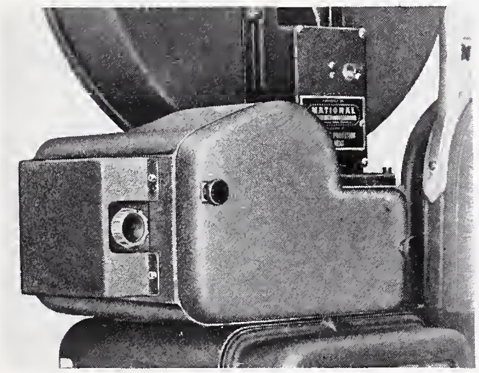
★ news and views of the market and its sources of supply

"Simplex XL" Button-On Soundhead Developed

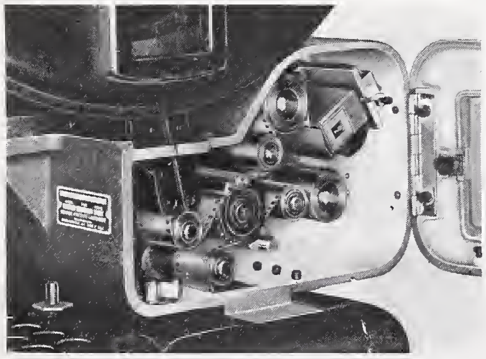
A NEW "button-on" type soundhead for reproducing 4-track magnetic sound from a single film has been developed by the International Projector Corporation, Bloomfield, N. J., for distribution by National Theatre Supply.

Called the "Simplex XL Magnetic Reproducer," the unit is designed for adaptation to any standard make projector. It weighs 24 pounds; has a width of 9 inches; a depth of 13 inches; and a height of 4 inches—which is the most an upper magazine would need to be raised for installation of the new soundhead, the company points out. Since it is also offset toward the back, allowance is made for head room and front wall clearance.

The soundhead is completely film-driven, requiring no drive motor or mechanical coupling. Adequate clearance in threading is also provided for, since the reproducer is simply by-passed for normal operation. Pre-amplifiers, the effects switch and the power supply are plug-in units, mounted in compact wall cases.



The "Simplex XL Magnetic Reproducer" is shown above installed between the upper magazine and the projector mechanism. View below shows the interior mechanism of the new soundhead.



The reproducer employs the "tight loop" system; shielded ball bearings; and a film speed stabilizing system with the main drums made of non-magnetic, hardened, ground stainless steel. Flutter is held down to less than 1/10th of 1%, according to the company's announcement.

[National Theatre Supply's Exhibit at Tesma-TOA Show Booth Nos. 2, 3, 4, 17, 18, 19.]

New "All-Purpose" Screen With Aluminum Coating

PRODUCTION of a new "all-purpose" screen for theatres has been started by the Da-Lite Screen Company, Chicago. Developed especially for 3-D and wide-screen projection, the new screen, named the "Wonder-Lite," is described as of extra-strong fabric with a "controlled-process" aluminum coating which does not tarnish and is flame and mildew resistant.

In reflectance characteristics it is said to surpass standards set by the Motion Picture Research Council, with wider distribution of light over the entire screen and low hot-spot contrast. The announcement asserts that in 3-D projection the screen holds approximately 99% polarization.

For full sound range transmission, SMPTE diameter and spacing perforation recommendations are followed. A seamless appearance is said to be achieved through perforated seams on sizes up to 23½ x 62½ feet; larger sizes have solid seam stripping.

[Da-Lite Screen Company's Exhibit at Tesma-TOA Trade Show Booth No. 50]

New Bausch & Lomb Heat-Reflecting Filter

THE NEW heat-reflecting filter used publicly for the first time at the premiere of the Twentieth Century-Fox CinemaScope production, "The Robe," at the Roxy in New York, is the product of research during the past two years by a Bausch & Lomb group headed by Dr. A. F. Turner, one of America's foremost lens-coating experts.

The filters are polished discs of either pyrex or quartz, coated on one side with alternate layers of magnesium fluoride and zinc sulfide. The other side has a single coating of magnesium fluoride. They are inserted in the projection system between the arc lamp and the film gate, and transmit over 90% of the visible spectrum. The heat is reflected back toward the light source where it is dissipated by fans.

Bausch & Lomb asserts that the new filter transmits most of the visible light produced by the high-intensity arc lamps used to project the wide-screen film, reflecting the infra-red (heat-producing) rays back into the lamphouse, where the heat can be drawn off by ventilation.

[Bausch and Lomb's Exhibit at Tesma-TOA Trade Show Booth No. 59]

New Line of Drive-In Lighting Equipment

A NEW LINE of drive-in theatre lighting equipment has been announced by the Steber Manufacturing Company, Broadview, Ill.

Included is a "moonlight" flood designed to illuminate areas between the refreshment stand and car ramps. These should be installed in pairs, the company points out, one with an amber lens and a 300-watt clear lamp, the other with a green lens and a 500-watt daylight lamp. Three pairs, mounted approximately 100 feet high at the rear of the theatre, are generally sufficient for the average-sized drive-in.

These flood units have a heavy gauge spun aluminum reflector 12 inches in diameter with a detachable service head for quick and easy wiring. The flange permits mounting to any flat surface or to pipe up to 2 inches and has universal adjustment features.

The company also has a new entrance

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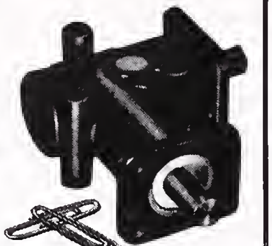

The fast, economical way to convert is with Airborne ANGLgear.

WHAT IT IS. ANGLgear is a standardized right angle bevel gear unit with a universal mounting.

WHAT IT DOES. ANGLgear synchronizes projectors in both stereoscopic and Cineramic 3-D systems.

HOW IT SAVES. ANGLgear is simple, compact and inexpensive. You save on usual separate costs of shafting, pillow blocks and mitre gears. Installation is fast and uncomplicated.

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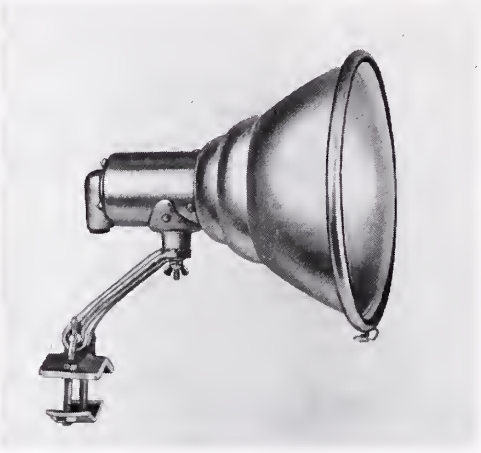
and exit lighting fixture which may be mounted to either 4-inch wood posts or to 2-inch pipe. This lamp is shielded by a drawn steel reflector, finished outside in greentone Ultranamel, and inside with a high-glow white, reflective finish.

Also included in the company's line are column lights for dressing up the areas adjacent to and in front of the box-office; enclosed floodlights for over-all lighting between and after performances; and cast aluminum fixtures designed for spot or flood lighting signs, refreshment stands, etc. A pamplet (Bulletin No. 136-53) containing specifications of this lighting equipment is available from the company.



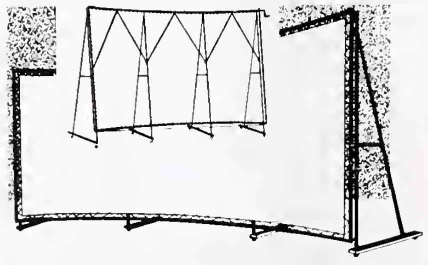
The Steber "moonlight" flood.

New Wide-Screen Frame With Adjustable Curve

A NEW CURVED frame for wide-screen projection, so designed that the desired radius of curvature can be established on the stage after the frame is assembled, and then varied as might be needed for future requirements, has been announced by the H. R. Mitchell & Company of Hartselle, Ala.

Called the "Bowline Screen Frame," the unit can also quickly be adjusted to any degree of tilt. To obtain the desired curve in a matter of seconds, the proper radius is simply laid off on the floor and the screen frame set directly over the position line, the manufacturer explains. Height is also adjustable so that any aspect ratio can be obtained.

If required the frame can be instantly converted to a flat unit. It weighs approximately one pound to the square foot of screen surface. It can be flown, permanently attached to the floor or mounted on casters. Complete installation can be achieved in less than one hour, according to the manufacturer.



Two perspective drawings of Mitchell & Company's curved frame for wide-screen projection, one showing a screen mounted on the frame and the inset showing the frame itself.

[Mitchell & Company's Exhibit at Tesma-TOA Trade Show Booth No. 142]

Screens for CinemaScope Reduced in Price

A REDUCTION in price has been announced for two screens developed for CinemaScope films—the "Miracle Mirror," manufactured by CinemaScope Products, Inc., New York, and the "Magniglow Astrolite," made by the Radiant Manufacturing Corporation, Chicago. The announcement was made by Al Lichtman, director of distribution for 20th Century-Fox.

Screen stock sizes ranging from size 1 to 4b are considered applicable to theatres seating up to 1000; while those from size 5 to 8a are for theatres seating from 1000 to 2500. The list of sizes is as follows:

Miracle Mirror	Magniglow Astrolite
Size 1...21'-2" x 10'-7"	Size 1...18'-10" x 11'-4"
Size 1a..21'-2" x 12'-9"	Size 1a..22'-8" x 11'-4"
Size 2...25'-4" x 12'-8"	Size 2...22' x 13'-3"
Size 2a..25'-4" x 15'-3"	Size 2a..26'-6" x 13'-3"
Size 3...29'-6" x 14'-9"	Size 3...25'-4" x 15'-3"
Size 3a..29'-6" x 17'-9"	Size 3a..30'-6" x 15'-3"
Size 4...33'-8" x 16'-10"	Size 4...28'-7" x 17'-2"
Size 4a..33'-8" x 20'-4"	Size 4a..34'-4" x 17'-2"
Size 5...37'-10" x 18'-11"	Size 4b..31'-10" x 19'-2"
Size 5a..37'-10" x 22'-9"	Size 5...38'-4" x 19'-2"
Size 6...42' x 21'	Siza 5a..35' x 21'-1"
Size 6a..42' x 25'-4"	Size 6...42' x 21'-1"
Size 7...46'-2" x 23'-1"	Size 6a..41'-6" x 25'
Size 7a..46'-2" x 27'-10"	Size 7...46'-2" x 23'-1"
Size 8...50'-4" x 25'-2"	Size 7a..44'-10" x 27'
Size 8a..50'-4" x 30'-4"	Size 8...50' x 25'
	Size 8a..50' x 28'-11"

Screens for theatres using width in excess of 50 feet are also available from the companies at a slightly higher price per square foot than that of the stock sizes. Both the stock sizes and custom-made are of the same materials.

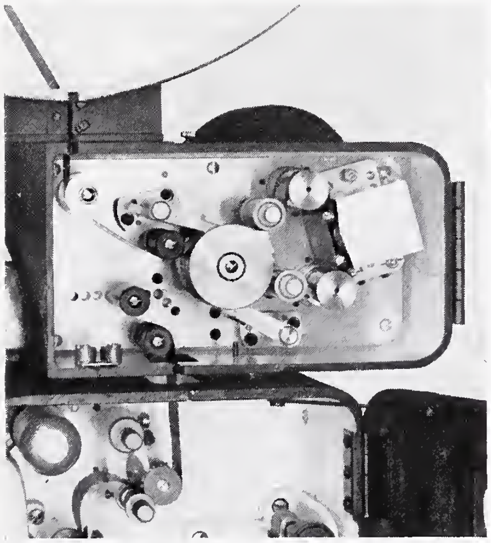
[Radiant Manufacturing Corporation's Exhibit at Tesma-TOA Trade Show Booth Nos. 32-33]

Westrex "Button-On" Magnetic Reproducer

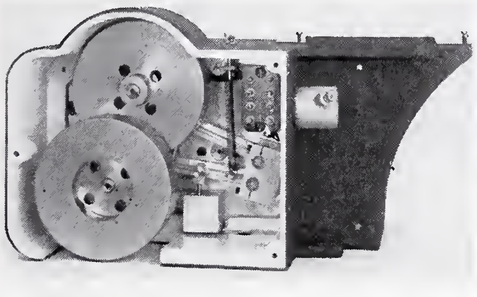
A NEW "button-on" type magnetic sound reproducer has been developed in its Hollywood laboratories by the Westrex Corporation, New York.

Called the "R9 Stereophonic Reproducer," the unit employs two impedance drums for a tight loop; the Davis drive and flutter suppressor; an idler which can be adjusted to the length of the film path of different makes of projectors; and a large 32-tooth sprocket which controls the film on both sides of the magnetic head and which is locked when either of the associated rollers is in the open position to facilitate speed and accurate threading. The announcement states that the flutter content is below .10% as compared with the Academy standard of .15%.

The reproducer has been designed for use with standard theatre projection equipment. Since the upper magazine is offset toward the rear, the use of the reproducer will not interfere with operation of projection equipment throughout the range of vertical projection angles normally incurred in theatres, the manufacturer explains. When the "stereophonic" features are not in use, they are simply by-passed in the film threading operation and the photographic sound head functions normally.



Front view of the Westrex "R9 Stereophonic Reproducer" (above) showing the threading features, the "tight loop," the magnetic head (upper right), the 32-tooth sprocket and associated film pads which, when lifted, lock the sprocket for accurate threading, and the positions for the idler to accommodate different lengths of film paths of various projector mechanisms. Rear view (below) shows the two flywheels, the flutter suppressing mechanism and the output terminals for four magnetic tracks.



The reproducer measures 6¾ inches in height, 13 inches in width and 6¾ inches in depth. A material known as "nylatron," which is nylon impregnated with graphite, is used on all pad rollers. Oilite bearings are used on the filter rollers and the guide rollers. The impedance drums have ball bearings and thus do not require special lubrication or maintenance.

The reproducer is distributed in this

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COMPARISON of the new Ballantyne wide angle lens (part of the Ballantyne all-system package), with any other will prove to you that here is the last word in optical engineering skill. This lens was originally designed for use by the military for photo reconnaisance when definition over the entire picture surface is an essential requirement. Now this lens has been released and adapted to the new motion picture technique by The Ballantyne Co. Without question, it gives, in the opinion of engineers, the finest picture ever seen.

COLOR CORRECTION is superb, vignetting has been reduced to a minimum and correction of aberations is so fine as to give a more crisp, higher contrast image over the whole frame.

THE AIR SURFACES are coated with the hardest and most durable magnesium floride coating known to science. This greatly increases the amount of light passing through the lens and increases the contrast factor as well.

A UNIQUE NEW CEMENT is used which will withstand the high temperatures which projection lenses are subjected to in today's high amperage systems.

ALL INTERNAL SURFACES are sealed against oil and moisture. It is never necessary to clean any surface except the front and back exposed lenses. Lens barrels are aluminum and anodized to dissipate heat. Inside bevels and edges are treated to keep internal flare to a minimum.

THE LENSES come in focal lengths from 2-4" in increments of ¼". The speed is f 1.9.

SPECIAL ATTENTION has been paid to the engineering design of the adaptors. Unlike many adaptors which vignet the light and even the picture itself, the new Ballantyne wide angle lenses was designed only after a careful study of all projectors. Then skillful engineering of each adaptor eliminate vignetting in each case. Scoring and treating assures you that no stray light will be projected on the screen.

THESE LENSES are available for immediate delivery from Ballantyne dealers everywhere. When ordering specify model and make of projector.

Originators of the all-system package. Wide Screen, Interchangeable 3 & 4 Track magnetic soundheads and stereophonic sound systems, 3-D Interlock Equipment, Aperature plates.

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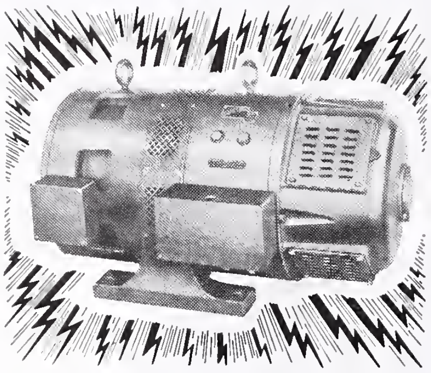

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country through the Century Projector Corporation, New York, and Motiograph, Inc., Chicago, and abroad through 64 Westrex offices located in 36 countries.

[*Century Projector Corporation's Exhibit at Tesma-TOA Show Booth No. 109; Motiograph, Inc., Booth Nos. 60, 61, and 62.*]

Floor Runner Made In New Patterns

A NEW pattern for its runner floor matting, incorporating a "snowflake" design in eight different colors, has been introduced by the American Mat Corporation, Toledo.

Called "Sunny Hue," the new design consists of white flakes on any one of the following colors: Sandalwood, Seafoam Green, Russet, Forest Green, Mist Gray, Lipstick Red and Ebony. The runner will also be made in White Sand, with flakes in a wide range of colors.

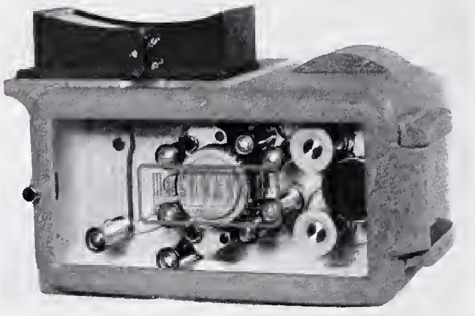
The runner is made of rubber and is available with cross ribs in 23-inch and 35-inch widths and also in long-ribbed style in 34-inch widths. Both are 7/32-inch thick and come in rolls of 30-foot or 60-foot lengths. The ribs are open on the ends to permit ease of cleaning.

Literature will be sent to anyone addressing a request to the company (1722 Adams Street, Toledo 2, Ohio).

"Button-On" Reproducer And Audio Systems

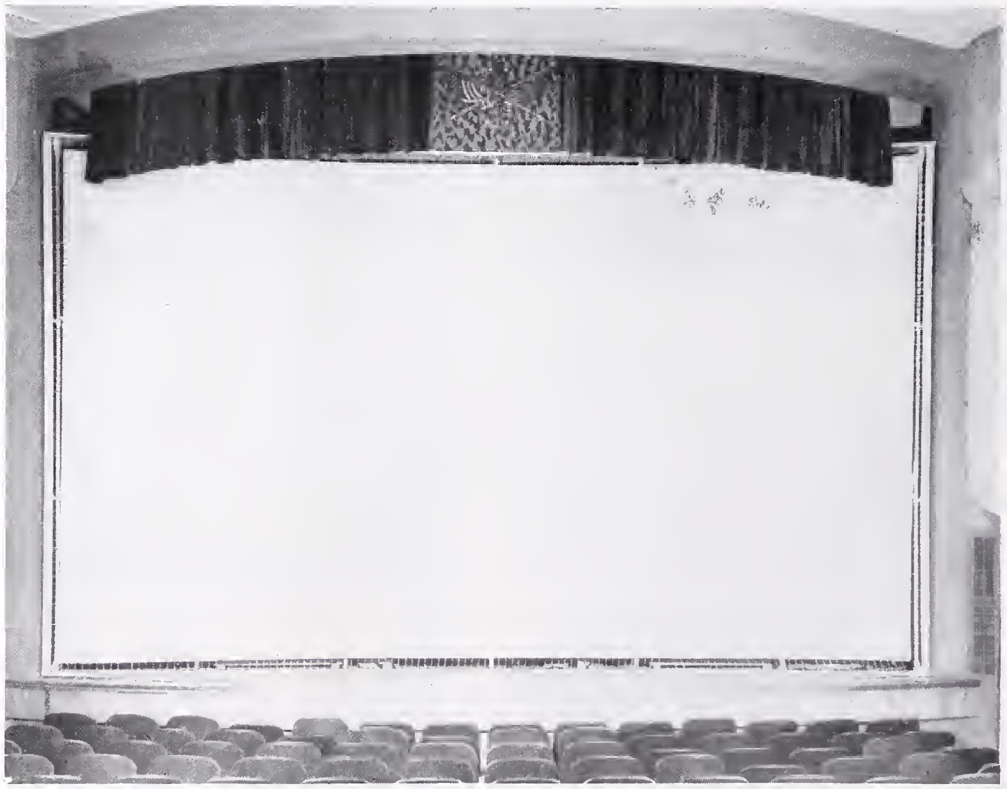
EQUIPMENT "packages" for stereophonic sound, including "button-on" reproducers for four-channel magnetic sound and complete or partial audio systems, have been announced by the Magnasync Manufacturing Company, Ltd., North Hollywood, Calif.

Trade-named the "Magnaphonic P-435" model, the reproducer features the dual-flywheel "Synkinetic" film transport; precision, sealed roller bearings in all film rollers; and a loop-adjustment roller and arm for the CinemaScope 28-frame sound-lag adjustment on any standard projector. With a housing of cast aluminum, the unit



The Magnasync "button-on" reproducer.

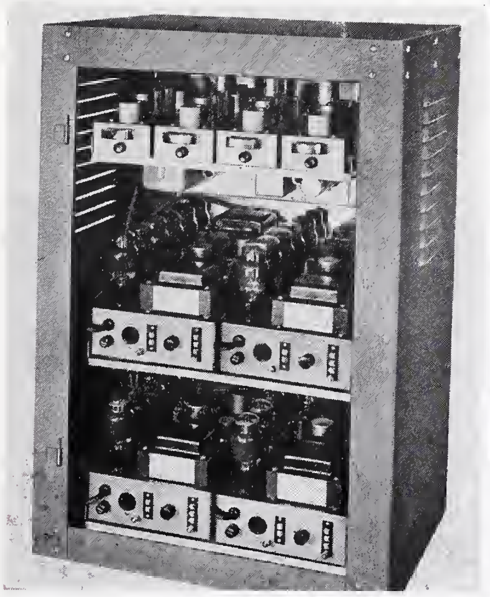
WIDE-SCREEN FOR BALLANTYNE "PACKAGE"



The seamless wide-screen developed for its "all-system" theatre equipment "package" by the Ballantyne Company, Omaha, was demonstrated recently at the Admiral theatre, Omaha, as shown above. The screen surface is produced by spraying an aluminum and plastic coating in which the plastic base is constituted to prevent oxidation of the aluminum. The screen can be fully installed in a theatre within three to five hours. [Ballantyne's Exhibit at Tesma-TOA Trade Show Booth Nos. 54-55.]

has a plate glass opening to afford full view of the film transport. It adds only 5¼ inches to the magazine height, the company points out, and feed-in and feed-out offset compensates for added height to assure booth front clearance. Non-magnetic materials are used throughout.

The amplification system contains four plug-in pre-amplifiers with positive "Blue Ribbon" connectors mounted in a cradle on a rack panel 5¼x19 inches. There is a ganged-fader to control the house volume for all four channels. A separate power supply for the pre-amplifiers is mounted on a rack panel 5¼x19 inches. Four 50- or 70-watt (as desired) high fidelity power amplifiers are mounted in banks of two in vibration-damped cradles, and each bank is mounted on a 10½x19-inch rack panel. The complete audio system is housed in a steel cabinet with a platinum gray wrinkle finish. Terminals and connectors for speaker systems and a.c. power are provided to facilitate and reduce the cost of installation.



Rear view of the Magnasync audio system.

Alternate equipment "packages" offered by the company have audio systems ranging from those for theatres where no stereophonic equipment has been installed at all to those for theatres having power amplifiers already. Theatres equipped with the "Magnaphonic 335-T" system can convert to the 4-track standard at a nominal cost, the company explains, with cash credit granted for unused elements of the separate reproducer returned to the factory by the purchaser.

•

PAMPHLET ON 3-D PROJECTION

A new pamphlet dealing with the projection of three-dimensional motion pictures is now being distributed to interested exhibitors by the Pola-Lite Company, manu-

YOU'D NATURALLY EXPECT THE FINEST FROM RAYTONE

The RAYTONE-THOMPSON ALL PURPOSE WIDE SCREEN FRAME is the EASY-TO-INSTALL FRAME that outperforms any other on the market today!

QUICKLY INSTALLED. Easy assembly possible due to simple but ingenious design. Diagrams and color markings included with instructions. Lacing hooks instantly adjustable for alignment with grommets. Provides fine even tension all around.

ADJUSTABLE. Aluminum screens are highly reflective and usually require some tilting for better light distribution to balcony. Degree of tilt is dictated by reflectance factor of screen surface. Our frame is immediately adjusted *after* lacing and *can be changed to meet any future requirements.*

LIGHT BUT RIGID. Once assembled it maintains perfect shape. Moves on casters or can be easily flown. Can be furnished with attachment to raise or lower frame off floor. Used by most Hollywood studios.

OPTICALLY TRUE. Radius of curvature set at factory. It never changes due to warp when tilted, therefore distortion cannot be introduced, nor can lens focus be adversely affected. The curve is true and the screen laces perfectly without stress or wrinkling.

RAYTONE SCREEN CORPORATION
165 CLERMONT AVENUE • BROOKLYN 5, NEW YORK

AVAILABLE THROUGH YOUR LOCAL THEATRE SUPPLY DEALER

3-D REELS • REWINDS • CASES

- 23 and 24 inch 35mm reels with revolving hubs. 23 and 24 inch 35mm reels with solid hubs. (Available in either sheet aluminum or cast aluminum.)
- 24 and 25 inch steel shipping cases to hold two reels Flex-O-Lift type for easy reel removal.
- Rewinds to hold 5,000 ft. reels.
- 16⅞ inch 35mm cast aluminum reels.
- 17 inch metal shipping cases to hold three 16⅞ inch reels.

Complete line of film editing supplies and equipment . . . write for free illustrated brochure.

HFC HOLLYWOOD FILM COMPANY
946 SEWARD STREET • HOLLYWOOD 38, CALIFORNIA

NEW ASPECT
APERTURE PLATES

2:1

1.85:1

1.75:1

1.66:1

Aperture plates in all of the proposed ratios for most projectors available now from your dealer. Also furnished in undersizes to allow filing for Keystone effect.

MANUFACTURED BY
LA VEZZI MACHINE WORKS
4635 WEST LAKE STREET
CHICAGO 44, ILLINOIS

facturers of all-plastic, 3-D glasses, according to an announcement by Al O'Keefe, vice-president in charge of distribution. Entitled "Helpful Hints on How To Improve Your Projection of 3-D Pictures," the pamphlet covers seven major topics, including filters, projectors, screen, synchronization, lamps and generators, reels and film identification. Copies may be obtained free of charge from any of the 32 branch offices of National Film Service, distributors of the glasses, or from the Pola-Lite Company at 630 Ninth Avenue, New York City.

[***Pola-Lite Company's Exhibit at Tesma-TOA Trade Show Booth No. 97.***]

Electronic System for Filtering Dirt from Air

AN ELECTRONIC air filtering system designed to purify air by removing all air-borne pollens, dirt, dust, soot, and cigarette smoke, has been marketed by Trion, Inc., McKees Rock, Pa. The equipment, known as the "Trion Electronic Air Cleaners," operates by combining air from the outside atmosphere with recirculated air from within the theatre.

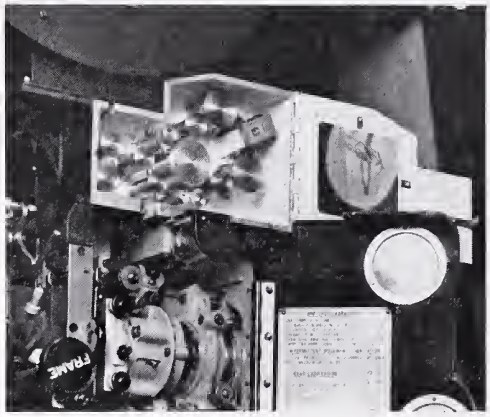
Upon entering the system, all particles pass through an electrostatic field and each receives a positive electrical charge from fine tungsten wires carrying 13,000 volts of direct current, it is explained, and the positively charged particles are then attracted to negative collector plates.

At periodic intervals, from one to four times a month, a built-in water spray system washes all collected matter from the plates to a sewer drain.

How these advantages have been achieved at Wometco Theatres' Gateway theatre in Fort Lauderdale, Fla., is explained in a brochure of the company.

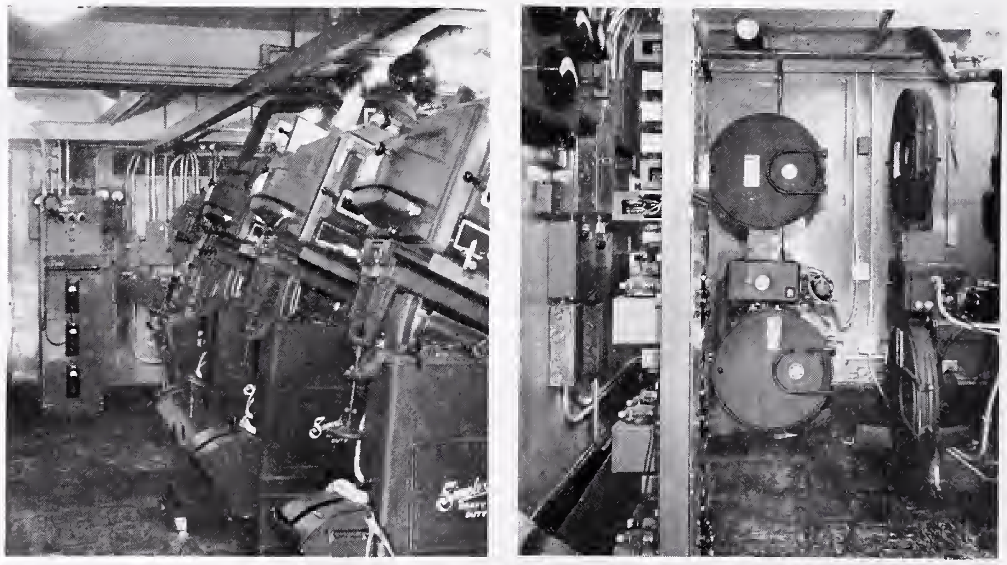
"Kinevox" Four-Track Single-Film Soundhead

A NEW soundhead combining four-track, single-film magnetic sound reproduction with the "Kinevox" film transport mechanism and designed for installation on all standard-make projectors has been announced by the Natural Sound Corporation, Hollywood.



The new unit features "tight loop" transport action and is nine inches in length, 3¾ inches in height and has an offset to 6 inches in height and 4⅝ inches in depth. The upper magazine is raised a total of only 3¾ inches so that it does not interfere with the operation of the

STEREOPHONIC SOUND IN PARAMOUNT, N. Y.



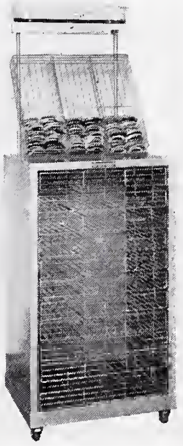
Units of a stereophonic sound system recently installed in the Paramount theatre, New York City, are pictured above, the view of the booth at left showing the Altec-Lansing main amplifier rack at one end. The view at right shows two separate Altec-Lansing magnetic reproducers and also the rear of the main amplifying rack and pre-amplifiers. The installation was made under the supervision of company managers Fred Hall and R. W. Kautzky, of the New York branch of the Altec Service Corporation. The company made the theatre's original stereophonic sound installation for its showing of "House of Wax" and has since added other Altec sound units.

projection equipment. Either 2,000 or 5,000 feet magazines can be accommodated.

Rollers and other moving mechanisms are non-magnetic stainless steel. Oilite bearings are used, and all shafts are hardened and ground. For regular single-track sound reproduction the film by-passes the new head, threading through the projector in the normal manner, the manufacturer explains.

New Sanitizing Units For 3-D Spectacles

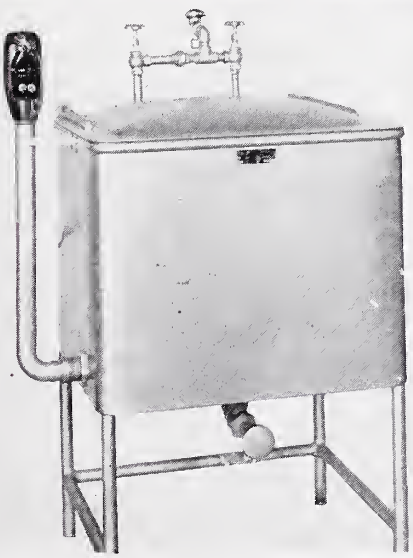
AN APPARATUS for washing, sanitizing and drying permanent-type 3-D glasses and a separate storing cabinet from which to dispense the glasses in the theatre lobby have been developed by the Hospital Supply Company, Inc., New York.



Ihe dispensing cabinet

In operating the washer - sanitizer - dryer unit, the glasses are placed in wire baskets for bulk handling, with 500 being serviced at one time. These baskets are then inserted in the appliance which first washes them in a detergent solution. They are then sanitized in a germicide solution and next rinsed with running water. Finally, they are dried with a hot-air blowing device.

When ready, the glasses are removed in the baskets and transferred directly to the dispensing cabinet in the lobby, from which they are distributed to patrons. The lobby cabinet has a capacity of 12 baskets or



The Hospital Supply washer-sanitizer-dryer unit.

3-D

2D—AND WIDE RANGE PICTURES FOR **DRIVE-INS** WITH A PERMANENT

PERMALUM SCREEN

AMERICAN and CANADIAN PAT. APPLIED FOR

A PERMALUM screen is made up of a series of extruded aluminum panels with a special face design which is alumilited. This design and finish makes PAINTED SCREENS OBSOLETE . . .

. . . and HERE'S WHY! !

- LASTS A LIFETIME.
- NO MAINTENANCE COST BECAUSE OF ITS SPECIAL PERMANENT FINISH.
- 125% MORE REFLECTED LIGHT THAN YOUR PRESENT SCREEN.
- PICTURES EQUAL WITH BEST INDOOR THEATRE QUALITY.
- CAN BE PURCHASED ON A CONVENIENT TIME PAYMENT PLAN.
- PERMALUM IS ADAPTABLE TO CURVE SCREEN TOWER AS WELL AS FLAT TOWER.

BE FIRST . . . WRITE TODAY!

DISTRIBUTED BY
NATIONAL THEATRE SUPPLY
Division of National • Simplex • Bludworth, Inc.
"THERE'S A BRANCH NEAR YOU"

OR WRITE DIRECT TO . . . .
Poblocki AND SONS
2159 S. KINNICKINNIC AVE. MILWAUKEE 7, WISCONSIN

READ THE ADS—they're news!

NOW! 15% MORE LIGHT ON YOUR SCREEN

H-S "52" ALUMINIZED METAL Reflectors

A 3-D MUST!

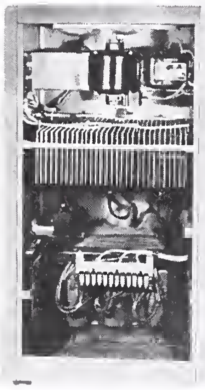
GUARANTEED 5 YEARS

SEE YOUR THEATRE SUPPLY DEALER

Manufactured by HEYER-SHULTZ, INC., Cedar Grove, N. J.

about 1000 glasses. An illuminated panel above it reads: "Sanitized for Your Protection." Other sizes are available, if desired.

New Norpat Line of Selenium Rectifiers



A LINE of heavy-duty selenium rectifiers has been marketed by Norpat Sales, Inc., New York. In announcing the new units, M. D. Faige, president, states that "every major part of the rectifiers from the 50,000-hour selenium stack itself to the line transformers has been designed to meet and surpass NEMA specifications."

All models, large and small, have full glass insulated transformers. Ripple is held to 1%, and with 12-phase full-wave rectification, giving 720 impulses per second, results in a very low flicker, according to the manufacturer. By means of a 21-position, 8-point switch, wired to each phase of the 3-phase line transformer, output current and voltage are controlled to the arc.

In addition to a thermal switch, which shuts off the unit in the event of fan blower failure to prevent damage to the transformer and stacks, an audible signal device is provided to warn the operator of excess temperatures. This would enable him to install an auxiliary floor fan at once and prevent failure until there was time to check the cause, it is explained.

Every unit is coated against corrosion and humidity effects. The equipment is designed for 50/60 cycle operation and rectifier stacks are rated for 50% voltage overloads and for continuous duty at 25% current overloads. Completed equipment is tested for prolonged periods at 25% overload and detailed test reports, approved by chief electrical and mechanical engineers, accompany each unit.

[*Norpat Sales, Inc.'s Exhibit at Tesma-TOA Trade Show Booth No. 123*]

New Aperture Plates In Wide-Screen Ratios

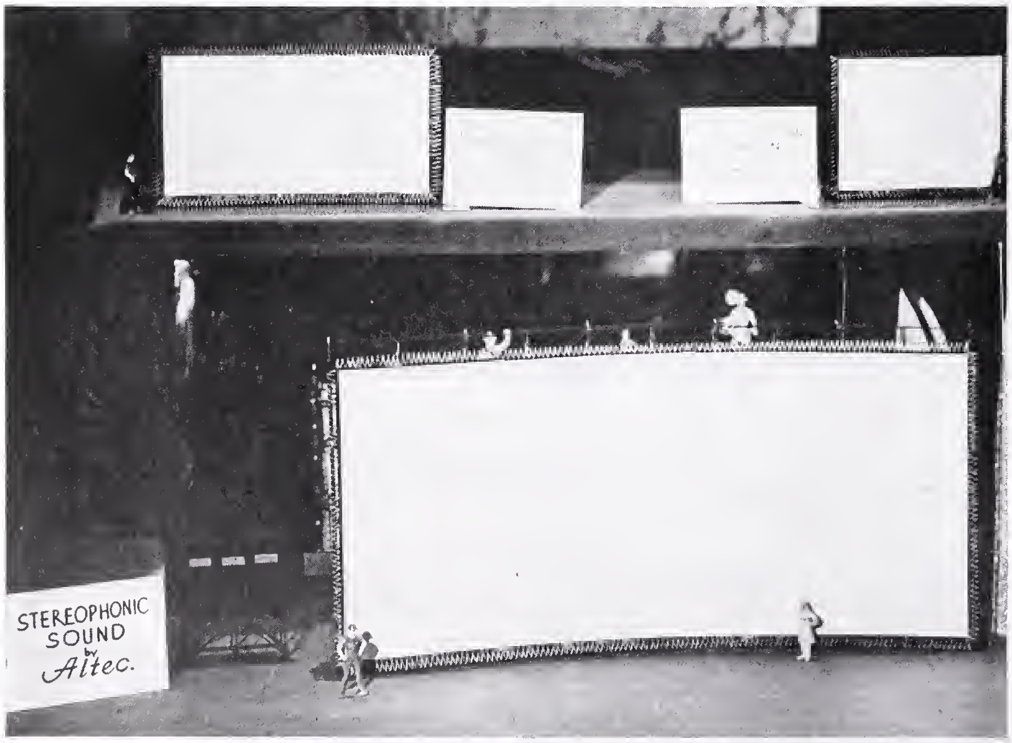
PROJECTOR aperture plates in the new aspect ratios for wide-screen pictures have been announced by the La Vezzi Machine Works, Chicago.

Made for regular "Simplex," "Super Simplex," "E-7," and Century projectors, the new plates are produced in ratios of 1.66-to-1, 1.75-to-1, 1.85-to-1, and 2-to-1. Each is also made in undersize widths—that is, with the width reduced by .025-inch to permit filing for keystone conditions. Special files for this purpose are also available from the manufacturer.

For quick identification the aperture ratio is clearly stamped on each plate. A pamphlet containing descriptions and prices can be obtained from the manufacturer (4635 West Lake Street, Chicago) or from theatre equipment dealers.

[*La Vezzi Machine Works' Exhibit at Tesma-TOA Trade Show Booth No. 78*]

LOBBY DISPLAY OF WIDE-SCREEN FOR PATRONS



To acquaint patrons with the scope of its new "Magniglow Astrolite" screen and other equipment installed for the "new techniques," management of Shea's Buffalo theatre in Buffalo, N. Y., placed the miniature model display shown above in the theatre lobby. A mirror behind the screen presented a view of the screen's intricate framework and the stereophonic sound boxes, and a model of a typical neighborhood theatre wide-screen was shown alongside a conventional screen for comparison purposes. Produced by the Glometer Corporation of Buffalo and the Radiant Manufacturing Corporation of Chicago, the "Magniglow Astrolite" screen is of laminated plastic and designed for both 2-D and 3-D projection. The screen installed at the Buffalo theatre is 62 feet wide and 28 feet high.

10mm and 11mm Carbons Added to "Orlux" Line

TWO CARBONS for high-amperage operation for the illumination of "wide-screen" and 3-D pictures, have been added to the "Lorraine" line of carbons manufactured by Carbons, Inc., Boonton, N. J. An announcement by Edward Lachman, president of the company, lists the new carbons as an "Orlux" 10mm, 140-ampere special grade; and an 11mmx 20-inch 120-ampere Grade 552-09. All carbons in the line, it is added, are now called "Orlux." Mr. Lachman continues:

"All Lorraine 'Orlux' carbons are able to give the full running of a 5000-foot reel at near maximum recommended amperages. Full hour burning and adequate light are available with the 7mm, 8mm and 9mm copper-coated carbons from 40 to 85 amperes in the non-rotating reflector lamps; and 9mm, 10mm and 11mm for 65 to 120 amperes in rotating reflector lamps, including the new 10mm 120-140 ampere carbons."

For condenser lamps, the line now includes a 175-180 ampere "air-cushion, cored super-high-intensity carbons." This carbon, Mr. Lachman asserts, "has a patented serrated inner shell upon which a special high-intensity core rests. With this serrated inner shell, it is possible for the air to surround the core evenly, thus creating a cooler, more even-burning carbon. The air-cushioning of the core tends to give increased steadiness and economy, and eliminates splitting and unevenness of crater because of high-intensity thermal shocks when these high-amperage carbons are first struck for an arc."

[*Carbons Inc.'s Exhibit at Tesma-TOA Trade Show Booth No. 20*]

New Remodeling Fabric For Theatre Walls

A NEW plastic wall covering, adapted to remodeling needs in theatres, has been placed on the market by the United States Plywood Corporation, New York City.

Sand-colored "Kalistron" covers the walls of the Rainbow Room, Rockefeller Center, New York City, where heavy traffic offers a demanding test of the new wall covering made by U. S. Plywood Corporation.

Called "Kalistron," the covering is a transparent vinyl sheet with its colors fused to the under side of the sheet to make them immune to the marring effects of wear. By this method of application the colors are abrasive resistant. The covering shows no marks when chairs scrape the walls or if luggage, boxes or other heavy articles are banged against the surface, according to the manufacturer.

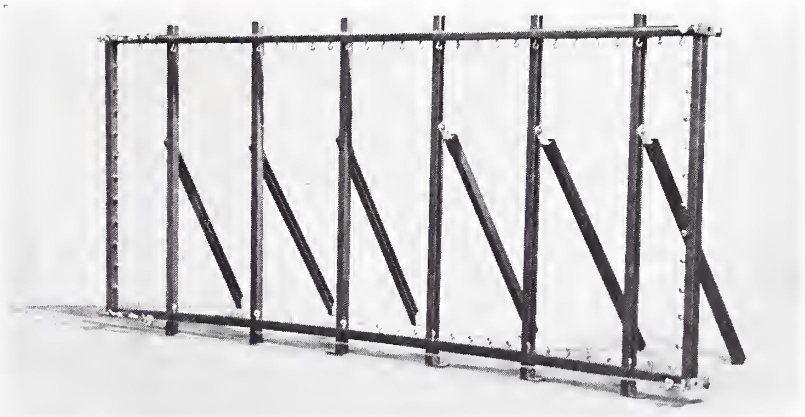
The product comes in 32 standard colors and in rolls 54 inches wide, containing sufficient of the material to cover an area of approximately 480 square feet. It can be cleaned easily with soap and water and for a more thorough cleaning mild detergents may be used. For stubborn spot removal, solvents such as alcohol, gasoline, turpentine, benzine or lacquer thinner may be used without harmful effect to the material, it is explained.

The covering is also resistant to the more common stains such as from motor oil, cup grease, perspiration, mercurochrome, fountain pen ink, catsup and mayonnaise; and finger nail polish will not harm it, the manufacturer points out.

For those who desire the best in
WIDE SCREEN PICTURES

An All-Steel Screen Frame That Has Many Advantages!

- In making the change to large screen don't throw away money by buying one too small now.
- The Cinematic Screen Frame is so constructed of square slotted steel tubing that it can be readily enlarged in both height and width with no trouble whatsoever and without loss.
- The pitch angle can be adjusted readily, the curve can be changed readily and masking track makes picture size adjustable to fit any aspect ratio.
- Simply draw the curve desired on stage floor and set the curved members to this curvature.
- Cinematic Screen Frame can be erected in one hour, there is no cutting or drilling necessary, the only tool required is a wrench.
- Cinematic Screen Frame is provided with rings placed every 6 inches for hanging of screen.



STEREOPHONIC SOUND

Cinematic Stereosound adapter system allows you to play magnetic recorded sound through your present sound system with a minimum cost for equipment. Write us for details before spending thousands of dollars for a new sound system.

- CINEMATIC can supply all WIDE SCREEN and 3-D EQUIPMENT for your theatre

CINEMATIC CORPORATION
122 WASHINGTON STREET
BLOOMFIELD, N. J.

Building a Public Relations Program

Eighth Article in Series, MOTION PICTURE THEATRE MANAGEMENT by CURTIS MEES

IN THE preceding installment we submitted the idea of a survey as a valuable aid in developing an operating policy and a Public Relations program, and a questionnaire was suggested as a basic method of conducting such a survey. A second, and supplementary approach, in arriving at a fairly complete survey of the situation is to have personal "depth" interviews with persons of varying influence in your community.

A more complete list of questions may be submitted in this way, as the interviewers can hurriedly write in detailed answers and relieve the public of any burden in that respect. This is, of course, a more *sure* way of obtaining the information you seek under circumstances most favorable to your inquiry, as the interviewee is usually flattered to be given this attention and need exert no physical effort in replying.

In making these "depth" interviews in person, once again the calling list must be carefully drawn up to get a representative sampling, in proportion to their interest, from *each* of the income groups. Regardless of their patronage at your particular theatre, however, your principal civic leaders should be included in this personal survey (the mayor, chiefs of police and fire departments, leading bankers, civic club officials, Chamber of Commerce leaders, and various others).

It would be an act of the best Public Relations if the manager himself made a good many of these interviews, as it would give him an opportunity to get to know first-hand some of the problems facing him, permitting him to answer some of the adverse comments right on the spot, and getting to know his public (*and letting them know him*) much better. Naturally, if the survey is to cover a great number of people, it will be necessary to bring in outside help to conduct some of these interviews.

PERSONALITY REQUIREMENTS

Not just every one can conduct such interviews, as you may well know if you have ever submitted to such a session of questions and answers. A pleasing personality, courtesy and a sympathetic attitude are definite requirements, and a person of maturity will be better received than a teen-age youngster. The idea is not to distract the attention of the person called upon from serious consideration of the questions at hand, and to encourage full responses by gentle prodding when required.

The questioner should never attempt to impose *his* views upon his host through leading questions, or "don't you think . . ." comments, which can be twisted to different meanings than those intended by the subject. Have interviewers stick to the factual presentation as outlined, taking as little time as necessary in exchange for the courtesy of the interview.

There is still another group of interviews which should be accomplished in bringing into focus the position of your theatre and its public. This is one covering the people in theatre business itself in your locality. Breaking this down into two groups, the industry leaders nearby and the theatre's own employees, the methods of interviewing are almost automatically indicated.

The manager is best equipped to deal with these people, and might well take his questionnaire in person on visits to his film exchanges, his fellow showmen (why not get opinions and help from the opposition—if possible?), and the amusement editors of the newspapers, etc. In the case of his employees, an initial group meeting might be held, at which the object of the interviews is outlined and an opportunity presented for the employees to be giving the matter thought, prior to individual interviews in the manager's office at a slower pace.

As these replies start piling up on the manager's desk, an initial scanning of the responses will bring an awareness of the fact that Public Relations is a *two-way street,* for not only will we find points upon which we must try to influence a

Make your pictures aglow with rich detail!

HELIOS BIO CARBONS

Most Economical
for all types of lamps

FOR WIDE SCREEN, 3-D OR REGULAR PICTURES

- Guarantee better lighted pictures that show your films to best advantage with all the rich tone values and detail. It is easier on the eyes and your patrons will readily see the improvement.
- Consume far less amperage, last much longer, thereby saving in both carbon consumption and electric power.
- The extra high intensity of brilliant snow white illumination makes it especially desirable for long throws.
- Maintain uniform brilliant snow white illumination throughout the life of the carbon and assure a more even distribution of light.
- For any type or size projection lamp, any size theatre or drive-in.

HELIOS BIO CARBONS, INC.
122 Washington St., Bloomfield, N. J.

For The Best Signs You'll See . . .
ADLER
CHANGEABLE LETTER DISPLAYS

ADLER GLASS-IN-FRAME DISPLAYS—"REMOVA-PANEL"—"THIRD DIMENSION" PLASTIC & CAST ALUMINUM LETTERS

ADLER "SECTIONAD" LOW COST CHANGEABLE LETTER DISPLAYS

WRITE FOR FREE CATALOG

ADLER SILHOUETTE LETTER CO.
11843 b W. Olympic, Los Angeles 64, Calif.
30 West Washington, Chicago, Ill.

change in public opinion, but we will find that our own thinking is being influenced by many of the comments which bring out changes which are definitely indicated in our own policies! (Straight *publicity*, in contrast, seeks only to influence in one direction—towards the public.) Either we must change some of our policies to conform with strong public opinion, or we shall have to make our position crystal clear to the public so that objections to them can be overcome.

Tabulation of the replies can be done by hand, and if the questions were designed to bring out the pattern of opinion through simple answers, it shouldn't be too difficult to summarize the conclusions on many basic points of concern to management. For example, the replies to the questions on advertising might suggest the advisability of channeling some of the appropriations into different media which enjoy greater reader interest.

Questions on TV and radio should indicate "off nights" deserving of reinforcement so far as theatre patronage is concerned when particular programs are aired. At the same time, the manager would know which radio and TV programs it might pay him to precede or follow with theatre commercial announcements.

If parking the family car is demonstrated to be a problem, we might work out an arrangement with a nearby parking lot to give a cut-rate to theatregoers in the late evening hours, possibly with the theatre trading publicity on its screen for this service. And if infant children are a real problem in *many* cases, consideration might be given to establishing a "cry room" where parents could park the little ones, or a special glassed-in booth where parents could sit with the youngsters and still watch the show without having their crying bother patrons outside this sound-proof enclosure.

GUIDES FOR OPERATION

Are your employees as polite and courteous as you *think* they are? If you get a rude shock from your patrons' replies, a change in policy is indicated.

Similarly, all questions and answers should provide guides for better operation all around. It is only when we arrive at the general comments that we are apt to encounter any problem in evaluating the responses, for here each reply must be dealt with on a separate basis according to the nature of the complaint or suggestion. However, it is also at this point that some of the most worthwhile "meat" of the survey comes to the table!

Here we find out what is "wrong" with our operations—at least what John Q. Public *thinks* is wrong, and that is practically the same thing. Also, we find out

See the New 1954 Model

THEATRE CHAIRS

at the

IDEAL SEATING COMPANY

exhibit during the

TESMA • TEDA • TOA
Convention

OCT. 31 — NOV. 5

Conrad Hilton Hotel, Chicago

Now, more than ever, do theatres need new, modern, comfortable seating. Ideal offers eight separate and distinct lines . . . the widest choice in the world . . . serviceable cast iron or steel construction; full upholstered, padded or spring backs; a variety of attractively styled end standard designs; upholstering materials, finishes and colors to appeal to every taste; chairs from the lowest priced to the most luxurious . . . all the biggest values in theatre seating. Ideal also offers a line of comfortable, serviceable, safe, all-weather, drive-in theatre chairs for attracting pedestrian business.

FREE PLANNING SERVICE WITHOUT OBLIGATION

Literature on request.

IDEAL SEATING COMPANY
513 ANN STREET, N.W.
GRAND RAPIDS, MICHIGAN

what the public *likes* about our theatre, though that is not so important to us as finding out what needs correcting—either making a change within the theatre to meet the objection, or planning on influencing the public viewpoint towards a better understanding of our own problem.

Each of these suggestions, comments or complaints should be listed in a separate list and retained for study. Along with the tabulations on the questions asked and answered, they should be passed along to the "top brass" (if you are working under such an arrangement) so that they may be fully advised on the status and needs of your Public Relations program as it is being developed. Some of these comments may well apply to their sphere of operations, particularly in so far as *policy* is decided.

Now we have an armload of material to work with. What is the next step? Logically it will be . . .

CREATING A PR PROGRAM

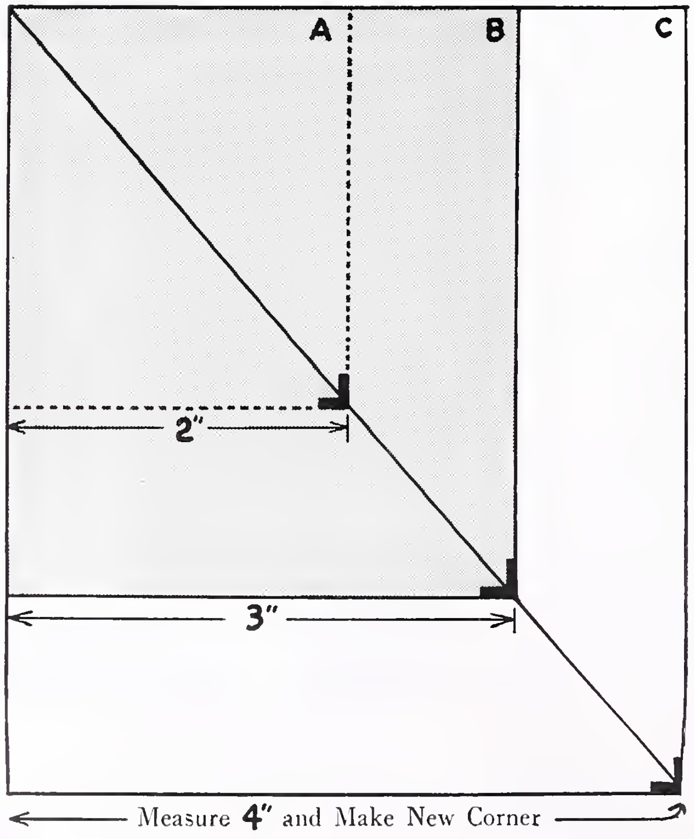
As we are beginning to find out, there is more to this than first meets the eye. We find that we are dealing with three publics—the *general* public (which is very important to us both for possible patronage and for its good opinion of us as a community enterprise); our own *patron-public,* which has definite ideas about what we *should* and *should not* be doing (and is paying all our bills); and lastly our own employees, who play a large part in our enterprise.

On the other end of the scales is our "top management," which sets the policies and balances the plan as we conceive it. Obviously, if we look at this as we would a pair of scales, with our three publics on one side, and management on the other, we realize the situation cannot be loaded in favor of either side, or it will not be in balance. There must be a give and take on each side, with fair value for all who are concerned.

We must, for our part in management, give a full measure of satisfaction as our share. *We must serve* our communities well to merit the esteem of the *general* public. *We must give full value* in our programs, with comfortable surroundings and due service, to continue to gather the dollars at our box-office from our *patron public.* And lastly, *we must deal fairly* in all respects with our employees to earn their loyalty to the degree that we may appear in their eyes both as friends and employers who offer a way of living comparable with or better than that of our competitive businesses!

Not a small order by any means. If we do these things, however, and do them well—and through our Public Relations program we *let our publics know what we are doing,* our operation as a whole cannot help but succeed.

Sizing Reproductions and Enlargements for Ads . . .



A device which managers may find handy in laying out newspaper ads is that illustrated in the drawing at left. This is the method of determining dimensions of any space or photograph or drawing when reducing or enlarging it. . . . . Draw a line diagonally through two opposite corners of photo or drawing, letting line extend several inches beyond one corner. On this diagonal line make a new corner, anywhere. Extend new lines from that corner across to side and up to top of photo or drawing. This gives a new proportion of original area. Thus new proportions can be found for either enlargement or reduction of the original.

Our survey will have enabled us to pinpoint those things which we wish to clarify in our PR program, with emphasis on matters which do not seem previously to have "got across" to the public. We should draft a plan for each of our three "publics" (some of which must, necessarily, overlap) to be sure all groups are covered, because we will utilize different media in reaching each of these groups. To itemize but a few of the principal points of concern, we might break this down somewhat as follows to start with:

GENERAL PUBLIC:

1. Demonstrate community service of theatres.
2. Graphically show how little admission prices have advanced compared with other costs of living.
3. Sell them on newest innovations in motion picture entertainment (3-D, wide-screen, etc.).
4. Co-operate with civic groups by lending our physical facilities as well as personal services in advancing community projects (trailers to promote Community Chest, etc., serve on campaign committees).
5. Take a *positive* rather than a negative stand on the future of the movie theatre.
6. Seize every opportunity to appear publicly in support of your enterprise, directly or indirectly.

PATRON-PUBLIC:

1. Keep pounding away on your better type shows as being best money value for general entertainment.
2. By means of special trailers, bring home special selling points to be covered in your PR program.
3. Let them know of the improvements being made and planned in your facilities (plans for wide-screen, stereophonic sound, new seats, redecorating, etc.).
4. Try to have a personal greeting for as many as possible while on the floor during the day.
5. Have a special lobby display on the outside to sell both patron and general public on special activities.
6. Run institutional copy occasionally in your ads, supported by news stories, on PR activities.

EMPLOYEES:

1. Maintain friendly relations and keep them advised of company policies affecting their business activities.
2. Hold friction to a minimum in labor relations.
3. Take employees into your confidence

within reason on the status of your operations.

4. Emphasize to them that each member of the staff is a Public Relations agent for the company, as they reflect official policy to the public. (Have them turn in all comments important to house operation and policy.)

5. Check to insure courtesy and proper response to patron queries within the theatre.

To these few points can be added the many which arise as a result of your detailed survey covering the shortcomings of your operation from a Public Relations standpoint.

Having obtained the many viewpoints expressed in your poll, and considering the way in which they conflict with existing policy, it is important that the "boomerang" be directed to the proper level of the "top brass" concerned in each case. The "bosses" must be kept constantly aware of the entire Public Relations program, particularly in so far as questions of top policy are concerned. In this respect, it is certainly desirable that the manager sit in on conferences where these matters come up for discussion so that he may direct thinking along lines acceptable to a strong PR program as well as the company interests.

EVALUATING POLICIES

We shall undoubtedly discover, in our survey, that there are policy principles which were accepted in the past and continued for lack of more recent consideration which are deserving of changes. Furthermore, new policies which are up for consideration must be given the eagle eye for their possible adverse reaction from a fickle public. Or for the manner in which their positive values can be "sold" to strengthen the PR program.

In this respect it is essential that the manager have a strong voice in any PR program changes to be adopted, as it is he who must live with his three publics in harmony and with hopes of deriving a profit as a result of good Public Relations. Which is one of the reasons for the failure of any too-large centralized theatre operation, as it is simply impossible for top management to sit in some far-away spot, removed from contacts with different communities, and dictate (and we do mean dictate) policies as absolute. Local influences must be given consideration beyond the ken of outsiders who cannot hope to become familiar with so many differing customs and attitudes in various localities. In most large circuit operations enjoying success you will find—or certainly *should* find—the local manager operating on a relatively independent basis in the field of

(*Continued on page* 52)

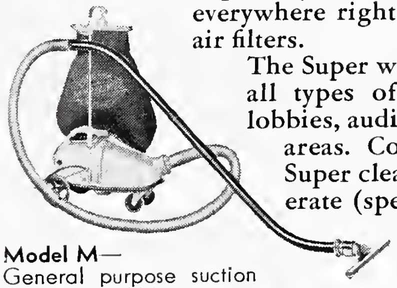
Super Clean Your Theatre For Less Money. In Less Time With Less Labor

You need only one cleaner to clean all the many and various things in the theatre. The Super Specialized Heavy Duty Theatre Cleaner and its especially designed tools will clean everything, everywhere right "on location," from screen to air filters.

The Super wet pick-up takes dirty suds from all types of floors—carpeted or bare—in lobbies, auditoriums, rest rooms, concession areas. Competitive tests show that the Super cleans faster, better, is easier to operate (specific data on request).

SUPER SUCTION

Model JS—Small, light, low-priced with same power, pick-up and performance of larger Supers. For dry suction cleaning.



Model M—General purpose suction cleaning and blowing.

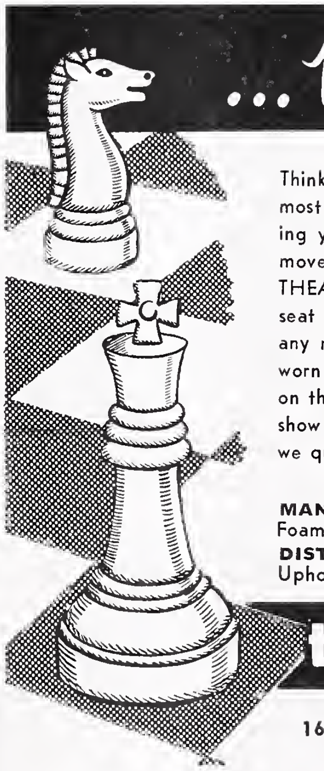
Ask your supply dealer. Write for complete data.

Super cleaners are approved by Underwriters' Laboratories and Canadian Standards.

NATIONAL SUPER SERVICE COMPANY, INC.
1941 N. 13th St. Toledo 2, Ohio
Sales and Service in Principal Cities.
In Canada: Plant Maintenance Equip. Co.
Toronto, Montreal, Vancouver

"Once Over Does It"

SUPER SUCTION®
SINCE 1911
"THE DRAFT HORSE OF POWER SUCTION CLEANERS"



... Your Best Move

Think of increasing your BO take and most likely you'll start with improving your seating. So, make your first move your BEST move . . . call THEATRE SEAT SERVICE. We're seat re-habilitation specialists . . . on any make or type of chair, replacing worn parts, seats or backs. We work on the spot with no stoppage of your show and guarantee satisfaction. May we quote on your needs?

MANUFACTURERS—
Foam rubber and spring cushions, back and seat covers
DISTRIBUTORS—
Upholstery fabrics and general seating supplies

theatre seat service co.
160 Hermitage Avenue • Nashville, Tennessee

One way to keep posted—be a coupon clipper

The F & Y Building Service is the outstanding agency in Theatre Design and Construction in Ohio and surrounding territory.

THE F & Y BUILDING SERVICE
319 East Town Street Columbus 15, Ohio
"The Buildings We Build Build Our Business"

35 YEARS OF WORLD LEADERSHIP

CURTAIN CONTROLS AND TRACKS

Vallen

VALLEN FLOATING CURTAIN CONTROL

LOW-COST DEPENDABILITY

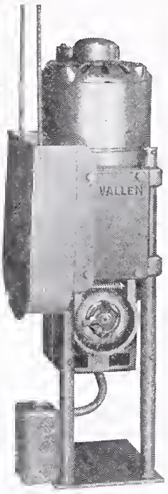
This low-cost unit offers a Curtain Control that is simple, efficient and long-lived. Suspended on the curtain operating cable, it maintains an even, constant tension and adjusts itself to take up as much as 12 inches slack.

Vallen Floating Curtain Control offers a superior unit at very low cost.

There is a Vallen model for every Curtain Operating Need —including Round-the-Corner and Rear-Fold requirements.

WE'RE HEADQUARTERS FOR YOUR PROBLEMS

VALLEN, INC., AKRON 4, OHIO



sell every show

WITH **wagner** ATTRACTION PANELS AND **wagner** COLORED PLASTIC LETTERS

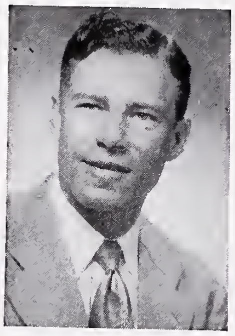
Write today for big free catalog on changeable copy display equipment.

wagner SIGN SERVICE, INC.
218 S. Hoyne Ave. • Chicago 12, Ill.

YOUR QUESTIONS ARE INVITED. If you have a problem of design or maintenance, the editors of BETTER THEATRES will be glad to offer suggestions. Please be as specific as possible so that questions may be answered most helpfully. Address your letter to BETTER THEATRES SERVICE DEPARTMENT, Rockefeller Center, New York.

It's the Exceptions That Prove Most Patrons Normal

says Charlie Jones



. . . owner-manager of the Dawn theatre in Elma, Ia.

ELMA, IA.

AN EXHIBITOR coming in contact with more people per day than any merchant on Main Street, except possibly the manager of the variety store, is always stepping out with best foot foremost, doing his best to make the proper impression on his patrons. He is careful about his appearance, his language, his show of interest in them, and he does all in his power to impress his patrons with the romance, glamour and attractiveness of his house and the people who operate it. At least, if he is a good showman he does these things.

He deals with a group which, for lack of a better term, we could call a horde. The majority of the horde consists of pretty average Joe's and Jane's. They create and expect no special handling other than the normal courtesies and services. There are a few at both extremes of the normal group that demand extra attention and extra firmness. These latter test the metal of a good exhibitor. And at one far end is the group we can call "screwballs."

Everybody has them. At least I like to think everybody has them, and that they are not a particular curse to my particular mental balance. I'm sure this is right, for as I think back over the score or more years I've been snooping around theatres, I can recall some of the damndest "screwballs" you ever saw—all movie fans, bless 'em—and they are not all confined to this great cornbelt center of Elma.

•

You haven't got anything else to do, anyway, while you're waiting for someone to make up our collective minds about 3-D, wide-screen, "anthropomorphic" lenses and north-east-west sound, so let me beg your indulgence while I list my own private roster of "screwballs"—not necessarily in the order of their impudence.

We used to have one that we called "Old Curt." His chief claim to fame was that he was a fifer in some obscure parachute battalion in the War Between the States. "Old Curt" had a favorite seat in the theatre right over next to the wall and woe be unto the unsuspecting stranger whom Curt found sitting in it. Of course, no self-respecting stranger would stay there long anyway, for Curt used to chew tobacco and used a 7 square-foot area on the surrounding wall and floor for his spittoon. It was hard losing Curt, as he was a nightly customer, but the situation found a remedy when we took the cushion out of that chair and Curt caught on. Exit Curt. These were in the "good old days." Today we have bubble gum and Hadacol.

And there was "Old Bob." Bob was a man completely without self-respect. A man of letters and titles, and refreshing in conversation, Bob was allergic to water. Especially when it was soapy. This "screwball" nightly contributed his bit to the tearing down of the management's precariously balanced sanity by sitting well down in front and removing his shoes. This did little to enhance the romantic atmosphere of the theatre. We were always glad to see the winter season approaching.

•

"Arbour Day Annie" was another oddity of no mean proportions. She lived in the past when she wasn't living in the theatre. She too had her own private personal seat. But Annie was otherwise individualistic. She never paid for the seat. Some manager in the dim and low-intensity past had told her she didn't need to pay to come to the show. And with good cause. Being given to hallucinations, Annie spent each night in the theatre looking for Douglas Fairbanks—Senior, that is. She seldom failed to ask if he was here tonight, though he hadn't been for some 30 years.

Annie always carried an umbrella and a market basket. She'd park the basket in the seat next to "hers" and use the umbrella to beat over the head anyone who innocently parked in "hers." Some problems are easier handled by assimilation. You either accepted Annie, or else.

We are now confronted with a fellow vying for top spot on the misfit parade whom we call "Old Donald." Donald is really not so old in years, but he practiced hard to become such an accomplished "screwball" so soon. Donald walks out. He has *never* seen a whole show! We don't regard Donald too seriously for he is a "screwball" that will fit into certain situations. After many moons of curiosity as to why Donald left the theatre about when the chase started, or when the heroine was preparing to swoon, we asked him how come he never saw the show clear through. Well, sir, Donald was quite surprised to learn that the show wasn't over yet. He asked, "How do you know when it's over?"

We explained in words not too long that it was over when a lot of the people got up and walked out. This was too much for Donald. The next time he came to the show, sure enough out he comes on schedule and asked what time it was. Though the auditorium clock was as plain as the blank look on his face, he apparently was going by instinct. I guess Donald figured the show was supposed to be over at 4 o'clock (he always comes to matinees), and if it was 4 o'clock, that was it for Donald. He asked how else you could tell when the show was over. Donald is going to create a booking problem for me. However, although he walks out as he pleases, Donald always pays to walk in.

•

Then there is the local thrush, who is so movie-struck that she spends all her time in and out of the theatre being an actress. In her substitute for a mind, she already has what it takes to be a star. To prove it to the local populace, she Marilyn Monroe's it down the street, Jane Powelling it at the top of her adolescent voice, noon or night, through sleet, snow or fog.

Her ultimate aim, of course, is to get through school, hitch-hike to Hollywood and sit on the curb in front of a studio and sing until she attracts attention (which won't take as long as she thinks). Then after some studio exec "discovers" her, she'll soar to stardom. And then, in a few short years, she'll return to Elma "in three mink coats and not speak to a damn one of you." The dear girl!

•

We've got more, but we better knock it off. Now if you fellows will just send me a list of your own "screwballs," I'll make up a book called "Screws Loosed" and cut you in on the royalties. With all that money coming in, we'll be able to buy everything the gimmick boys think up.

Charlie

INTRODUCING . . . .
THE NEW ADJUSTABLE

SCREEN
BOWLINE
FRAMES
TRADEMARK
REG.

OUTSTANDING FEATURES . . . .

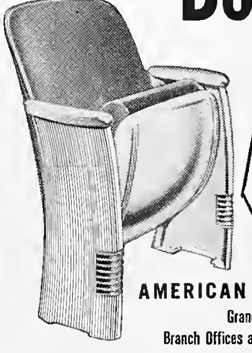
- REVOLUTIONARY IN DESIGN
- ADJUSTABLE TO MEET EVERY REQUIREMENT
- OPTICALLY PERFECT
- STRONG, BUT LIGHT IN WEIGHT
- ALL METAL CONSTRUCTION
- PRECISION MADE IN EVERY DETAIL
- EASILY AND QUICKLY INSTALLED
- AMAZINGLY LOW IN COST
- MADE TO LAST A LIFETIME
- DESIGNED FOR ERECTION ON STAGE OR IN FRONT OF PROSCENIUM

This new screen frame is amazingly simple and can be easily installed by anyone in less than an hour, yet it is revolutionary in design whereby the curve can be quickly and precisely set to the proper radius after the BOWLINE SCREEN FRAME is assembled on the stage, making the screen optically perfect. The BOWLINE FRAME is also completely adjustable in height in order to obtain any aspect ratio, and any degree of tilt can be set instantly. The BOWLINE FRAME is all metal construction, precision engineered and built to last a life time.

SEE THE BOWLINE SCREEN FRAME AT THE CONRAD HILTON HOTEL
CHICAGO, ILLINOIS—OCTOBER 31st TO NOVEMBER 5th
T.O.A.—TESMA—TEDA CONVENTION BOOTH #142

H. R. MITCHELL AND COMPANY
HARTSELLE ALABAMA
AVAILABLE THROUGH YOUR LOCAL THEATRE SUPPLY DEALER

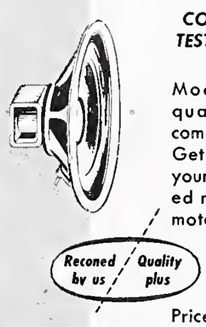
American Bodiform® Chairs



COMFORT
BEAUTY
DURABILITY

AMERICAN SEATING COMPANY
Grand Rapids 2, Michigan
Branch Offices and Distributors in Principal Cities

DRIVE-IN SPEAKERS REPAIRED!



COMPLETELY REBUILT AND TESTED—RETURNED TO YOU WITHIN TEN DAYS

Modern facilities and top quality WEATHER-PROOF components mean satisfaction! Get set for next season, have your drive-in speakers repaired now! All workmanship and materials fully guaranteed.

3", 4"—$1.40 each
5"—$1.50 each
6"—$1.65 each

Prices on all other sizes available on request. Write to:

MINNEAPOLIS SPEAKER RECONING CO.
2312 CEDAR AVE. SO. • MINNEAPOLIS 4, MINN.

Building a Public Relations Program

(*Continued from page 49*)

Public Relations. And if *he* is making a success of it locally, you will probably find he has a strong voice which is distinctly heard back at the Home Office when he has a change to suggest or comment upon.

Probably the most important thing to remember about this or any other Public Relations Program, is that it is a *continuing* project, subject to constant changes to meet new conditions. There can be no quick "one-shot" PR Program, and there are times when it is difficult to define specifically the day-to-day progress of your program; but with emphasis on a broad program which is constantly surveyed and studied at all levels of management, Public Relations should be at the peak and a decided influence on the box-office.

PUBLICITY AND PR

There is, as we have seen in a previous installment, an inter-relationship between Public Relations and Publicity. Through Publicity we hope to implement our program of Public Relations, as well as to build up immediate program interest and work on matters which are only remotely connected with our PR program.

Generally, in Publicity commonly think of something which will promote ticket sales. This may take many forms, such as an item we would like to plant in a newspaper "colyum," a personal interview with a visiting star on radio or TV, or a gratis "plug" on our picture from a public speaker. But Publicity is deserving of planning just as much as our Public Relations and other promotional efforts; accordingly, whenever there is a specific objective, all phases open to Publicity should be examined.

Just what channels are open to Publicity? We might compile such a list as *newspapers, radio and television, public speakers, co-operative efforts, churches and schools, clubs and societies.*

This might be extended to a number of related fields, but these will probably be your principal outlets for Publicity. How you contact them will be up to you, but the following general routines are outlined as having been tried successfully by others in the past.

NEWSPAPER MATERIAL

Press releases, properly prepared and dated, may be submitted to the city editor, or through the amusement editor, to insure that written memoranda are at hand to remind them of your plans. Personal contact, however, is highly desirable, and if possible this should be handled by a personal visit to the newspaper.

If you are fortunate enough to have a visiting personality who can add "color" as well as substance to your proposed story, you should arrange an appointment for a personal interview, preferably in quiet surroundings outside the newspaper offices if possible. This is a splendid opportunity to invite the reporters you wish to cover your story to have lunch with you and your guest, where you may talk at leisure.

In some instances, when the occasion would seem to warrant inviting a number of reporters from various media at one general interview, a cocktail party may be resorted to. This should be followed up by short personal contacts afterward to see that the bar did not receive the major attention of your reporters.

Be sure to include your newspaper friends on the invitation list to any special screenings; they may give you an extra break on the review, and they are almost certain to be offended if not included.

RADIO AND TELEVISION

These media may be handled almost identically to newspapers, with the exception that any written material supplied should be "scripted" along the lines of the announcement you would like to have aired over their facilities. True, they may rewrite this in many cases, but it will show that you are thinking along *their* lines, and occasionally it will help them in slanting copy towards your attraction on the angle you wish attacked.

Personal appearances with guests must be given even more thought than the newspaper interview, as there is no opportunity for editing and correcting errors once they

Ads That Build Good Will

COOLED BY REFRIGERATION

Denville Theatre

Matinee Daily at 2 p. m. (until September 8)
Continuous Saturday, Sunday, Labor Day

Thank You...

for your wonderful support in our first year of operation. We increased our attendance

OVER 23,000 ADMISSIONS

more than the corresponding period of 1951-52

Now that summer is almost over, and the policy of management was so successful, we shall go back to our regular fall-winter-spring schedule of programming—*beginning Sunday, September 13:*

1. DOUBLE FEATURES on the Sunday programs.
2. DISTINGUISHED FILMS and return engagements on Tuesday & Wednesday or Wednesday only.
3. SINGLE FEATURE with a program of fine short subjects seven days after the Community Theatre for our Thursday-Friday-Saturday show.

In the event the Saturday feature is not good juvenile entertainment, it will not be shown at the Saturday matinee. In its place we shall put on a program that will be of special interest to the children.

As during the past year, boys and girls who cannot conduct themselves as ladies and gentlemen in public will be evicted from the theatre. In this manner: we shall call the parent or guardian to come and take the youngster home; we will never put a misbehaving child out on the street. (Note: In the past eight months this necessity has become practically nil because we explain to the children before the show that the Saturday matinee is for the complete enjoyment of all and we cannot permit others to become an annoyance.)

The parents have placed a great confidence in our policy of management. We intend to ever preserve this good will as the complete basis of the success we are enjoying. It is our responsibility to present entertainment in a clean and well-maintained enterprise.

Yes, friends, "THE DENVILLE THEATRE IS A NICE PLACE FOR NICE PEOPLE"—and we love it!

Most cordially yours,
W. P. (BILL) SMITH
Owner-Manager
And the Entire Staff

P.S. We take this opportunity to express publicly our sincere gratitude to Chief Harry Jenkins and the officers of the Denville Police Department for their cooperation in maintaining safety as the children and adults exit from the theatre. They have been wonderful.

Institutional advertising, when aptly phrased and well-timed, can be a very effective means of enhancing the good will of regular patrons as well as attracting new ones. Two recent examples of such advertising are offered herewith by Wilfred P. (Bill) Smith, owner and manager of the Garden Auto-Torium drive-in at Ledgewood, N. J., and the indoor Denville theatre in Denville, N. J.; and drive-in editor of BETTER THEATRES. The ads were placed in a number of newspapers within his drawing area.

In the ad for the indoor theatre (reproduced at left) Mr. Smith thanks patrons for their past support and announces resumption of the regular fall schedule of programming. He also calls attention to the success the staff has had in coping with mischievous youngsters at the special Saturday matinees and makes mention of the cooperation of local police in maintaining safety.

A second ad for his drive-in was drawn up by Mr. Smith to promote attendance among theatregoers in a nearby area. The copy reads as follows:

"Have you ever been to the Garden Auto-Torium drive-in theatre? Friends, we have never advertised in this paper before, because we thought it was out of our territory.

"However, there are a number of folks who made it known to us they enjoy the short trip to what we call 'Mother Nature's Own Drive-in.' It is in a natural setting and just makes you feel relaxed. We are not going to do a lot of bragging to solicit your patronage. . . . We do say this—'The Garden Auto-Torium drive-in theatre at the Ledgewood Circle near Lake Hopatcong on Route 46 is one of America's safest for traffic. Big, spacious ramps, with plenty of room between speakers.' "

There then follows a list of the weekly program, and the ad concludes with this thought: "We would like to have you visit with us—We think you'll have a most enjoyable evening."

are aired. Of course, if a tape is cut, it may be edited; but your primary aim should be a quick one-shot appearance to save time.

Time is of the essence in radio and TV work, and this must constantly be borne in mind when considering the publicity you desire from them. Condense your copy to its minimum requirements *without sacrificing your message.* And give notice as far in advance as possible to these sources so they may make allowance for the time.

MISCELLANEOUS PUBLICITY

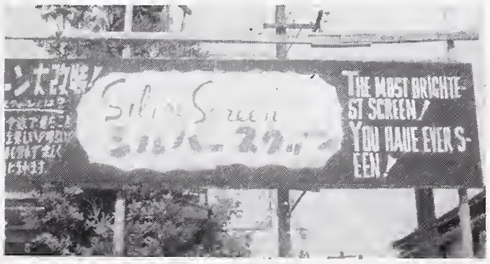
Your other sources of publicity demand individual attention to secure the best results. *Public speaking* on the part of the manager is of course a red-hot opportunity to get in a quick lick at publicity, but care must be paid to constructing a speech which will not seem to be all bragging about one's own facilities and products. Fortunately, nearly everyone is interested in "the movies," so this can be rather elastic.

Other public speakers whom we may want to utilize in our publicity campaign should be carefully briefed on exactly what it is that the management would like to have brought out. In addition to a verbal briefing, it is also advisable to supply the speaker with a set of carefully typed notes.

Co-operative efforts at promotions designed to benefit your theatre should be handled to insure that *the theatre is credited* in complete detail. For example, a joint sale of tickets with the Junior League for some production on which they will be granted a percentage of the sales, should be given publicity through *their* chairman *direct* to the press. It will be found that these groups have their own avenues of approach to publicity media which are in many cases different from your own contacts and result in "plus" coverage.

Churches, schools, clubs and social groups are frequently glad to co-operate in publicizing through their own papers and bulletins, theatre programs which they feel deserving of their support. To "sell" them on the idea of helping the theatre on a particular picture, usually a private screening is given to which they are invited.

But no matter what the medium, good Public Relations and Publicity must be *carefully planned!*



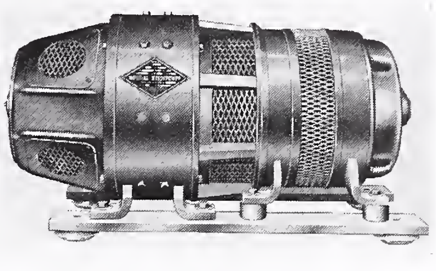
Technical progress and promotional enterprise in Japan are demonstrated in the photograph above, which was submitted by Toshio Miyamoto, manager of the Shinkoiwa theatre in Tokyo.

"THE POWER BEHIND THE SCREEN"

IMPERIAL STEDYPOWER

special motor generators for every arc projection

FOR ALL SCREEN TECHNIQUES



The life blood of any projection system is the power that stimulates and feeds the light through its component parts. Your own heart is somewhat like the heart of your theatre inasmuch as it depends upon proper blood circulation.

Whenever *STEDYPOWER* has been employed it has been the one life-line source that has never failed to keep up that steady performance required to make a theatre audience happy and comfortable. Whether you have or contemplate *3-D* or *Wide-Screen* technique—but realize that you must operate on a continuous service basis, it would be well for you to investigate the true values of *Imperial STEDYPOWER*—the theatre industry's most reliable source of power for Motion Pictures projection.

Over 25 years of experience and expert engineering knowledge is at your disposal for the asking.

Dependable • Quiet • Long Life • Low Maintenance Cost • Quality • Rubber Mounted • Vibration Free • Trouble Free Performance • Right Service •

Distributed by Independent Theatre Supply Dealers or Write to:

THE IMPERIAL ELECTRIC COMPANY
GENERAL OFFICES: AKRON, OHIO

Clear Pictures, Free from Streaks and Objectionable Seams

WILLIAMS All-Purpose SCREENS

Permanently flexible, solid-plastic screens with silver finish, ideal for all types of projection. Practically invisible seams made by ELECTRONIC process.

PRICE—$1.50 PER SQUARE FOOT. *Send today for free samples.*

WILLIAMS SCREEN COMPANY
1675 Summit Lake Boulevard Akron 7, Ohio

YOU'LL SAVE TIME

and be able to detail your requirements, by writing advertisers direct. Many of them provide coupons specifying literature for your convenience. . . . However, if you prefer to use the service of the Theatre Supply Mart, you need only to indicate the items by reference number on the detachable postcard provided in the the Mart insert on page 35.

Lorraine
ORLUX SUPER-CHARGED
Carbons
the most
VERSATILE
CARBONS
for 3D and
WIDE SCREEN
PROJECTION

Amperage	Positive	Grade	Negative	Grade
65-75	9x14	544 c	7x9	545 c
75-85	9x14	544 c	8x9	545 c
75-90	9x20	552-09	5/16x9	557 c
85-105	10x20	552-09	11/32x9	557 c
100-120	10x20	552-09	3/8 x9	557 c
120-135	13.6x22	553-01	7/16x9	557 c
135-160	13.6x22	553	1/2 x9	555 c
160-180	13.6x22	583-08	1/2 x9	555 cn

Lorraine carbons
FOR ANY SIZE THEATRE OR DRIVE-IN

CARBONS, Inc.
Boonton, N. J.

The Needle's Eye

A Department on PROJECTION & SOUND

★ *"No other art or industry in the world narrows down its success to quite such a NEEDLE'S EYE as that through which the motion picture has to pass—an optical aperture—in the continuous miracle of the screen by a man and his machine, the projectionist and his projector."—TERRY RAMSAYE.*

A manufacturing engineer summarizes –

What Is Needed to Present All Types of Products Now

Due to circumstances which compelled Gio Gagliardi, conductor of this department, to spend several weeks in Europe last month, the article which he was preparing for this issue could not be completed in time. In its place we present an article by an engineer who has been identified with the manufacture of projection equipment for many years, offering suggestions on installations for "wide-screen" and 3D projection.

By J. K. ELDERKIN
Cinematic Corporation, Bloomfield, N. J.

IN ORDER to take advantage of "wide-screen" technique, every exhibitor should have his theatre equipped to enable him to show the pictures that are and that will be available to him for such projection. This means being able to show standard pictures in an aspect ratio of 1-to-1.66 (thus increasing the width of his picture 25%), and also in other aspect ratios, such as 1-to-1.85 and 1-to-2.

In addition, he should be equipped to offer CinemaScope and other anamorphic lens pictures with an aspect of 1-to-2.55 or more, which is an increase in width of approximately 90%.

In purchasing a new screen, then, the width should be as much as the stage or nearby space will permit. For ease of calculation, *Table* 1 shows standard picture sizes in height and length (columns 1 and 2) and the increase in width for aspects from 1-to-1.66 up to 2.00. Thus you can see at a glance the increased length obtained with each aspect.

For example, let's say the widest screen you can place in your theatre is 33 feet. In column 7 find 33.1 feet; going across the table to column 3, you find that with an aspect of 1-to-1.66, your regular "wide-screen" pictures will be 21.6 feet wide, and in column 1 the height for that width is shown as 13 feet.

In column 7 you will see what width you would have with an aspect of 1-to-2.55, and from this column you can select the CinemaScope width for your theatre.

CREATING "DEPTH ILLUSION"

It is important that you keep in mind that in showing pictures of different aspect ratios it is well not to vary the height of the pictures very much. The ultimate objective is to present the widest picture feasible in your particular theatre. This will aid realism. It also helps to create *depth illusion.* The picture will not be three-dimensional, but a greater sense of perspective can be obtained with a wide screen because of peripheral vision—the points of reference at the sides of the visual field. The wider the picture the greater this sense, therefore do not defeat this effect by making the picture narrower than necessary.

Another reason for maintaining approximately the same height for all pictures is that if you show a high picture at one time, then follow with one not so high, the audience reaction will not be good—patrons

Standard Aspect (1-1.33)		Widths For Other Aspects At Heights Given For Standard				
Height	Width	1-1.66	1-1.75	1-1.85	1-2.00	1-2.55
10	13.3	16.7	17.5	18.5	20.0	25.5
11	14.6	18.3	19.3	20.4	22.0	28.0
12	16.0	20.0	21.0	22.2	24.0	30.5
13	17.3	21.6	22.8	24.0	26.0	33.1
14	18.6	23.3	24.5	25.9	28.0	35.6
15	20.0	25.0	26.3	29.8	30.0	38.2
16	21.3	26.6	28.0	31.6	32.0	40.7
17	22.6	28.3	29.8	33.5	34.0	43.3
18	23.9	30.0	31.5	35.3	36.0	45.8
19	25.3	31.6	33.3	37.2	38.0	48.4
20	26.6	33.3	35.0	39.0	40.0	51.0

TABLE 1 (above)—Screen width for various aspects. Heights and widths are in feet.

•

TABLE 2 (at right)—Nearest focal length objective lenses for CinemaScope prints (aspect ratio 1-2.55).

SCREEN WIDTH	PROJECTION DISTANCE IN FEET													
	50	60	70	80	90	100	110	120	130	140	150	160	170	180
19	4.75	5.75	6.50	x	x	x	x	x	x	x	x	x	x	x
20	4.50	5.50	6.25	7.00	x	x	x	x	x	x	x	x	x	x
21	4.25	5.25	6.00	7.00	7.50	8.50	x	x	x	x	x	x	x	x
22	4.25	5.00	5.75	6.50	7.50	8.00	x	x	x	x	x	x	x	x
23	4.00	4.75	5.50	6.25	7.00	8.00	9.00	x	x	x	x	x	x	x
24	3.75	4.50	5.25	6.00	6.75	7.50	8.50	9.00	x	x	x	x	x	x
25	3.75	4.25	5.00	5.75	6.50	7.50	8.00	8.50	9.00	x	x	x	x	x
26	3.50	4.25	5.00	5.50	6.25	7.00	7.50	8.50	9.00	x	x	x	x	x
27	3.50	4.00	4.75	5.25	6.00	6.75	7.50	8.00	8.50	x	x	x	x	x
28	3.25	4.00	4.50	5.25	5.75	6.50	7.00	7.50	8.50	9.00	x	x	x	x
29	3.25	3.75	4.50	5.00	5.50	6.25	7.00	7.50	8.00	8.50	9.00	x	x	x
30	3.00	3.75	4.25	4.75	5.50	6.00	6.75	7.50	8.00	8.50	9.00	x	x	x
31	3.00	3.50	4.00	4.75	5.25	6.00	6.50	7.00	7.50	8.00	9.00	9.00	x	x
32	2.75	3.50	4.00	4.50	5.00	5.75	6.25	6.75	7.50	8.00	8.50	9.00	x	x
33	2.75	3.25	3.75	4.25	5.00	5.50	6.00	6.50	7.00	7.50	8.50	9.00	9.00	x
34	2.75	3.25	3.75	4.25	4.75	5.25	5.75	6.50	7.00	7.50	8.00	8.50	9.00	x
35	2.50	3.00	3.75	4.25	4.75	5.25	5.75	6.25	6.75	7.00	8.00	8.50	9.00	x
36	2.50	3.00	3.50	4.00	4.50	5.00	5.50	6.00	6.50	7.00	7.50	8.00	8.50	9.00
37	2.50	3.00	3.50	4.00	4.50	5.00	5.50	6.00	6.50	6.75	7.50	8.00	8.50	9.00
38	2.50	2.75	3.25	3.75	4.25	4.75	5.25	5.75	6.25	6.75	7.00	7.50	8.00	8.50
39	2.25	2.75	3.25	3.75	4.25	4.75	5.00	5.50	6.00	6.50	7.00	7.50	8.00	8.50
40	2.25	2.75	3.25	3.50	4.00	4.50	5.00	5.50	6.00	6.25	6.75	7.00	7.50	8.00
41	2.25	2.50	3.00	3.50	4.00	4.50	4.75	5.25	5.75	6.25	6.75	7.00	7.50	8.00
42	2.25	2.50	3.00	3.50	4.00	4.25	4.75	5.25	5.50	6.00	6.50	7.00	7.50	8.00
43	2.00	2.50	3.00	3.25	3.75	4.25	4.75	5.00	5.50	6.00	6.25	6.75	7.00	7.50
44	2.00	2.50	2.75	3.25	3.75	4.00	4.50	5.00	5.25	5.75	6.25	6.75	7.00	7.50
45	2.00	2.50	2.75	3.25	3.50	4.00	4.50	4.75	5.25	5.75	6.00	6.50	6.75	7.00
46	2.00	2.25	2.75	3.25	3.50	4.00	4.25	4.75	5.00	5.50	6.00	6.25	6.75	7.00
47	x	2.25	2.75	3.00	3.50	3.75	4.25	4.75	5.00	5.50	5.75	6.25	6.50	7.00
48	x	2.25	2.75	3.00	3.50	3.75	4.25	4.50	5.00	5.25	5.75	6.00	6.50	6.75
49	x	2.25	2.50	3.00	3.25	3.75	4.00	4.50	4.75	5.25	5.50	6.00	6.25	6.75
50	x	x	2.50	3.00	3.25	3.75	4.00	4.25	4.75	5.00	5.50	5.75	6.25	6.50
51	x	x	2.50	2.75	3.25	3.50	4.00	4.25	4.50	5.00	5.25	5.75	6.00	6.50

will think you have *reduced* the size of the picture.

For different aspect ratios are needed lenses of different focal lengths. *Table 3,* column 1, gives picture widths from 17 to 51 feet. The remaining columns give lens focal lengths for various projection throws, in steps of 10 feet, from 50 feet up to 180 feet. For example, if the picture is to be 24 feet wide, and your projection distance is 100 feet, then in the table you find that the required focal length of lens is 3½ inches.

Focal lengths for the projection of CinemaScope productions are shown in *Table 2.* Now by retaining the height that we had with a 24-foot picture in the above example, the width of the CinemaScope picture becomes 33 feet, and for this size, with a throw of 100 feet, the focal length of the lens is 5½ inches.

SOUND SYSTEM

Your standard film will of course operate through your present sound system, but pictures having sound on four magnetic sound tracks require a magnetic sound pickup. This system, in the case of wide screens where speakers can be advantageously placed apart from each other, will give a stereophonic sound effect. At least three amplification channels are ordinarily needed for such reproduction (for the three screen speaker systems); however, a magnetic pickup designed to pick up the signals from the four tracks and feed them through present amplifiers and speakers has been designed by the writer. This stereo sound adapter is flexible enough so that at any later date the exhibitor can add amplifiers and horns to have full stereophonic sound. Quality of the sound is greatly improved with magnetic pick up and it is probably only a matter of a short time until all film will be made with magnetic sound track.

MORE LIGHT REQUIRED

If you are to maintain the same standard of screen brightness as you now have with a standard aperture, your wider picture, because of its increased area, will require more light. This means that if your present lamps are capable of operation at considerably higher amperage, you may be able, by changing carbon size and raising arc amperage, to obtain sufficient light. In many of the smaller theatres this can be done; if

3-D GLASSES

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DRIER
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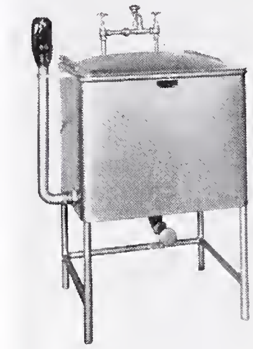

This single fixture will enable one person, without any special skill, to speedily wash, sterilize and dry approximately 500 permanent type glasses at a time. Equipped with removable baskets which are easily carried and fit into dispensing cabinet, illustrated below. Simple and economical to operate.

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GLASSES**

This attractive cabinet may be placed at the entrance to the theatre for dispensing the glasses as the patrons enter. It is fitted with an illuminator reading "SANITIZED FOR YOUR PROTECTION". Capacity: 12 baskets or about 1000 glasses of either the permanent or throw-away type. Other sizes available.

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not, then higher power lamps will have to be installed.

It must be borne in mind that a very important point is the arc power supply. If you step up the arc amperage you must be sure that your power supply is of sufficient capacity to handle this increased load; if not, it may be possible to parallel present equipment for operation of one lamp and purchase one additional device for the second lamp.

3-D PRODUCTIONS

More, and apparently better, 3-D pictures are being produced, and certainly the exhibitor wants to be in a position to show these films. Proper presentation of this type of picture is all-important. In the press of time, haphazard installations were made and pictures shown out of synchronism, to the point where customer reaction was not good. In my opinion, the exhibitor who put in mechanical interlocks should go to electrical interlocks, which are dependable.

The arc power supply must have capacity to operate continuously for the running of these pictures, therefore while you are going into wide-screen, which requires more light and consequently more arc supply power, get a power supply of enough capacity to run both arcs continuously at the increased amperage required by the larger screen, then you will have enough current to operate new lamps of higher power later, when you will certainly need them to properly present pictures much wider than your present picture. Arcs of 40 to 65 amperes will have to go up to 65 to 100 amperes, or more, to give the larger picture effective brightness.

SCREEN WIDTH	PROJECTION DISTANCE IN FEET													
	50	60	70	80	90	100	110	120	130	140	150	160	170	180
17	2.50	3.00	3.25	3.75	4.25	4.75	5.25	5.75	6.25	6.75	7.00	7.50	8.00	8.50
18	2.25	2.75	3.25	3.50	4.00	4.50	5.00	5.50	6.00	6.25	6.75	7.50	7.50	8.00
19	2.25	2.50	3.00	3.50	4.00	4.25	4.75	5.25	5.50	6.00	6.50	7.00	7.50	8.00
20	2.00	2.50	2.75	3.25	3.75	4.00	4.50	5.00	5.25	5.75	6.25	6.50	7.00	7.50
21	2.00	2.25	2.75	3.00	3.50	4.00	4.25	4.75	5.00	5.50	5.75	6.25	6.75	7.00
22	x	2.25	2.50	3.00	3.25	3.75	4.00	4.50	4.75	5.25	5.50	6.00	6.25	6.75
23	x	2.25	2.50	2.75	3.25	3.50	4.00	4.25	4.50	5.00	5.25	5.75	6.00	6.50
24	x	2.00	2.50	2.75	3.00	3.50	3.75	4.00	4.50	4.75	5.00	5.50	5.75	6.25
25	x	2.00	2.25	2.50	3.00	3.25	3.50	4.00	4.25	4.50	5.00	5.25	5.50	6.00
26	x	x	2.25	2.50	2.75	3.00	3.25	3.75	4.00	4.50	4.75	5.00	5.25	5.75
27	x	x	x	2.50	2.75	3.00	3.25	3.75	4.00	4.25	4.50	4.75	5.25	5.50
28	x	x	x	2.25	2.50	3.00	3.25	3.50	3.75	4.00	4.25	4.50	5.00	5.25
29	x	x	x	2.25	2.50	2.75	3.00	3.50	3.75	4.00	4.25	4.50	4.75	5.00
30	x	x	x	2.25	2.50	2.75	3.00	3.25	3.50	3.75	4.00	4.50	4.75	5.00
31	x	x	x	2.00	2.25	2.50	2.75	3.25	3.50	3.75	4.00	4.25	4.50	4.75
32	x	x	x	2.00	2.25	2.50	2.75	3.25	3.25	3.50	3.75	4.00	4.25	4.50
33	x	x	x	2.00	2.25	2.50	2.75	3.00	3.25	3.50	3.75	4.00	4.25	4.50
34	x	x	x	x	2.25	2.25	2.75	3.00	3.00	3.25	3.50	3.75	4.00	4.25
35	x	x	x	x	2.00	2.25	2.50	2.75	3.00	3.25	3.50	3.75	4.00	4.25
36	x	x	x	x	2.00	2.25	2.50	2.75	3.00	3.25	3.50	3.75	3.75	4.00
37	x	x	x	x	2.00	2.25	2.50	2.75	2.75	3.00	3.25	3.50	3.75	4.00
38	x	x	x	x	2.00	2.25	2.25	2.50	2.75	3.00	3.25	3.50	3.75	3.75
39	x	x	x	x	x	2.00	2.25	2.50	2.75	3.00	3.25	3.25	3.50	3.75
40	x	x	x	x	x	2.00	2.25	2.50	2.75	3.00	3.00	3.25	3.50	3.75
41	x	x	x	x	x	2.00	2.25	2.25	2.50	2.75	3.00	3.25	3.50	3.50
42	x	x	x	x	x	2.00	2.00	2.25	2.50	2.75	3.00	3.25	3.25	3.50
43	x	x	x	x	x	x	2.00	2.25	2.50	2.75	2.75	3.00	3.25	3.50
44	x	x	x	x	x	x	2.00	2.25	2.50	2.50	2.75	3.00	3.25	3.25
45	x	x	x	x	x	x	2.00	2.00	2.25	2.50	2.75	3.00	3.25	3.25
46	x	x	x	x	x	x	2.00	2.00	2.25	2.50	2.50	2.75	3.00	3.25
47	x	x	x	x	x	x	x	2.00	2.25	2.25	2.50	2.75	3.00	3.00
48	x	x	x	x	x	x	x	2.00	2.25	2.25	2.50	2.75	2.75	2.75
49	x	x	x	x	x	x	x	x	2.00	2.00	2.50	2.50	2.75	2.75
50	x	x	x	x	x	x	x	x	x	2.00	2.25	2.50	2.75	2.75
51	x	x	x	x	x	x	x	x	x	x	2.25	2.25	2.50	2.50

TABLE 3—Nearest focal length of lenses for picture widths 17 to 51 feet at standard aperture width.

Equipping the Roxy Theatre for Stereophonic Sound

By FRED HALL

Branch Manager, Northeastern Division,
Altec Service Corporation

APPROXIMATELY six months before the gala premiere of "The Robe," the new process called CinemaScope was demonstrated at the Roxy theatre in New York City. At that time, the four-track penthouse reproducer for four-track composite film was only little more than in the drawing board stage. Therefore, the stereo-sound portion of the CinemaScope system was on the conventional, separate 35mm triple-track magnetic film, and no optical or magnetic effects track was included. Since it was the desire of Twentieth Century-Fox to simulate the four-track composite film and demonstrate what this four-track recording would do, some means had to be provided, to secure an effects track for the demonstration.

(In normal stereo systems, an optical effects track is recorded on the picture print, which utilizes the regular existing house sound system, the output of which is switched to the auditorium speakers all connected together through matching transformers. This arrangement provides no separate segregation of side or rear speakers, as the same sounds would go to left and rear right surround speakers at the same time.)

SURROUND SYSTEM INCLUDED

In view of the above facts, with an eye to the future of stereophonic sound, it was decided to provide not only the normal three-channel stage stereophonic system, but to include a three-channel surround stereo system as well. This meant that in addition to the normal stage set up, the surround speaker systems would be split up into three channels, each on a separate circuit driven by their own power amplifier. Therefore, the left surround speakers are on one channel, driven by its own power amplifier, the rear surrounds separate and driven by its own amplifier, and the same for the light surrounds. By an arrangement such as this, should future developments decide that there will be a controlled three-channel *effects* track on CinemaScope film, the Roxy is so equipped. In addition to this, such an arrangement provides

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1853/1953 INTO A NEW CENTURY OF OPTICAL PROGRESS
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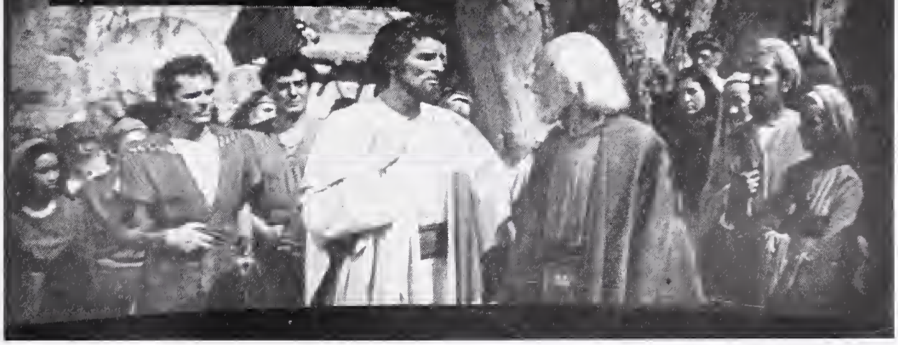
Scene from "THE ROBE," 20th Century-Fox CinemaScope Epic



greater efficiency of the surround speaker channel.

The question then arose as to how we would feed the surrounds for the demonstration. This was overcome by "stealing or bleeding" a portion of the signal from each track of the three-track magnetic film, each "bled" signal going through its own gain control and feeding its appropriate surround channel. In other words, a signal was "bled" from the left track (which goes to the left stage) and fed to the left surrounds: the "bled" signal from the center track to the rear surrounds, and "bled" signal from the right track to the right surrounds. Since all the six stereo channels wer controlled by individual gain controls, any desired effect could be produced.

DEMONSTRATION EQUIPMENT

The demonstration equipment included a Westrex magnetic reproducer interlocked to the projector, Altex A150 preamplifiers and Altec modified A 256D power amplifiers. Stage equipment included three A2 Altec VOT Horn systems. Surround speakers: 30 Altec 629A speakers, 6 Altec 606 systems.

For "The Robe" premiere, all that was necessary was to fit the "Simplex" penthouse reproducers, plus "Simplex" pre-amp and power supplies with gate or switch amplifiers for the fourth with track effects channel into the system. This was worked out by using "Simplex" changeover cabinets, as the Westrex magnetic reproducers were retained. The installation of the "Simplex" equipment was straightforward. The only changes necessary were to modify the Altec A150 pre-amp to conform to "Simplex" input impedance, and the extension of the "input bus" by using the "Simplex" control cabinets to include these separate reproducers.

Since the fourth effects track on the CinemaScope film feeds *all* surrounds at the same time, it was necessary then to remove all existing "bleeding circuits" and feed all three surround channels, from the output of the fourth track switch amplifier.

Provision had been made to utilize the PA speakers for thunder effect reinforcement, which was done through proper switching circuits, using a "bled" signal from the fourth track, and going through the existing house optical system whose output was switched from the regular small screen horn system to the two Altec A2 VOT horn systems which are used for the PA system.

Switching was also provided to use the center stereo stage speakers for subjects other than CinemaScope, where optical tracks are used, such as news shorts.

Of course, the installation of the "Robe" equipment was not as easy as it sounds. Many technical details had to be overcome, not with the equipment to be installed, but with fitting the new equipment into the existing system, which by virtue of its complexity and special nature presented problems which ordinarily would not be found in other theatres.

•

New Motiograph Pent-House Head

A PENT-HOUSE magnetic soundhead to reproduce three or four tracks, as recorded on either the picture film or a separate sound film, has been announced by Motiograph, Inc., Chicago. The reproducer is designed to fit between the mechanism and the upper magazine of any modern model of projector.

The position of the idler rollers of the Motiograph magnetic head, cataloged as the "AAA," may be changed to accommo-

THE NEW RAYTONE SCREEN will change your mind about the screen *you're* going to buy!

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RAYTONE SCREENS have been successully designed for every type of projection since the "Silent Days" of 1923.

Our own scientific tests as well as those of reliable independent laboratories confirm a 3.5 to 1 brightness gain for our new screen when compared to a flat white screen. This we consider a minimum requirement for really good wide-screen performance.

The NEW RAYTONE All-Purpose Stereo Screen was developed for every wide-screen system available today—Anamorphic, 3-D, standard 2-D or plain wide-angle projection systems.

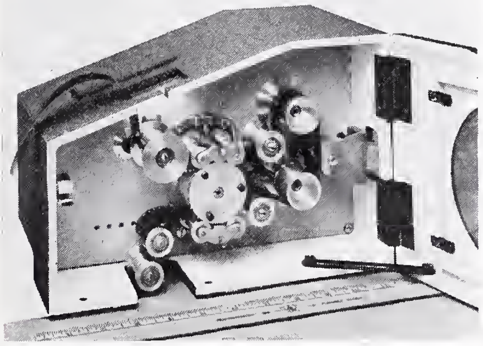
New type invisible seams and a practically tear-proof surface make it the *RIGHT* screen for the careful buyer.

RAYTONE SCREEN CORP. 165 CLERMONT AVE. BROOKLYN 5, N. Y.

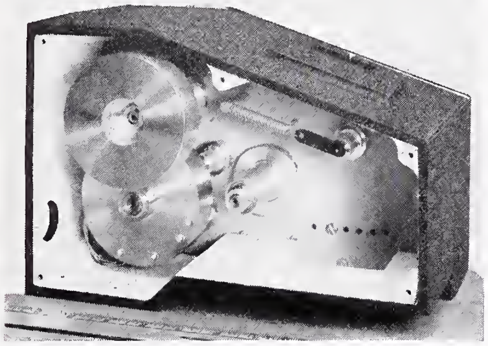
date variation between the point of sound pickup and the projector aperture in the different makes and models of projector mechanisms. When the photographic track reproducer is used, the film by-passes the magnetic pickup on the "AAA," and the magnetic reproducer is retained in position during conventional sound pickup.

EITHER 3- OR 4-CHANNEL

The "AAA" is delivered with a four-channel magnetic pickup to reproduce stereophonic sound recorded on a composite print (as with CinemaScope prints). Motiograph will also make available, however, a three-channel magnetic pickup to reproduce stereophonic sound recorded on a separate sound film. The unit, the announcement points out, may be quickly substituted for the four-channel pickup.

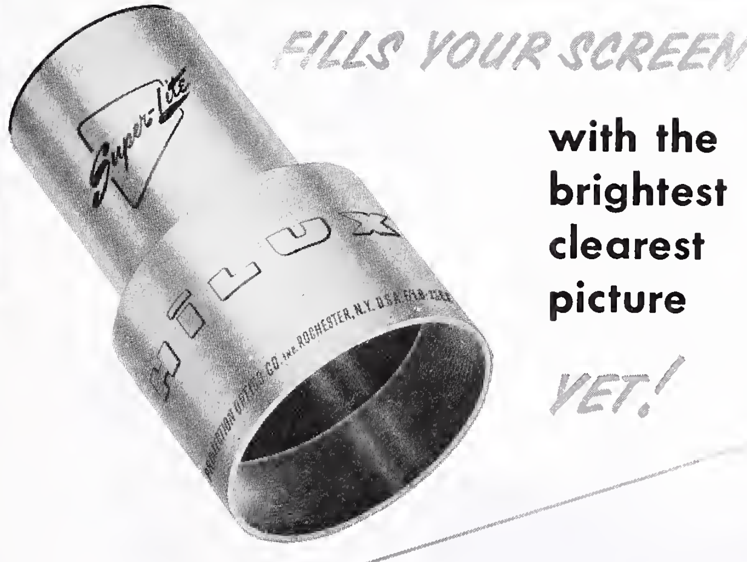


The Motiograph "AAA" magnetic soundhead, shown above from the film side, and below picturing the impedance wheel side.



Theatres with three projectors, therefore, may install two "AAA" magnetic reproducers with four-channel pickups, and one "AAA" pent-house reproducer with a three-channel pickup and by properly interlocking the projectors, thus reproduce stereophonic sound recorded on a separate sound film and also 3-D pictures with stereophonic sound.

For theatres not already equipped either with a separate magnetic reproducer or with three projectors, Motiograph will make available a separate reproducer which will include a three-channel "AAA" pent-house reproducer. This unit, it is stated, will sell for less than the console type of separate magnetic reproducer recently marketed by Motiograph.



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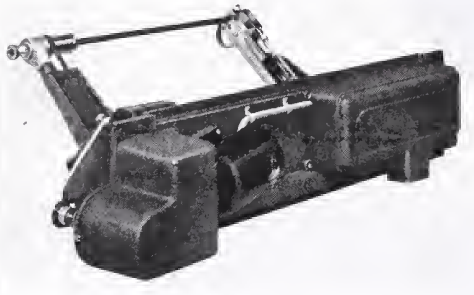
The New Ashcraft "Super-Power" Projection Lamp

By C. S. ASHCRAFT

OPINIONS MAY differ regarding the relative merits of various aspect ratios and the various methods of wide-screen picture presentation and third-dimension, but it is the unanimous opinion that all of these require the maximum amount of light which can be projected.

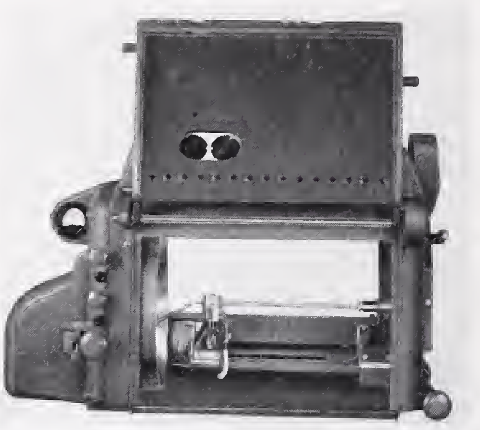
Anticipating the necessity for higher powered projection lamps, the C. S. Ashcraft Manufacturing Company several months ago placed on the market and has installed in many of the world's largest and finest theatres the new Ashcraft "Super-Power" projection lamp, which projects more light per ampere than any other type of arc.

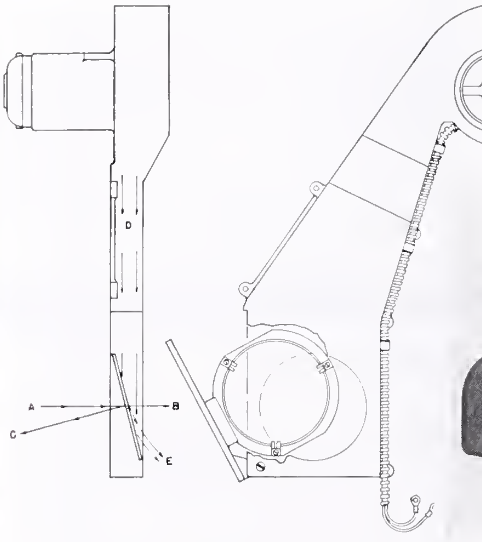

Unit construction of the positive burner element is shown above. This unit forms a portion of the non-operating side of the lamphouse. All lamp gearing is compactly located inside the front removeable cover, and all shafts are mounted on ball and roller bearings for precision arc regulation. Electrical and water terminals are located inside the large removeable cover shown at right.

The "Super-Power" has an arc current range of from 80 to 135 amperes. This wide range is accomplished without any gear or motor change whatever. The complete current range of carbon capacities of both the regular 10mm ("National H. I." and the like) projector carbon, and the new 10mm special carbon, such as the "National Hi-Tex," can be used.

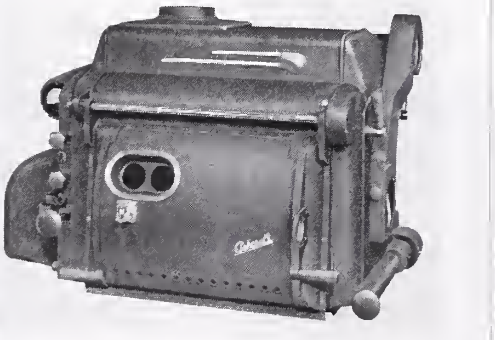
Particular attention has been given to the problem of heat—both that created by the arc at high currents, and that of the projected beam centered on the aperture. Heat and carbon ash created in the lamphouse is completely controlled by a new system of forced lamphouse ventilation consisting of large screened vents in the lower section of the lamphouse and a unique draft tube located directly over the arc, which draws off all heat and smoke as rapidly as it is generated. This not only keeps the interior of the lamphouse cool and clean, but prevents overheating and clouding of the reflector, maintaining maximum reflective power.

The large high-speed reflector, designed to closely co-ordinate with the most modern high-speed projection lenses, is manufactured for the "Super-Power" by the Bausch and Lomb Optical Company under a new and exclusive process which not only insures the maximum of optical efficiency, but eliminates "hot spot," the main cause of poor light distribution in inferior reflectors.


An interior view of the lamphouse showing the large high-speed reflector unobstructed by mechanism extending from the lamphouse floor upward. The lamp mechanism is mounted at an angle to allow the maximum air flow throughout the lamphouse.



The Ashcraft heat deflector is shown below mounted on a "Super-Power" lamp. Side and front views of the device are indicated functionally in drawings at left. For figure identification see caption below.



The drawing at left above shows the light beam directly from the reflector at point A, the visible light passing through the filter at B, while the heat rays are reflected at an angle at C. D indicates the air flow from the blower at the top, while the deflected air stream, after passing over and cooling the glass is shown at E.

A new method of carbon rotation by means of a chain drive rotates the carbon at an ideal speed of 15 r.p.m., providing maximum arc stability without gearing.

Carbons used in the "Super-Power" at various currents are as follows:

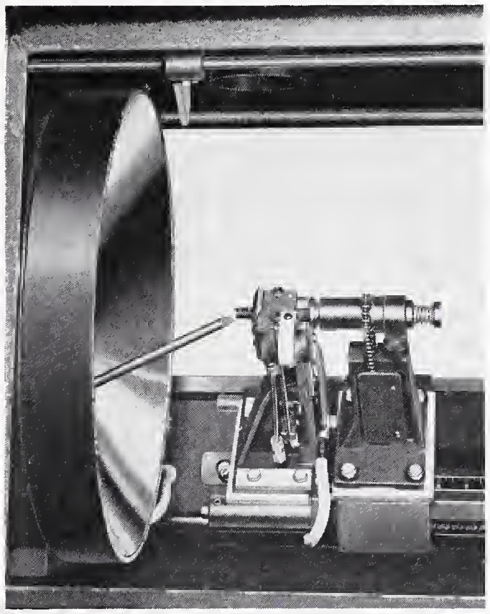
AMPS	POSITIVE	NEGATIVE
80- 92	10mm regular	5/16, or 8mm
92-100	10mm regular	11/32
100-110	10mm regular	11/32
115-123	10mm special	3/8
123-135	10mm special	7/16

To obtain the maximum illumination compatible with reasonable carbon economy (two double reels—4,000 feet of film) the regular 10mm carbon, at 105 amperes, produces substantially the same light as when the special 10mm is operated at 123 amperes and two double reels are obtained from each carbon.

One of the outstanding and exclusive features of the "Super-Power" is the Ashcraft air-cooled heat deflector, a method of protecting the film from the high temperatures of the light beam.

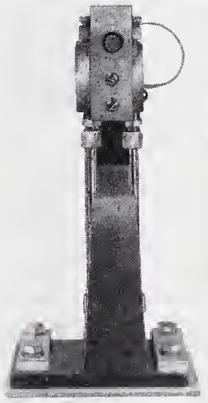
The most efficient heat filters are of the dichroic type, which pass 95% of the visible light, but reflect 30% of the film damaging heat rays. The life of these filters is comparatively short and their use expensive when merely placed in the light beam without adequate protection from the extremely high temperature of the light beam. The Ashcraft air-cooled heat deflector provides this protection.

It is mounted directly on the lamphouse front and consists of a powerful blower which directs a blast of air through a duct and over the surface of the heat reflecting disc, which is mounted on a removable door at an angle to the air blast. A large surface is thus presented to the cooling air, which sweeps over the filter disc and maintains the filter coating at a low temperature. By properly protecting the filter coating, not only will the life be prolonged but discoloration of the filter, always present when uncooled, will be prevented.



The interior close-up view (above) with the rotating head in forward position illustrates how the carbon is burned to an extremely short stub. This view also shows the method of liquid cooling the new AG contact head and pure silver carbon contacts. Note also the heavy-duty chain drive for carbon rotation (which eliminates all gearing) and the draft flue directly over the arc. This flue does not obstruct the reflector, drawing off all heat and arc smoke as rapidly as it is generated.

Placing the filter disc at an angle to the light beam, allows the useful light to pass directly through to the film, but reflects the heat downward to the lamphouse base, not back toward the reflector.



The Ashcraft water recirculator (above) is constructed mainly of anodized aluminum casting. It is driven by a full ball-bearing, direct current motor connected directly across the arc terminals. Starting is automatic with lighting of the arc. At the center is the water supply outlet and at left the visible water flow return. The air cooled helical coil radiator is at top. Photograph (left above) is a front view of the positive contact head assembly showing the method of liquid-cooling the carbon and silver contacts.

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The Drive-in . .

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Closing Down for the Winter

Eighteenth and concluding article of GETTING INTO THE DRIVE-IN BUSINESS

By WILFRED P. SMITH

Former drive-in circuit executive, now operator of his own drive-in at Ledgewood, N. J.

YOU LIVE and learn, as the saying goes, and I have yet to meet anyone in the drive-in field who professes to have written the book. There are probably as many varied ideas and opinions about how to operate an individual drive-in as there are drive-ins. As in other phases of drive-in operation, policies and methods differ as to closing for the winter months where drive-ins cannot be kept open all the year around. In my own case, closing has become a process of preparing for opening the following spring. The reasons for this will appear as we discuss the procedure now employed.

There is much to do in opening a drive-in in the spring. Whatever can be accomplished in advance is that much removed from the spring schedule of work. Last spring, when we experienced a vast amount of rain, our improvement program outdoors was retarded. This included painting speaker posts, fences, attraction signs, buildings, etc. The result was that when we opened, the drive-in (and there were many others in the same situation) actually appeared run-down. This year I am making our closing date the beginning of a vigorous "Get Ready for Spring" campaign.

But even before that date, while the theatre is still operating, we have started our painting schedule, which includes the main building, picnic tables, benches in front of the refreshment stand, speaker posts, attraction signs, restrooms, lamp fixture poles, etc. This has brought surprised but favorable notice from patrons. They point out that this is generally done in the spring, and we reply, yes, but keep reminding we are preparing for next year right now.

Then, too, the drive-in takes on a fresh, clean appearance after the wear and tear of a strenuous summer. It could possibly be helpful in holding attendance up in the fall, inasmuch as the premises does not look to be in a rundown condition and about to close.

When the weather becomes too bad to operate, the picnic tables and benches will be moved into the restrooms for storage; then when spring arrives all that will be required is to dust them off.

COPY FOR ATTRACTION SIGN

There is nothing that looks worse than a peeling attraction sign. This unit, which is in a most conspicuous spot, should look fresh and attractive all winter long. Even the letters should be freshly painted and put to use while the theatre is closed. It tends to maintain continuous interest in the theatre.

Copy can be tied into community functions such as: Go To Church Sunday—PTA Meeting Tuesday Nov. 10—Hunting Season Opens Nov. 25—Season's Greetings to Our Patrons. Any number of co-operative lines can be worked out. The worst word in theatre business is *closed*. It would be better to have your attraction sign read "See You in the Spring—Thank You for Your Patronage."

Also, even before closing, we are preparing our renovation program for the refreshment service. During the season we naturally came across ways of improving it. Instead of waiting until next spring we are remodeling this fall. This allows employees to become familiar with the changes during the slow weeks. Furthermore, if there are any "bugs" in the new system we have plenty of time for correction and further experimentation.

PROTECTING BOOTH EQUIPMENT

When closing time finally arrives, then work must begin in earnest on proper protection of the expensive equipment at your drive-in. We shall begin with that housed in the projection booth, for that's where the greatest damage could occur without adequate precautions.

Until recent months the procedure for protecting this equipment was quite a "big production," what with having to cover the moving parts with a petroleum jelly as a guard against winter condensation and wrapping amplifiers in newspapers to keep out moisture. This task can now be reduced to a minimum effort with even more effectiveness simply by installing a humidifier. With this one unit you accomplish all the old protective methods without additional labor cost—both for closing down the equipment in the fall and readying it again in the spring.

The cost of a humidifier which will be

effective in a large booth having dimensions 22 feet long by 12 feet wide and 9 inches high, will run in the neighborhood of $90. A reduction or increase in cost can be determined using the above figures as a basis. The cost of operation is about 10c per day for a booth of the described proportions.

No longer will it be necessary to have a thermostatically controlled heater installed in the booth as the humidifier keeps the air free from condensation at a constant level, thereby preventing rust of the equipment. In addition, it will not be necessary to remove the lenses, reflectors, or condensers from the projection equipment.

SERVICING MOTOR-GENERATORS

In the care of your motor-generator, it is important to have it serviced at the end of the season to make certain it will be in perfect condition next spring. The brushes may be seriously worn after a season or two of operation and by checking your generator at this time of year you can hibernate for the winter without being worried about what damage you might possibly discover next spring. Also, I still advise continuance of the practice of covering the motor-generator with a close-fitting, heavy tarpaulin, snugly tied. This is not so much for protection against condensation but rather to avoid the possibility of rodents getting into and resting in the electrical wiring. All portholes of the projection booth should be sealed with Mystic tape, both inside and out.

CARE OF THE SPEAKERS

After the winter of 1952, we came across a very important discovery in relation to the speaker terminal blocks on top of each post. Upon preparing for our reopening for the spring of 1953, we noticed quite a bit of distortion in the sound coming from nearly 100 speakers. When we brought one of these back into the projection booth for further testing, it reproduced sound with the same clarity as a brand new speaker. Our operator then found the answer: Corrosion had set in about the connections on top of the posts and screws, which, in turn, was causing the distortion of sound.

To remedy this we purchased small wire brushes (about the same size as a tooth brush)—small enough to get in and around the smallest spaces and cleaned every terminal block in the field. We also brushed the connecting wire leading from each speaker before hooking up the speaker itself. After making the connection, we *saturated* every bolt and screw with No. 3 motor oil. The outcome was perfect! So before you determine conclusively that the

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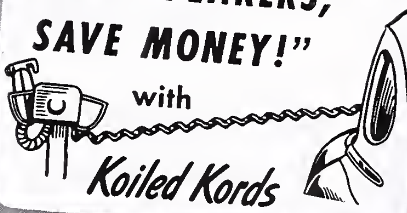

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speaker itself has gone bad, experiment in this manner.

The above procedure is highly recommended both for fall closing and in the spring—and whether or not you dismantle your speakers from each post in the fall. For the drive-in operator who will leave his speakers mounted on the posts all winter, it is further recommended that he cover each with a waterproof bag. A half-dozen small holes should be punctured in the under side of the bag to allow air to circulate, thus preventing condensation.

CARE OF THE RAMPS

The care of ramps is just as important during the winter as it is during the operating season. All ramps should be roped off to prevent cars or trucks driving over them; if they should do so during a warm day in the winter then thawing would set in, causing depressions or ruts. When spring arrives, roll the area with at least a six-ton roller after the ground has thawed.

The proper care of plumbing is also a "must" for the winter. All water pipes, flush boxes, commodes, drinking fountains and urinals should be drained. As a further precaution anti-freeze or kerosene should be placed in all traps.

REFRESHMENT BUILDING

In preparing the refreshment building for the winter it is advised that a humidifier also be installed there. This will eliminate the necessity of greasing units susceptible to rust or corrosion. Also it removes the need of wrapping any equipment in cloth, newspaper or canvas. All refreshment counters and shelves should be thoroughly cleaned with hot water and ammonia. After drying a generous application of clear wax is advised. For the proper care of refrigeration equipment, a service man should be consulted.

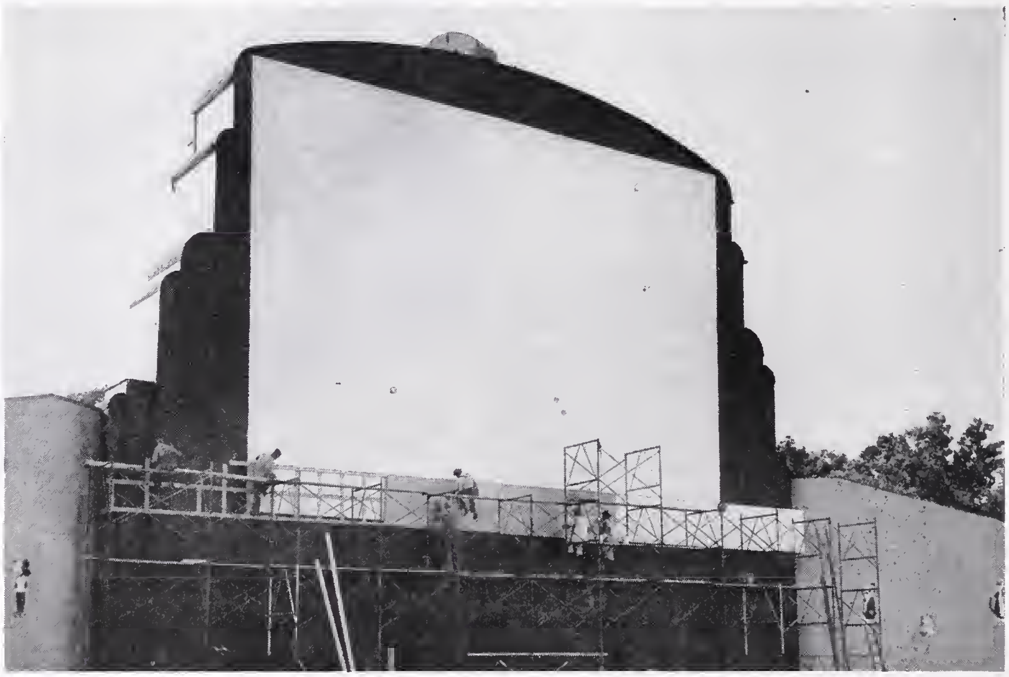
COVERING ALL LOCKS

All locks at the drive-in should be covered with Mystic tape. In this manner you can readily get into the building during the winter without having to heat the key to penetrate ice that might accumulate due to a driving rain going into the lock and freezing. To preserve the ticket machine properly, it is advised that it be removed from the box-office and placed in the projection booth where the humidifier is located.

AUDITING OF TICKETS

And, finally, in considering closing, you should carefully audit all tickets on hand at the end of the season's business. It is well to go so far as to prepare the opening box-office statement for next spring and place it in the safe. This is a double check in that should any tickets be tampered with it would be discovered immediately upon checking the opening number in the spring.

A DRIVE-IN TOWER REBUILT FOR WIDE-SCREEN



In preparation for wide-screen projection and also for the showing of 3-D films, the screen tower of the Gloria drive-in at Lima, Ohio, was recently redesigned and rebuilt. Remodeling, as shown in the process of completion above, included englarging the screen to almost twice its original width and painting it with EPRAD's "Uni-Max" paint, which is designed for both 2-D and 3-D projection. The work was done by the Theatre Equipment Company, Toledo. The drive-in also installed new Strong projection lamps and generators and new aperture plates. Over 12 other drive-in theatres have been equipped for 3-D by the same company, according to Al Boudouris, president, including the Gratiot at Detroit and the Tower, between Elyria and Lorain, Ohio.

SIZING THE PICTURE FOR "WIDE-SCREEN"

CONTINUED FROM PAGE 19

requires sets of projection lenses of different focal lengths according to the varying sizes of the screen image. (Naturally, with uncertainty as to *maximum* picture width, the screen cannot be given a definite setting designed to enhance further the presentation.)

PICTURE EXPANSION

Data applying to the selection of screen dimensions under current conditions—which are likely to persist for quite a long time—are given below, with an average picture size in the 1.33-to-1 ratio projected at an average throw of 93½ feet as a basis of comparison:

1. *Average Standard Picture:* 18 x 13½ feet; aspect ratio 1.33-to-1; maximum viewing distance 5.2W; picture area 243 square feet.

2. *"Interim" Picture (for product including films produced without "wide-screen" contemplation):* 23½ x 14½ feet; aspect ratio 1.66-to-1; maximum viewing distance 4W; picture area 341 square feet; increase in area over average standard (1) 40%.

3. *Non-Anamorphic "Wide-Screen" Picture (specifically for product of larger aspect ratio, employing wide-angle cinematography):* 31½ x 17½ feet; aspect ratio 1.8-to-1; maximum viewing distance 3W; picture area 551 square feet; increase in area over average standard (1) 126%.

4. *Anamorphic System Picture:* 35 x 13¾ feet; aspect ratio 2.55-to-1; maximum viewing distance (compared, as in the other cases, with the "average standard" conditions in 1) 2.65W; picture area 481 square feet; increase in area over average standard 100%.

PROJ. THROW IN FT.	PICTURE WIDTH IN FT. ACCORDING TO THROW AND LENS FOCAL LENGTH									
	Lens Focal Lengths in Inches									
	2.00	2.25	2.50	2.75	3.00	3.25	3.50	3.75	4.00	4.25
60	24.6	21.9	19.7	17.9	16.4					
65	26.6	23.6	21.4	19.4	17.7	16.4				
70	28.6	25.5	23.0	20.9	19.1	17.6	16.4			
75	30.7	27.4	24.6	22.4	20.6	18.9	17.6	16.4		
80	32.9	29.2	26.3	23.9	21.9	20.2	18.8	17.5	16.4	
85	35.0	31.2	28.1	25.5	23.3	21.6	20.0	18.7	17.5	16.4
90	37.0	32.9	29.6	26.9	24.6	22.7	21.2	19.0	18.5	17.4
95	39.1	34.7	31.2	28.4	26.1	24.1	22.3	20.7	19.5	18.4
100	41.1	36.6	32.9	29.9	27.4	25.3	23.5	21.9	20.6	19.3
105		38.4	34.5	31.4	28.7	26.6	24.6	23.1	21.6	20.2
110		40.2	36.2	32.9	30.2	27.7	25.9	24.2	22.6	21.2
115		41.9	37.8	34.4	31.4	29.0	26.9	25.3	23.6	22.3
120			39.5	35.9	32.9	30.3	28.2	26.7	24.6	23.2
125			41.1	37.4	34.2	31.6	29.3	27.4	25.6	24.2
130				38.8	35.6	32.9	30.4	28.4	26.7	25.1
135				40.4	37.0	34.2	31.7	29.6	27.7	26.2
140				41.9	38.4	35.4	32.9	30.7	28.7	27.1
145					39.6	36.6	34.0	31.7	29.6	28.0
150					40.9	37.7	35.2	32.7	30.7	28.8
155						39.1	36.3	33.9	31.7	29.9
160						40.5	37.6	35.1	32.9	30.9

TABLE 2—Lens focal length-picture size chart with throws in 5-foot steps.

If, however, one preferred to present standard product in the meantime at an aspect ratio which did not risk cropping off desirable material, and yet be able to exhibit at least "wide-screen" product adapted to an aspect ratio of 1.8-to-1 (as in case 3), one could do so by installing a screen accommodating a picture 26 x 17½ feet, which would allow maintenance of the height indicated in case 3, and approximately that of the "standard" of case 1. This would provide for a compromise aspect ratio of 1.5-to-1, which would give a maximum viewing distance of 3.5W under the conditions of the "average standard" example, an available picture area of 459 square feet, representing an increase over an 18 x 13½-foot picture (case 1) of 88%.

There is, of course, the further possibility of pictures being made specifically in an aspect ratio of 2-to-1. Thus, to provide for that without changing the picture height of our "compromise" example, the screen would have to accommodate an image 35 feet wide. The absolute necessity of that, however, would depend on the technique of production.

PICTURE HEIGHT

It is desirable to establish one picture height which will adequately serve all the needs of product presentation, so that any change in aspect ratio will require expansion or contraction only horizontally. Furthermore, it is not advisable to obtain the effect of a wider picture by reducing the height since that would make for a smaller picture and would contribute nothing to the objective, which is to fill more of the patron's field of vision.

A first step in sizing the new screen is to determine the maximum picture height adapted to structural and visual conditions of the auditorium. This must be measured accurately.

This measurement involves the position of the new screen. It may be advisable to keep it where the present one is, or to move it forward or back. Where it is possible to move it rearward, this may well be the thing to do, for that would increase the distance between the screen and the forward seats.

In many if not most instances, some structural element will limit rearward positioning. The cost of removing such structures will of course have to be weighed against the advantages to be gained in front seating conditions.

In theatres with large stages (relative to the size of the auditorium) it is current practice (and under the circumstances doubtless advisable) to confine expansion of the picture within the proscenium opening. In theatres with mere screen platforms, however, it may be better, perhaps necessary, (and the writer has encountered no hesitancy to do so) to place the screen in front of the existing platform.

In any case, all vertical and horizontal sightline and projection beam clearances must be checked for each possible screen position, because the feasible picture height will vary according to location.

After deciding on the best position for the screen according to the *approximate* maximum picture width desired, the theatre should be checked for the following:

1. Sightline clearance to *top* of picture from seating under the balcony.
2. Structural obstructions that limit the position of the upper edge of the projection beam.
3. Clear structural height at the screen position.
4. Elevation of stage, or platform, at screen position.
5. Curtain and masking requirements.
6. Affect of maximum picture size and screen position on the seating pattern.
7. Maximum lateral space (width) available for the screen installation.

MEASURING FOR HEIGHT

Measurements should be made carefully to determine the maximum picture height. The projectionist should project a white light from each projector and raise the beam of light until it just meets the first physical obstruction. This will fix the highest point of the picture *provided it is one* at which the top of the picture can be seen throughout its width from all seats in the last row under a balcony overhang.

If the new position of the screen is in front of an existing stage or platform apron, and it is not desired to extend the apron, the screen should be so installed that the bottom of the picture is approximately 3 feet, 8 inches above the floor of the auditorium.

When the screen is placed on an existing stage, it need be only 2 inches above the platform floor if the floor is 3½ feet above the auditorium at the first row of seating, as it usually is. The 2-inch space provides for wrapping the screen material around the bottom member of the frame, thereby eliminating bottom trim or masking.

This low position for the bottom of the screen also helps to avoid the common picture-on-a-wall effect obtained when the masking continues around the bottom of the picture. Such a low position is about 2 feet below that of a conventional screen in most theatres; with the new projection, some slight part of the bottom of the screen image will be blocked from view at some seating positions by heads in front, but this amount of obstruction is not significant because of the great increase in total picture area.

THE LARGER RATIOS

It will be noted that the 17½-foot picture height, which is used in the examples for both 1.5-to-1 and 1.8-to-1 aspect ratios, is not maintained for an anamorphic system with a ratio of 2.55-to-1, which is that of CinemaScope. With a height of 17½ feet, the width goes to 44½ feet, whereas the examples were prepared with the majority of theatres in mind, particularly those of moderate size.

In data above (case 4) we gave a width of 35 feet for a 2.55-to-1 aspect ratio, which produces a height of 13¾ feet. While it is fundamentally wrong to suggest any tampering with creative work put onto the film, current circumstances do provoke the thought that picture material at the extreme sides might be expendable to the extent of allowing some reduction of the original aspect ratio in projection—down to, say, 2.2-to-1. In some instances in which the exhibitor had very limiting conditions, yet wanted as wide a choice of product as possible, inquiry into this possibility might produce an acceptable solution. This would permit retention, in many instances, of the same picture height; for example, if height for aperture-created dimensions were 17½ feet, a 2.2-to-1 ratio would give that height for an anamorphic system film at a width of 38½ feet.

An exhibitor planning a "wide-screen" installation will also want to refer, in considering picture size and screen dimensions, to projection light requirements. *Table* 1, taken from a recent bulletin of the Motion Picture Research Council, gives light availability according to various aspect ratios and to anamorphic and standard wide-angle lens systems.

In another chart (*Table* 2) data are given to assist in projection lens selection for a "wide-screen" presentation. This gives the various picture widths obtainable with focal lengths from 2 to 4¼ inches at various projection distances, which are presented in 5-foot steps, thereby allowing close calculation. The projection throw should measure accurately by stretching a tape from the existing projection lens to a point halfway up the height available for the new screen, at the middle of the position for it adopted.

Projection angle is, of course, a factor of the ultimate picture dimensions. Keystone will have the effect of increasing the picture height relative to the width. The amount of this effect can be computed; however, it is simple enough to adjust dimensions to a projection angle in filing the aperture plate.

Functional Lighting Of Auditoriums

(*Continued from page* 20)

the balcony, and shielded downlights over landings are essential, particularly during the showing of pictures.

UNDER-BALCONY LIGHTING

This is a difficult space in which to combine the downward seating area lighting, and upward general lighting, because the ceiling is relatively low. Cove-lighted domes, or flush sources of broad, low brightness, are generally the means resorted to in this area. Aisle lights may be necessary. If tonal lighting is desired, color strips in domes or in slots can be employed.

STANDEE AND STAGE

Downlighting, or decorative tonal lighting, is indicated for the area behind the main floor seating. This cross-aisle or standee space may, and usually should, be illuminated at a somewhat higher level than any other part of the auditorium.

Typically, a motion picture theatre requires only rudimentary stage lighting. Front lights, including follow spots, may be used to accent a stage specialty or speaker (if slides or a motion picture were to illustrate the remarks of the speaker, the light sources would have to be of the framing type so that their beams did not fall on the screen). Such familiar stage lighting equipment as footlights and borderlights may of course be desirable in some instances; sources for illuminating the stage or screen curtain, and general auditorium lighting itself, can contribute to illumination of the stage; however, all of these should be of such character that they are secondary in effect to the *accent* sources.

In concluding this series of discussions of modern lighting tools for the motion picture theatre it is pointed out that each theatre should be regarded as a specific lighting problem. Here as elsewhere, the exception proves the rule. Architects and engineers should use their own judgment as to the effective applicability in any particular instance of the suggestions we have made.

Remember that artificial light can serve purposes today that no other medium can meet so well. It can provide comfortable visibility where and when it is wanted; it can supply color, accent and charm at less cost than any other means. One day we may view motion picture performances in well-lighted theatres rather than the gloomy caverns that are still quite generally the rule today.

About People of the Theatre

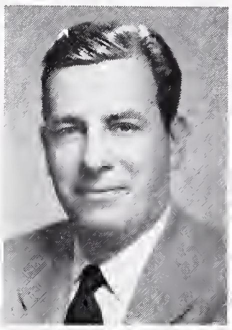
•

AND OF BUSINESSES SERVING THEM

•

Edward Lachman, president of Lorraine Carbons, Inc., Boonton, N. J., is now on an extended trip around the country visiting exhibitors and dealers to exchange views and experiences concerning use of his new "Super-Charged Orlux" carbons, developed for 3-D and wide-screen projection.

Walter B. Guinan has rejoined the Bigelow-Sanford Carpet Company, New York, as contract sales manager, Bigelow Rugs and Carpets, according to an announcement from Robert W. Howison, general sales manager. At the same time it was announced that Robert W. Neall, who has been in charge of the company's contract sales since 1930, has been appointed director of Carpet Counsel, an advisory service for users of public space carpet. Mr. Guinan started his career in Bigelow's sales division 26 years ago, seven years of which were spent with contract sales in the company's Chicago district office. He resigned as style and design manager for the company in 1952 to become director of sales and merchandising for Karastan, the rug and carpet division of Fieldcrest Mills. In his new position with Bigelow, Mr. Guinan will head an expanding company sales program for public space carpets. Mr. Neall has long been associated with the carpet industry and the sale of public space carpets. In his new capacity he will counsel and assist on major contract installations.


Walter B. Guinan

Four changes in the sales organiztaion of General Precision Laboratory, Pleasantville, N. Y., made to expand television broadcast activities and offer more engineering services to television broadcasters, have been announced by Blair Foulds, vice-president. The engineers and their new assignments are as follows: E. Arthur Hungerford, Jr., returning from a leave of absence for special work with the Joint Committee on Education Television, has been named manager of the television department. Nathaniel M. Marshall has

Better Theatres
for NOVEMBER
Fall
BUYERS NUMBER

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the only descriptive directory of the current market with classified listings of manufacturers. Advertisers in the Buyers Number are listed in boldface with page reference to advertisement.

...plus special features including BEN SCHLANGER writing on adapting "wide-screen" installations to existing auditorium conditions, in the third article of his notable series—

Theatres and the New Techniques

...and GIO GAGLIARDI discussing the characteristics of stereophonic systems and their effect on practical projection procedure in—

Magnetic Sound Reproduction

... in addition to other special feature articles and all regular departments.

to appear with the November 7th issue of
MOTION PICTURE HERALD

been designated eastern district manager. A field representative for GPL since joining the company in 1950 and former head of television operations at the U. S. Navy Special Devices Center, he will cover the northeast states from Washington, D. C., through New England. EDWARD MANZO has been assigned as southeastern district manager with headquarters in Atlanta. He has a background of TV studio design for the Navy plus commercial station operations in New York. ROBERT F. JOHNSTON, formerly chief engineer of radio station WILL in Champaign-Urbana, has joined GPL as manager of the midwest district, with his headquarters to be in Chicago.

J. H. ELDER, for many years head of maintenance and construction of the Interstate Circuit in Texas, was in charge of many of the installations of Interstate's new Plaza theatre in Vernon, Tex. (pictured and described on pages 14-15), but handled this project as a member of the Sterling Sales & Service, Inc., of Dallas. In sending data on the Plaza, Mr. Elder adds, "Sterling has a complete staff of trained people in all phases of theatre planning, construction, remodeling, sound service, air conditioning service, all theatre equipment and supplies needed by any theatre. We can furnish and install any item needed by any size or kind of theatre. Half a dozen of our department heads, including the writer, have experience of something like 125 years in the kind of work we are now doing."

BASIL T. WEDMORE of Westrex Corporation, New York, left September 18th for the Far East where, at the request of 20th Century-Fox, he will assist the staffs of theatre owners and supply dealers in the installation and adjustment of the picture and sound equipment required for CinemaScope showings. Mr. Wedmore's itinerary includes Japan, the Philippine Islands, Thailand, Singapore, Indonesia, Australia, and New Zealand. He has worked closely with the engineering department of 20th Century-Fox and, prior to leaving New York, took part in supervising the demonstration of CinemaScope in Winnipeg, Canada.

Plans for a new drive-in theatre at Winter Haven, Fla., have been announced by B. B. GARNER, president of Winter Haven Theatres. An opening is planned for about December 1st.

CARL WILLIAMSON and JAMES SWAFFORD of Liberty, Ind., just across the Ohio state line, have taken over the Union theatre there, formerly operated by MR. and MRS. DONALD FRENCH.

NICK KOUNARIS and PAUL TOLIS, operators of the Kounaris and Tolis theatres, in Newington and Meriden, Conn., respectively, have disclosed plans for a drive-in theatre, their first, to be situated adjacent to their Meriden theatre.

JOHN P. STEARNS, formerly assistant manager at the Circle theatre, Indianapolis, has been named manager of Keith's, also in that city, by DALE MCFARLAND, general manager of the Greater Indianapolis Amusement Company, Inc.

G. T. EDWARDS has assumed ownership of the Ritz and Royal theatres in Hattiesburg, Miss.

DANIEL FLANAGAN, formerly manager of the Chief theatre and Kiaway drive-in at Hiawatha, Kan., has been transferred to Nebraska City and MARION GILDERSLEVE, formerly assistant manager at Junction City, is now manager of the two Hiawatha theatres.

The preview of the "all-system" theatre equipment package developed by the Ballantyne Company, Omaha, brought engineers and dealers from all over to that city, recently, including the group shown above. Left to right are Sam Wheeler, R & S Theatre Supply, Washington, D. C.; Ross Wheeler, Washington, D. C.; A. J. Rademacher, Altec Service Corporation, New York City; Rocco Dilione, Walter Reade Theatres, New York City; and M. D. Faige, of Norpat Sales, Inc., New York.

NEW BREUER APPOINTMENT

C. D. Hoover (left), newly appointed regional sales manager for the Breuer Electric Manufacturing Company, Chicago, and A. M. Anderson, general sales manager, look over a new squeegee being introduced to the trade by Breuer, manufacturer of a complete line of commercial vacuum cleaners, floor machines, portable electric blowers and dust collectors. Mr. Hoover will conduct extensive sales training programs for Breuer distributors in his new territory, which includes New England, upper New York State, and Pennsylvania outside of Philadelphia.

A. F. Baldwin

Plans for the installation of CinemaScope and wide-screen equipment in South America and the West Indies will be discussed by A. F. Baldwin, vice-president and export manager of National Theatre Supply, on an extensive trip he is making through Brazil, Colombia, Venezuela, Mexico and the Indies. In Mexico 18 CinemaScope installations already have been sold, Mr. Baldwin said before his departure. Acceptance of the new processes, he added, is widespread south of the border and is steadily increasing in all sections.

The Plaza theatre, Asheville, N. C., has been sold by Publix-Bamford Theatres, Inc., of that city to the newly formed Asheville Theatres, Inc. At the head of the new firm is JACK S. FULLER of Columbia, S. C., president, and SAM L. IRVIN, Darlington, S. C., secretary-treasurer. The group also owns theatres in Columbia, Orangeburg, Spartanburg, and Darlington, all in North Carolina.

THOMAS L. RAWLINGS has been appointed assistant manager of the Palace theatre, Jacksonville, Fla.

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FOR STUDIOS EVERYWHERE

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WESTREX THEATRE EQUIPMENT provides quality presentation of stereophonic sound, 3-D films, and wide-screen projection.

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For studios throughout the world, Westrex offers a full line of Western Electric and Westrex studio recording equipment and accessories to meet every photographic and magnetic recording and re-recording need. This equipment—like the Westrex Theatre Sound Systems—is the outcome of many years of research by Bell Telephone Laboratories and the Westrex Hollywood Laboratories.

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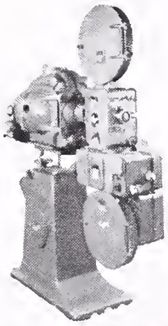

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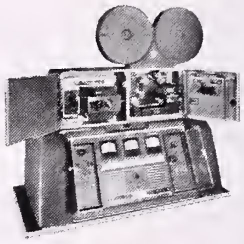

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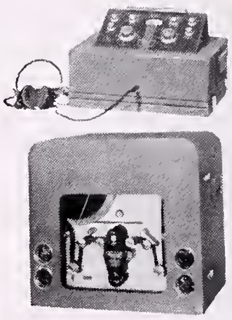

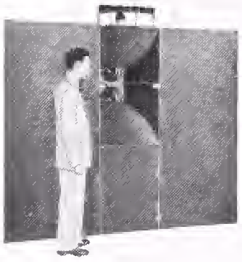

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OCTOBER 17, 1953

MOTION PICTURE HERALD

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THE BIG NEWS

THE BIG HIT!

KISS ME KATE

THEATRE TRADE SHOWS—OCT. 26*

(Except Kansas City—Oct. 27th • Dallas—Oct. 28th)

CITY	THEATRE	ADDRESS	DATE	HOUR	CITY	THEATRE	ADDRESS	DATE	HOUR
ALBANY	Palace	19 Clinton Ave.	10/26	10 A.M.	MEMPHIS	Loew's Palace	81 Union Ave.	10/26	10 A.M.
ATLANTA	Loew's Grand	157 Peachtree St.. N. E.	10/26	10 A.M.	MILWAUKEE	Riverside	116 W. Wisconsin Ave.	10/26	10 A.M.
BOSTON	Loew's State	205 Massachusetts Ave.	10/26	10 A.M.	MINNEAPOLIS	Uptown	Hennepin Ave. & Lagoon	10/26	10:30 A.M.
BUFFALO	Loew's Buffalo	646 Main St.	10/26	10 A.M.	NEW HAVEN	Loew's Poli	23 Church St.	10/26	10 A.M.
CHARLOTTE	Imperial	124 South Tryon St.	10/26	9 A.M.	NEW ORLEANS	Loew's State	1108 Canal St.	10/26	10 A.M.
CHICAGO	Uptown	4814 Broadway	10/26	10:30 A.M.	NEW YORK	M-G-M Penthouse	1540 Broadway	10/26	10:30 A.M.
CINCINNATI	Palace	16 East Sixth St.	10/26	10 A.M.	OKLAHOMA CITY	Will Rogers	4322 N. Western	10/26	10 A.M.
CLEVELAND	Loew's State	1515 Euclid Ave.	10/26	10 A.M.	OMAHA	Omaha	15th and Douglas	10/26	10 A.M.
DALLAS	Majestic	1921 Elm St.	10/28	2:30 P.M.	PHILADELPHIA	Tower	Upper Darby	10/26	2:30 P.M.
DENVER	Esquire	590 Downing St.	10/26	2 P.M.	PITTSBURGH	Loew's Penn	6th and Penn.	10/26	10 A.M.
DES MOINES	Des Moines	517 Grand Ave.	10/26	10 A.M.	PORTLAND	Laurelhurst	28th and Burnside St.	10/26	2 P.M.
DETROIT	United Artists	140 Bagley Ave.	10/26	10 A.M.	ST. LOUIS	Loew's State	715 Washington	10/26	10 A.M.
INDIANAPOLIS	Loew's	35 N. Pennsylvania	10/26	10 A.M.	SALT LAKE CITY	Centre	Broadway & State St.	10/26	10 A.M.
JACKSONVILLE	Florida	E. Forsyth St.	10/26	10 A.M.	SAN FRANCISCO	Loew's Warfield	982 Market St.	10/26	10 A.M.
KANSAS CITY	Loew's Midland	1228 Main St.	10/27	10 A.M.	SEATTLE	Orpheum	Westlake & Stewart	10/26	10 A.M.
LOS ANGELES	Egyptian Hollyw'd	6712 Hollywood	10/26	10 A.M.	WASHINGTON, D.C.	Loew's Palace	1306 F. St., N. W.	10/26	10 A.M.

IMPORTANT TO READ THIS!

M-G-M presents

"KISS ME KATE"

Starring

KATHRYN GRAYSON · HOWARD KEEL

ANN MILLER

with

KEENAN WYNN
BOBBY VAN
JAMES WHITMORE
KURT KASZNAR

Screen Play by
DOROTHY KINGSLEY

Based Upon the Play Produced on the Stage by
Lemuel Ayers and Arnold Saint Subber

Music and Lyrics by
COLE PORTER

Play by
SAMUEL AND BELLA SPEWACK

Photographed in
ANSCO COLOR

Print by
TECHNICOLOR

Directed by
GEORGE SIDNEY

Produced by
JACK CUMMINGS

We have planned the Theatre Trade Shows of M-G-M's marvelous color musical "KISS ME KATE" in a manner suited to the stature of this famed musical hit of two continents.

The Theatre Trade Shows make it possible for showmen to see how "KISS ME KATE" is presented in both 3-D and flat, with wide screen and stereophonic sound, in full color glory.

At the Theatre Trade Shows, with audiences, you will realize how M-G-M, creator of the screen's greatest musicals, has immortalized another great stage property in a screen production rich with its famed songs, eye-filling in its spectacular beauty, Big in its renowned entertainment qualities.

See it and enter M-G-M's "Lucky 7" Showmanship Contest for Big Money Prizes!

THE COMING INDUSTRY EVENT IS M-G-M's FIRST CINEMASCOPE PRODUCTION
"KNIGHTS OF THE ROUND TABLE" (*Technicolor*)

He
stood
there
so big.
Love
had come,
intense,
unashamed.--
She was
ready
to forget
she'd ever
been
a lady...

"So Big"

IS SO-O-O-O GOOD!"–LOUELLA PARSONS..
MUCH IN THE RUNNING FOR AN OSCAR
IN 'SO BIG'. THE WOMEN USED THEIR HAN
IN OUR PARTY SNIFFED SUSPICIOUSLY. A

Edna Ferber's Pulitzer Prize Novel "So Big" Starring JANE WYMAN · Sterling Hayden · Nancy Olson with Steve Forrest · Elisabeth Fraser · Martha Hyer · Walter

Watch how big!

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FOLLOWING WEEK! — 50 MORE!

. "JANE WYMAN CERTAINLY WILL BE VERY
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KERCHIEFS FREELY- THE STALWART MEN
GREAT, GREAT PICTURE!" –LOUIS SOBOL

THIS PICTURE ALSO CAN BE EXHIBITED ON WIDE SCREENS

Coy · Richard Beymer · Tommy Rettig · Roland Winters · Jacques Aubuchon · Screen play by John Twist · Music by Max Steiner · Produced by Henry Blanke · Directed by Robert Wise

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WILL BRING YOU MORE BUSINESS
THAN YOU CAN HANDLE!

20th
Century-Fox
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Marilyn
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YOU SEE IT WITHOUT SPECIAL GLASSES!

How To Marry A Millionaire

TECHNICOLOR

co-starring

William POWELL

MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher* MARTIN QUIGLEY, JR., *Editor*

Vol. 193, No. 3 October 17, 1953

Realistic Admission Scales

MANY exhibitors are in acute need of producing more revenue at the box office. Reports indicate that simply increasing admission prices without a satisfactory explanation may arouse patron resentment. On the other hand, some showmen recently have reported an understanding reaction from the public when adjustments in price scales are timed with the introduction of a wide screen. Thus far almost one thousand theatres have installed wide screens. These houses range from small theatres seating a few hundred to the largest metropolitan showcases.

In these days when everyone's patience has been tried with years of inflation—and while the Eisenhower administration is attempting to stabilize the purchasing power of the dollar—no potential patron should be asked to pay more at the box office unless he is going to get more for his price of admission. Undoubtedly in many places there is lingering unhappiness about sharply advanced prices for special engagements of poor quality 3-D films. Where such is the case the problem of making a realistic adjustment in admissions is further complicated.

Motion picture admissions still are one of the public's best bargains. The percentage increase over pre-World War II "normal" is far below that of most cost of living items. In a number of situations the prices charged children are extremely low. Some exhibitors have increased such prices from 15 cents to 25 cents without cutting down attendance. However, these increases—as well as those in the adult tickets—were put into effect when the theatre had something to shout about.

The time of installation of a new wide screen, with or without stereophonic sound, presents an opportunity to reexamine established ticket prices. It is an opportunity that does not occur often. Its timing, unlike the matter of tax relief, is entirely under the control of the individual exhibitor operating in his community. Attention to the matter of realistic but popular admission prices is pertinent now because no one can predict with any degree of assurance whether the next session of Congress will extend tax relief to motion picture theatres and whether such relief—this time—will be acceptable to the President.

■ ■ ■

Going to the Movies

EXHIBITORS found much food for thought in the address on trends in theatre attendance delivered by Albert E. Sindlinger at the Allied convention in Boston. Mr. Sindlinger is a statistical expert for the COMPO tax committee. Before going into research work ten years ago he served many years in the motion picture industry as a theatre manager and as director of advertising and promotion for The March of Time.

Of particular interest to every theatre operator is the fact (brought out in a detailed study of motion picture attendance habits in an area of Philadelphia) that only half the total number of patrons attend pictures regularly, that is, more than twice a month. Yet the same group spends about $85 of every $100 taken in at the box office. In this, Mr. Sindlinger finds grounds for being optimistic about the future of motion picture exhibition. A small increase in the number of "frequent" movie patrons—even a five per cent increase—would make a marked difference in total dollar receipts over the period of a year.

There are two general motives for motion picture theatre attendance: 1) A desire to see a particular picture; or, 2) a desire simply to go to the movies. In the second case the potential patron naturally selects—if a choice is available—the particular film of most interest to him at that time. While patrons do "shop for their pictures," a very considerable segment has already decided to go before making their particular selection. This habit of millions of persons of all ages relying on motion picture theatres to provide their staple entertainment is a priceless treasure of the motion picture industry. Nothing must be done to destroy it.

Should all the studios in Hollywood embark upon a policy of making only a limited number of productions annually, there is grave danger that the habitual patron will be forced to cut down on his attendance. This would be a serious blow to receipts. Depending on local theatre conditions, a certain total number of feature films are needed annually to fulfill the needs of the frequent movie patron. There is a clear danger that Hollywood will not produce a sufficient number of pictures in 1954 to satisfy the normal minimum requirements in many exhibition areas.

■ ■ ■

¶ Exhibitors who wish to take a long look at the future will be encouraged to note that the U. S. Census Bureau has predicted that the total population will increase during the next twenty years at a tremendous rate. By 1975 there are expected to be over 220,000,000 persons in the United States. Of special interest is the fact that the number in the frequent theatre-going age group of from 10 to 24 years of age will jump seventy-one per cent, from 33,600,000 to 57,330,000. One thing is certain—there is and will continue to be plenty of potential theatre patrons. It is safe to predict that as years go on great box office attractions will continue to break all attendance records.

—*Martin Quigley, Jr.*

Letters to the Herald

Tax Fight and Goldwyn

To the Editor:

I read Samuel Goldwyn's clarification of his stand on the veto of the tax repeal. At the conclusion he states, "But the motion picture business has always been proud of the fact that it has never thought, nor would it accept, any form of subsidy from the Government. Let us not now appear before the public in the role of pleading for special favors from the Government."

It is very difficult to understand this statement. Why doesn't Sam, instead of inferring that we want a subsidy, make claim that our industry if different in many aspects, including how much we have done for the war effort, national campaigns, for health and other worthy causes *at our own expense.* Has any other industry done the same?

With regard to his very last sentence, "Let us not now appear before the public in the role of pleading for special favors from the Government"—he damns us with a statement that we are asking for special favors, when the reverse is true. All we want is not to continue to be the victims of *special discrimination.*

While I respect Samuel Goldwyn greatly because of the fact that his remarks are newsworthy, he is doing the industry a continued disservice. In fact, I don't know any other individual, in public office or out, who is doing the industry more harm in our fight for survival.

As President Hoover said, we are the only industry who gives its wares *free* for many worthy efforts.

Goldwyn is trying to be adroit and straddling—but he is hurting the tax fight.—*EDWIN SILVERMAN, Essaness Theatres Corporation, Chicago, Illinois.*

Sports on Theatre TV

To the Editor:

As a small city exhibitor I would like to file the strongest sort of protest against those eastern theatres who are buying exclusive television rights to major sporting events. It is my opinion that responsible exhibitors all over the country should sue these promoters for antagonizing millions of home viewers against our theatres at the very time we are trying to woo them back.

It is also my opinion that we do not need and never will need exclusive television channels for theatre use. The thing we do need is the right to simultaneous reproduction of major events. I have talked time and again with our local television station owners. Neither I as an exhibitor nor they who own the station can see any reason why I shouldn't be permitted to reproduce their television programs on my theatre screen. After all they are playing to an audience of 200,000 while I would be only selling to an audience of less than 1,000.

There is no doubt in my mind that out of 200,000 at least 1,000 television viewers would be willing to pay to see a sporting event on the large screen. To say nothing of accommodating the hundreds of families who cannot afford home television. Even some nominal reimbursement scheme might possibly be worked out with the local television station.

Projecting this idea into the future when one of my theatres may be equipped with Fox's Eidophor color television system, wouldn't it be a lot more sensible to tie in with the local television station in buying or renting the coaxial cable necessary for color television and sharing it on major events? Surely any one can see that a good portion of the home viewers would rather pay to see a major football game on a 40-foot screen than to see it on a 21-inch screen at home. They not only could see the action better but would also have the audience participation, which makes the game so much more enjoyable.

Again I say that it is imperative that we stop exclusive theatre television broadcasts and start thinking along the sensible line of cooperating with our television stations. —*JOE TURNER, Lawton Theatre, Lawton, Oklahoma.*

Tax on Receipts

To the Editor:

Are we wrong in our thinking? When we can get only 30 cents and 12 cents admissions. When we are required to send 20 per cent of this to the Government, whether or not we have taken in enough to pay the cost of operation. If this is not, in effect, a tax on gross receipts? We can see it in no other way—from a small town exhibitor who hopes that the Government realizes: 1) that conditions now are not what they were when the tax was put on us, and 2) that if you're going to help a drowning man, you don't wait until next January to begin considering it.—*Texas Exhibitor.*

Distributor Attitude

To the Editor:

Attitude of distributors toward small theatre owners implies that we are all through! —*C. J. BENNY, Paramount Theatre, Connellsville, Pennsylvania.*

MOTION PICTURE HERALD

October 17, 1953

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SALESMEN in convention, adopt terms of proposed new contract Page 24

BRITISH trade groups in new move to implement Eady Plan Page 26

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On the Horizon

FEDERAL TRADE COMMISSION chairman Edward F. Howrey suggested in Chicago Tuesday a separate small business division be established within the Commission to work on complaints by small businesses. "One of the principal complaints of small businessmen," he told the convention of the National Association of Retail Druggists, "is the mystery and delay surrounding their requests for action against unfair competitors or other suspected (anti-trust law) violators. They say they drop their complaints in the hopper and never hear from them again unless and until a formal complaint is issued. One of the duties of the small business division would be to keep small concerns informed and to expedite the movement of their matters through the Commission."

▶ Milestone: Let it be recorded that this week the Capitol theatre in New York sold the 1,000,000th ticket for "From Here to Eternity," currently in its 11th week and holder of every Capitol record. To keep the files straight, the purchaser of the ticket was Mrs. Bertha Klausner, a local lady and literary agent, who was presented an orchid corsage and two passes to see the Capitol's next tenant, "Miss Sadie Thompson," but nobody knows when latter will arrive.

▶ "You can't ask the public what it wants to see; you just have to make pictures and hope they'll come to see them," says Jerry Wald, executive producer for Columbia Pictures. Mr. Wald, in Charlotte, N. C., told Emery Wister, film editor of the "Charlotte News," that "the public doesn't know what it wants."

▶ The largest motion picture screen in the world, for the Radio City Music Hall in New York City, is now on order. The screen, which will measure 120 feet wide by 48 feet high, is being manufactured by the Glowmeter Corporation of North Tonawanda, N. Y.

▶ If the Nord system or an equivalent takes the off-screen over-costs out of 3-D exhibition (extra projectionist, current costs, shipping excesses), the distributors will be able, it is expected, to trim their rental terms proportionately from the present levels.

▶ Discussing the possibility of the swing of theatre TV to color, Frank A. Cowan, engineering staff member of the long lines department of the American Telephone and Telegraph Company, said in New York last week that the color system may be similar to the N.T.S.C. color system or it may be of the sequential type. In black and white or color, said Mr. Cowan, if theatre TV is to have "simultaneous presentation and spontaneity" it will require networks similar to those now furnished TV broadcasters.

▶ San Francisco exhibition seems to be taking a lead in promoting various local devices designed to promote increased attendance at motion picture theatres. The showmen's bid for patronage is taking the form of price changes, special family admissions and free shows which are attracting newspaper space. Earl Long, district manager of AB-Paramount Theatres, speaking before a Motion Picture Council group recently, cited the importance of exhibition response to calls for speakers at civic functions. He expressed gratification at "the interest these people are taking in the problems of the motion picture industry and by their enthusiasm about the future of motion picture theatres."

▶ It's still taking longer and longer to get final Federal court action on anti-trust and other civil suits, according to a report by the Director of the Administrative Office of the U. S. Courts. He cites as reasons a continually increasing load of new cases and Congressional failure to enact legislation providing addition Federal judges.

▶ Four east coast UHF television station grantees have appealed to the Federal Communications Commission for immediate hearings to promulgate rules, regulations and standards for subscription television. The petitioners, who initially asked the FCC for hearings in early August, include the Home News Publishing Co., of New Brunswick, N. J.; Pennsylvania Broadcasting Co., Philadelphia; Connecticut Radio Foundation, Inc., New Haven, and Stamford-Norwalk Television Corp., Stamford.

▶ The Securities and Exchange Commission this week dropped its quarterly report form for gross sales and operating revenues. Some 2,000 firms, including major film companies, have been filing these reports. The Commission first proposed to cancel the form in August, and now has made its decision final. At the same time, the Commission proposed new rules to give a company's management more power to judge which stockholder proposals should go into proxy statements. For example, under the new rules, a management would be empowered to leave out of its proxy statements proposals that were repeatedly defeated in earlier stockholder meetings.

▶ A total of 41 additional television stations in 35 cities have been linked in the past month to the Bell System's nationwide TV network facilities, according to the American Telephone & Telegraph Company. This, the largest group in any single month, the company says, makes an aggregate of 199 stations in 127 cities and 39 states and the District of Columbia. Three Canadian transmitters also are linked to the network at Buffalo. When TV network service began, there were 12 transmitters in five cities.

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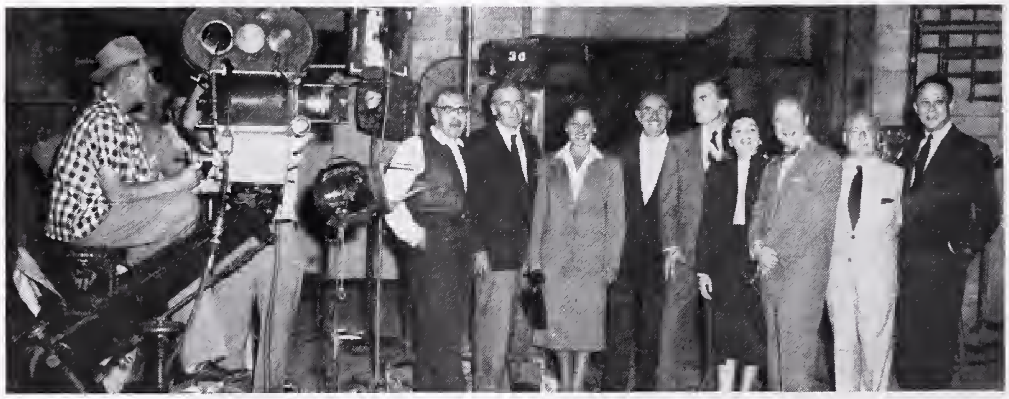
This week in pictures

Jacques Martin
ODEON'S CHAMPION SHOWMAN
1953
Winner of the
DAVID GRIESDORF
BIG LEAGUE PENNANT RACE

AT THE SHOWMANSHIP luncheon in Toronto, tendered by Canadian Odeon Theatres to theatre manager Jacques Martin, winner of the "David Griesdorf" sales drive. In order at the head table are L. M. Graburn, advertising director; F. H. Fisher, H. Friedman, Mr. Griesdorf, general manager; L.W. Brockington, president; Mr. Martin, C.R.B. Salmon, E. G. Forsyth and H. Hunt. Mr. Martin won cash, a vacation and a trophy.



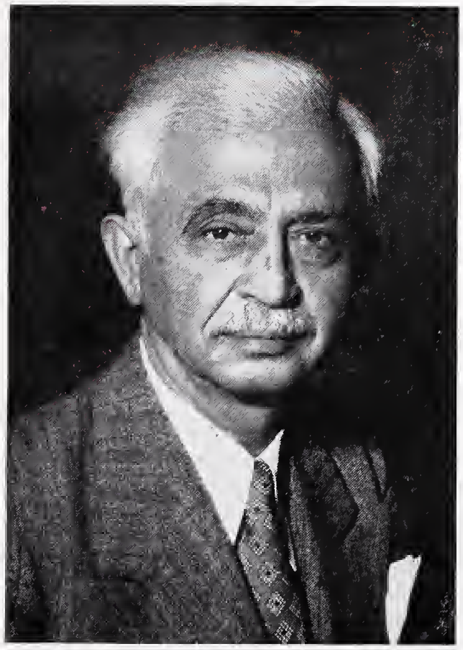
ON THE SET of Warners' "A Star Is Born," executive vice-president Jack L. Warner is host to visitor Nat Lapkin, Stanley Warner circuit vice-president. In array above are producer George Cukor, cinematographer Winton Hoch, Mrs. Lapkin, Mr. Warner, James Mason and Judy Garland, stars; Mr. Lapkin; associate producer Steve Trilling, and Transcona Enterprises executive Sid Luft.

by the Herald

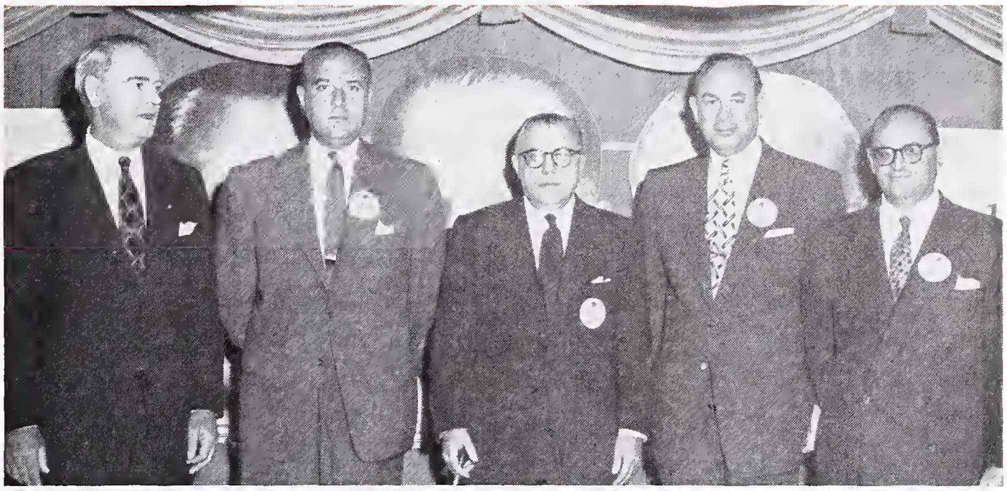
D. J. GOODLATTE, managing director of Associated British Cinemas circuit, is in this country to see how the new techniques are being used, and to chat with friends in northeast and midwest exhibition. See page 26. Mr. Goodlatte is here for one month.

by the Herald

CECIL BERNSTEIN, left, managing director and co-owner of the Granada circuit, England, has been inspecting Cinerama and CinemaScope and inquiring about other processes, during a New York visit. See page 12.

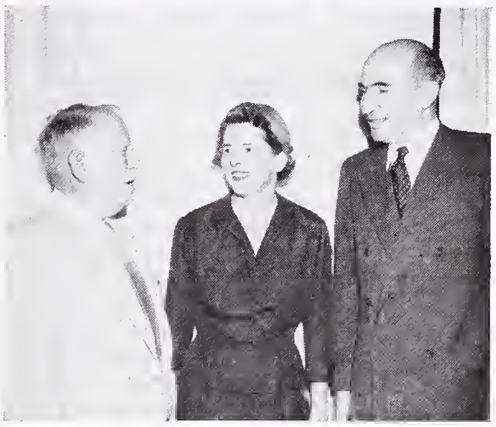

by the Herald

PETER BOUDOURES, left, San Francisco restaurateur, is in New York negotiating for release of "The Barefoot Battalion," which he made in Greece. See page 29.



AT THE Stanley Warner Philadelphia zone meeting last week at which winners of the recent managers' sales drive received their awards. In array are Martin Quigley, publisher; Samuel Rosen, vice-president; Harry Kalmine, general manager; Ted Schlanger, zone manager, and Nat Fellman, national film buyer.

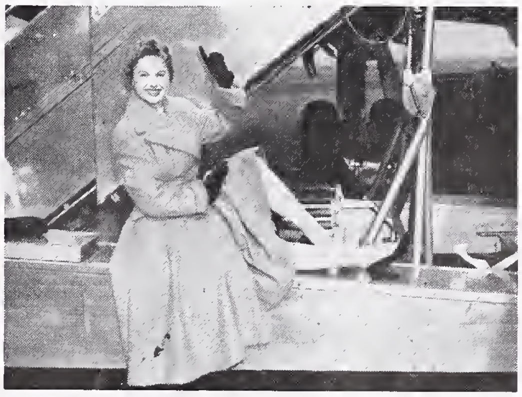
IN MOBILE, Mamie Van Doren, new U-I star, helps promote "The All-American" by meeting local showmen. With her are Eddie Jones, Giddens and Rester Theatres; Ken Montiel, Downtown theatre manager; W. E. Limroth, circuit general manager.



WELCOME TO HOLLYWOOD. Sir Roger Makins, British Ambassador to the United States, and Lady Makins, are welcomed by Y. Frank Freeman, left, board chairman of the Association of Motion Picture Producers, host at luncheon in the Beverly Hills Hotel following a visit to the MGM studio.

by the Herald

ROBERT ROSSEN, left, will produce two pictures for United Artists release, the first of which will be "Alexander the Great," he told reporters during a New York visit last week. This will be made on location on the sites of Alexander's travels, Greece, Persia and India, he anticipates. His second will be "Fame," written by him and Jerome Weidman. He also is making "Mambo," an Italian film.



MARTHA HYERS, right, arrives in New York for interviews. She is featured in Warners' "So Big," picturization of the Edna Ferber Pulitzer Prize novel.

W. WARD MARSH:

"New Screen Techniques the Most Important Book Since Sound"

"New Screen Techniques," the recently published omnibook dealing with 3-D, wide screen, CinemaScope and Cinerama—26 illustrated articles edited by Martin Quigley, Jr., received a fine send-off in Cleveland, where last week W. Ward Marsh, noted film critic of the "Cleveland Plain Dealer," devoted his entire October 7 column to the book.

Comparing it in value to Dore Schary's "Case History of a Movie" and Mervyn LeRoy's "It Takes More Than Talent," Mr. Marsh said of "New Screen Techniques," published by Quigley Publishing Company:

"It is quite the most important book to come to the newsstands since the advent of sound. . . . Quigley went directly to the ablest and best informed sources for his book's discussion of these new techniques in movies, all of which are revolutionizing the film industry."

After describing in some detail the contributions and contributors, including Jack Warner, Dr. Herbert T. Kalmus, Fred Waller, Spyros P. Skouras, Darryl Zanuck, John A. Norling, William H. Ryan and Floyd A. Ramsdell, Mr. Marsh concludes his article by saying:

"These chapters, none of them too technical for the lay mind, carry the reader from laboratory through Hollywood production and give him a clearer insight into the tremendous revolution and period of evolution than he has ever had before—or could possibly get after any other fashion save actual first-hand study of every step along the way.

"The work is brilliant, authoritative and is a must for every theatre man—as well as a highly recommended book for all filmgoers interested in the motion picture and its ways."

Bernstein Is 'Bewildered'

Confessing "bewilderment" and unable to say whether his visit here had settled matters, Cecil Bernstein, managing director and co-owner of the Granada Theatres circuit of Great Britain, left New York for England Wednesday after a week inspecting Cinerama, CinemaScope and inquiring about other new processes in which the circuit might be interested to improve business.

Mr. Bernstein said large screens were no novelty in Great Britain, and hadn't increased attendance. He said he was bewildered by all the talk in his country about the new processes, and the CinemaScope demonstration in June, and felt a first hand trip would help, but found it hadn't cleared up the problem of determining which way the industry is going.

As a result of bad pictures, British theatre owners aren't going near 3-D, he said. He said "House of Wax" was the best in the medium. Mr. Bernstein's houses, in suburbs and provinces, run from 1,500 to 3,400 seats. They have 10 wide screens, which he uses only with special films.

Partmar Asks High Court Review on Dismissal

WASHINGTON: The Supreme Court was asked Tuesday to rule that a Los Angeles District Court erroneously dismissed without trial a triple-damage counterclaim brought by Partmar Corporation against three Paramount companies. Partmar had filed the counterclaim, charging that Paramount had been engaging in an unlawful conspiracy, after Paramount had brought suit in 1947 against Partmar—the lessee of the Los Angeles Partmar theatre which was owned by Paramount. Partmar attorney Russell Hardy told the high court that the Los Angeles court had decided to try the eviction suit first and then try the counterclaim separately. Consequently, he said, Partmar did not introduce any evidence in support of its conspiracy charge during the eviction trial. The District Court denied the eviction suit and at the same time threw out the counterclaim.

MPAA-Argentine Money Talks Held in Capitol

WASHINGTON: Officials of the Argentine government and the Motion Picture Association of America Tuesday wound up two days of conversations here looking toward a new film agreement permitting some remittance of U.S. earnings from Argentina. A MPAA spokesman said that "there has been no definite decision" and that further exchanges would be necessary. However, he emphasized that the meetings here were conducted "in a very friendly atmosphere, like the British talks." Representing the Argentine government was Raul Apold, secretary of information. Sitting in for MPAA were president Eric A. Johnston, vice-president Ralph Hetzel and Western Hemisphere manager Robert Corkery.

To Remake "Covered Wagon"

Director Michael Curtiz and producer Irving Asher have been assigned by Paramount to remake "The Covered Wagon" in 1954. The decision was reached after noting the tremendous returns from "Shane."

Warners in New Product Discussion

CHICAGO: Ben Kalmenson, Warner vice-president in charge of distribution, presided over a two-day sales meeting of the company's district managers at the Blackstone Hotel here Wednesday and Thursday. Product for the next four months was the highlight of the conference.

Discuss Eleven Productions

Productions discussed were "So Big," with Jane Wyman and Sterling Hayden; "Calamity Jane," musical in color by Technicolor with Doris Day and Howard Keel; "Hondo," a Wayne-Fellows WarnerColor production in 3-D with John Wayne; "The Beggar's Opera," Technicolor, with Laurence Olivier; "Thunder Over the Plains," WarnerColor with Randolph Scott; "The Eddie Cantor Story," Technicolor; "The Phantom Ape," WarnerColor and 3-D with Claude Dauphin; "The Diamond Queen," a Melson Production in SuperCinecolor with Fernando Lamas and Arlene Dahl; "The Boy from Oklahoma," WarnerColor with Will Rogers, Jr.; "Three Sailors and a Girl," Technicolor, with Jane Powell, Gordon MacRae; and "His Majesty O'Keefe," Technicolor, with Burt Lancaster.

District managers attending the meeting were Norman J. Ayers, eastern, with headquarters in New York; William G. Mansell, central, with headquarters in Philadelphia; Robert H. Dunbar, midwest, with headquarters in Chicago; Art W. Anderson, north prairie, with headquarters in Minneapolis; Hall Walsh, south prairie, with headquarters in St. Louis; W. O. Williamson, Jr., southeast, with headquarters in Atlanta; Ed. Williamson, southwest, with headquarters in Dallas; Henry M. Herbel, west coast, with headquarters in Los Angeles; Haskell M. Masters, Canada, with headquarters in Toronto, and Robert Smeltzer, with headquarters in Washington, D. C. George Lefko, Chicago branch manager, also attended.

Major Warner Attends

Home office executives present were Major Albert Warner, vice-president; Samuel Schneider, vice-president, and Mort Blumenstock, advertising and publicity vice-president, who arrived by plane from Burbank for the meetings. Other home office executives present were Roy Haines, western division sales manager; Jules Lapidus, eastern and Canadian division sales manager; John F. Kirby, southern division sales manager; Norman H. Moray, short subjects general sales manager; Ed Hinchy, head of playdate department; Bernard R. Goodman, supervisor of exchanges; Robert McGuire, auditor of exchanges; Gil Golden, advertising manager; Larry Golob, east coast publicity director, Charles S. Steinberg, assistant east coast publicity director, and William Brumberg, field exploitation head.

EXHIBITORS HOLD LINE ON ADMISSION PRICES

Few Increases Since Tax Repeal Failed; Product Often Dictates Rise

Exhibitors throughout the country generally have held the line against any increase in admission prices following the veto last August of the Mason tax relief bill by President Eisenhower.

A HERALD survey, covering 24 cities and towns in key areas of the nation, last week, revealed the following highlights:

¶ Thirteen cities reported no price increases whatsoever as a result of the Mason bill's end, although three of these reported there had been some increases in the year prior to the bill's demise.

¶ Only two cities reported general increases by a large proportion of theatres in the last two months; seven more reported definite trends towards increased prices, and two were said to be seriously considering increasing prices on an overall scale.

¶ All seemed to indicate that in lieu of flat, overall price increases, exhibitors were tending to raise prices according to individual pictures. One correspondent estimated that the number of "advance-price" pictures had increased by at least 100 per cent this year over last.

Cities reporting definite price increases include Atlanta, Cleveland, Kansas City, Memphis, Milwaukee, Mobile, Hartford, Winston Salem and Savannah. Of these only Memphis and Kansas City seem to have been hit on a big scale.

All five of Memphis' first run houses and a majority of the neighborhood houses raised prices following the veto of the Mason bill. The price actions—and the Mason bill explanation—were announced to the public in big newspaper stories, quoting both first run and neighborhood owners.

Kansas City Takes New Admissions in Stride

The increases in Kansas City, estimated to have been made by at least 20 per cent of the city's theatres, have been accompanied by announcements to the effect that prices there have not gone up in some cases for as long as 10 to 12 years. The increases were on children's and adults' tickets. No adverse reaction reported.

Price increases in Atlanta have been primarily in the field of children's admissions, at the Paramount, Loew's Grand and Roxy. The reported increase in Savannah and Winston Salem all have been on the part of drive-ins, with the Winston Salem drive-in prices going up as much as 20 per cent. Indoor theatres in the areas are reported to have discussed price increases, but none as yet has been effected.

PRODUCT DECISIVE, PHILADELPHIA REPORTS

The HERALD's Philadelphia correspondent, reporting on the admission price picture in that city, said that while admissions there generally have been on the increase for some time, it should be noted that a cut in prices had failed to produce any added customers. When the Carmen, a key neighborhood house, put its entire balcony of 1,500 seats on a 25-cent scale, most of the seats remained empty. However, with a winning policy and a considerably higher price scale, there was business. Neighborhood houses also were reported to have had booming business when prices were raised to as much as $1—for selected pictures. In short, the Philadelphia story is that the product is the deciding price factor.

The price increases in Cleveland after the tax veto, at the subsequent run Garden and Southern, actually are a part of a trend towards higher prices which is said to have been evident in the city all year. As in other communities, the exhibitors in Cleveland have found that the public doesn't hesitate to pay increased admissions to top films, but displays some resistance to average films at average prices. In this city, as in most others, product dictates the individual price.

In Milwaukee, although there has not been an overwhelming trend towards increased prices, two circuits and one theatre have increased their scales a bit. These include the Delft circuit, Stanley Warner Theatres and John Freuler's Atlantic theatre. The hikes in the Mobile area were said to have been in theatres operated by Giddens & Rester Theatres and Paramount Gulf.

Five theatres in Hartford, belonging to the Hartford Theatre Circuit and Perakos Theatre Associates, have raised prices and a general increase throughout the state is anticipated. In raising its prices, no theatre has used an "education" campaign to inform the public. "At times like this," according to one executive, "it's just easier to let the price scale change and let the public alone."

Like the Connecticut theatre owners, the managers of Providence, R. I., first runs are reported to be considering an increase, but exactly how much and when has not been decided upon.

In all situations where the HERALD's correspondents reported price increases already in effect, or contemplated, one thing appeared certain: that the subsequent run houses felt the need for an increase more acutely than the first run houses and that in all cases the subsequent runs were only waiting the price-raising action of the first runs.

Cities reporting fairly steady admission prices and no concerted action to raise them as a result of the loss of tax relief include Albany, Boston, Buffalo, Columbus, Denver, Detroit, Jacksonville, Miami, Minneapolis, New Orleans, Oklahoma City, Portland and San Francisco. Of these, Albany, Detroit and Minneapolis report that some increases in prices had been effected before the tax repeal campaign.

Advance-Price Pictures Increase in Albany

It was the Albany correspondent who reported the estimate that the number of advance-price pictures had increased possibly 100 per cent this year over last. Theatres in that area which were said to have increased their prices in the last six months include those belonging to Fabian and the Stanley Warner circuits.

The only increases noted in Boston were in outlying areas or in situations playing 3-D films, with the price increases presumably going, in many cases, for the polarizing viewers. Columbus reports increased prices on a picture-to-picture basis only. Denver theatre owners, described as contemplating no changes, are said to be "willing to hold what prices they have."

The only price change reported by the Jacksonville correspondent was a decrease, rather than an increase. At only one theatre, it was not considered a trend. In Miami, theatre owners were holding firm, although some discussion of an increase was known to have taken place in the office of Florida State Theatres.

Contemplate No Price Changes in Portland

In Portland, where the theatre scene is dominated by Evergreen, J. J. Parker and Hamrick, no changes are contemplated. However, it is interesting to note that all the city's theatres have adopted a "family" policy which has proved successful—admitting free all children who are accompanied by an adult. San Francisco, like the others in this group of cities, reports increases only on an individual picture basis.

The latter finding, applying as it does to almost every situation, may be the reason why there has not been the flat increase in prices which many industry observers felt was certain to follow a veto of the Mason bill. If there are enough so-called "big" pictures for which the public will, with a minimum of grumbling, pay increased prices, there is no need to increase the ticket cost on an over-all basis, it is felt.

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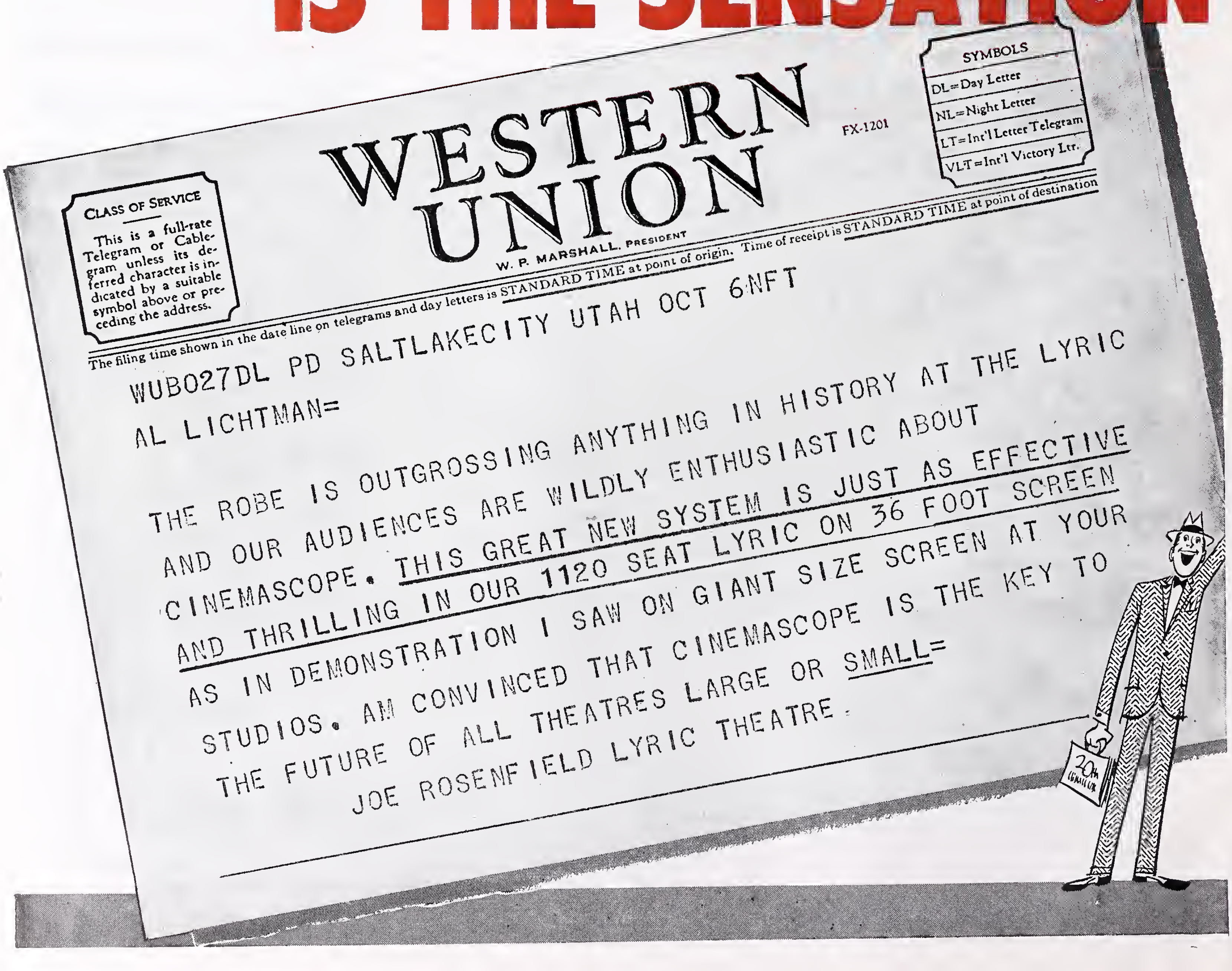

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ENGINEERS SEEK STANDARDS AS SMPTE CONVENTION ENDS

AWARDING THE FELLOWSHIPS at the Society of Motion Picture and Television Engineers 74th semi-annual convention, in New York last week. Herbert Barnett, left, SMPTE president, presents them. The recipients are, in order, John W. Servies, Russell O. Drew, Charles L. Townsend, Gerald G. Graham, T. G. Veal, and Frank N. Gillette. The awards were made at the convention banquet and dance. Other fellowship recipients are Merle H. Chamberlin, LeRoy M. Darling, Carlos Elmer, Ralph E. Lovell, Arthur J. Miller, Kenneth Shaftan, Raymond J. Spottiswoode, Sol Halprin, A. V. Loughren.

The establishment of standards, demanded by numerous segments of the industry, occupied engineers at the closing days of the Society of Motion Picture and Television Engineers 74th semi-annual convention, in New York last week, with results merely tentative but nevertheless representing to industry observers a beginning of a desirable trend.

Tentative operating standards for multitrack magnetic sound reproduction will be set by the making of some eight test films at behest of the organization. The decision to make these followed meetings of the sound committee and the magnetic sub-committee, and a stereophonic sound panel discussion moderated by John K. Hilliard. It also followed presentation of papers from three equipment companies offering reproducers in conjunction with CinemaScope.

The papers were by C. C. Davis, and H. A. Manley, Westrex; J. D. Phyfe and C. E. Hittle, RCA; and S. W. Athey, Willy Borberg and R. A. White, General Precision Laboratory. New advances in magnetic recording also were disclosed by Dr. Wilfrid Wetzel, technical director of the magnetic recording division of the Minnesota Mining and Manufacturing Company. These are processes for applying magnetic recording to 35mm, and a playback head for magnetic sound in theatres.

The new sprocket holes and sprockets used for CinemaScope will increase film life, Dr. E. K. Carver, Eastman Kodak, predicted.

The eight test films will measure sound balance of the three speakers behind screen in the CinemaScope process, and determine the general over-all performance in frequency range.

More than 70 per cent of the theatres which replied to an SMPTE questionnaire and which have 501 seats or more, have converted or plan to convert to 3-D and wide screen before the year's end, Ben Schlanger, consulting theatre architect, reported Friday morning. Geographical distribution of replies was satisfactory, but Mr. Schlanger admitted the bulk of replies came from circuits and larger houses.

Others whose papers were read during closing days were Chester E. Beachell, National Film Board of Canada; R. Clark Jones, W. A. Shurcliff, and L. W. Chubb, E. R. Blout, and E. H. Land, of the Polaroid Corp.; A. J. Cardile, and J. J. Hoehn, RCA Victor; Raphael Wolff, Wolff Studios; Ralph E. Heacock, RCA Victor; Fred Waller, Cinerama; John D. Hayes, Bausch and Lomb; Edward Greetner, Zurich; C. E. Greider, National Carbon; M. A. Hankins and Peter Mole, Mole-Richardson; R. J. Youngquist, and W. W. Wetzel, Minnesota Mining; William E. Cowles, General Electric, and Otto Rauhut, Condor Films.

Warners Begins "A Star Is Born" in 2-D, Wide Screen

Warner Brothers Monday began filming its "A Star Is Born" in 2-D and for the wide screen. It had first been announced for 3-D, then for the anamorphic WarnerScope process. Jack L. Warner, executive producer, said the change is because the musical is "an intimate story" and should not be "stretched out to the enormous area of WarnerScope. The picture stars Judy Garland and is her first picture since summer stock.

Technicolor Offers New Color Print

Development of a new and improved Technicolor dye transfer color release print which is said to have greatly increased definition and smoothness has been developed by Technicolor Motion Picture Corp., it was disclosed last week by Dr. Herbert T. Kalmus, president and general manager.

Dr. Kalmus stated that on all screens, particularly large screens, the prints made by the new Technicolor process, showed greatly improved color quality.

The initial photography, it was explained, employs single strip 35mm color negative film. Contrary to general usage, this negative moves horizontally through a modified black and white camera and the scenes are recorded on an area equal to two full frames of normal color negative.

Technicolor dye transfer release prints are of normal size and position in every respect; no special projection lens in the theatre is necessary, Dr. Kalmus explained.

Technicolor Nine-Month Profit Up to $2,121,518

The consolidated net profit after taxes on income of Technicolor, Inc., for the nine months ended September 30, 1953, is estimated to be $2,121,518, equivalent to $1.10 per share on the new stock outstanding as compared to $1,499,507 or 80 cents per share (shares adjusted to new stock basis) for the first nine months of 1952, according to Dr. Herbert T. Kalmus, president and general manager. The nine-month statement was announced last week.

Warners' "So Big" Opens In Indianapolis Oct. 21

Fifteen thousand teachers attending the Indiana State Teachers convention in Indianapolis October 22-24 are expected to cooperate in making the premiere of Warners' "So Big" a success. The picture opens at the Circle Theatre. The company prepared two campaigns, one for attracting teachers, the other for the public. Ads have been placed in the Indiana Teacher Magazine, and posters and herald will be in their meeting places; there also will be heavy television, radio, and newspaper advertising, and a big publicity campaign for editorial pages, women's page editors, and columnists, and radio and television personalities.

Gets Everest Climb Film

"Climbing Mt. Everest," feature-length documentary in color produced under the supervision of the Swiss Foundation for Alpine Research, has been acquired for distribution in the United States and Canada by Imperial Film Distributors of America, Inc., it is announced by William C. Shelton, president.

3RD QUARTER REPORT

Paramount Leads Industry In Boxoffice Champions!

"ROMAN HOLIDAY," "SHANE" AND "THE CADDY" SEPTEMBER TOPS, REPORTS MOTION PICTURE HERALD

Paramount has had more boxoffice champions during the first nine months of this year than any other company in the industry, is the findings of The Motion Picture Herald's poll based on the gross revenue at key city theatres throughout the country.

THE SCORE BY COMPANY

Jan. thru Sept. 1953

PARAMOUNT	**14**
Next Company	9
" "	8
" "	7
" "	6
" "	4
" "	4
" "	2
TOTAL	**54**

and will maintain leadership with...

Perlberg and Seaton's

LITTLE BOY LOST

THE WAR OF THE WORLDS

Color by Technicolor

THOSE REDHEADS FROM SEATTLE

3-D and Color by Technicolor

BOTANY BAY

Color by Technicolor

Hal Wallis'

CEASE FIRE

3-D

FLIGHT TO TANGIER

3-D and Color by Technicolor

HERE COME THE GIRLS

Color by Technicolor

Terry Ramsaye Says

FILMS in WORLD WAR I

THE EXTENSIVE obituarial attentions to George Creel were concerned much with his competent career as a journalist, a militant author, advisor to presidents and as a politician. No heed was given to his functioning through World War I in the first relations between the Government and the motion picture.

President Wilson appointed Mr. Creel head of a Committee on Public Information. His press performance, while criticized, was notably capable—even if he was charged with having invented a U.S. victory for Fourth of July publication.

Mr. Creel knew what to do about the press, with all of its traditions of practice, and its familiarity with official releases. With the motion picture, it was different. It had no patterns related to journalistic practice. It was found that the film report of the war, made mainly by the Signal Corps, and some of the allies, could not be given away. The Red Cross had tried. To get to the screen through the industry's channels film had to be sold. So presently Mr. Creel was in the movie business, through his motion picture division. There were a lot of problems.

The Division of Films proceeded into production of the weekly "Official War Review," put into trade, along with an ultimate total of three official features, through Pathe, a concern of old Patents Company antecedents and the least hostile to invasion by Government pictures.

There came, incidentally, a touch of drama, not until today recorded, early in that activity. One day the head of the French high commission called President Wilson, who called Mr. Creel to say he was informed that the Divison of Films was employing in important post a deserter from the French army. The Mr. X involved had for years been a figure of prominence in the American industry. His "resignation" was waiting when he arrived at the New York office the next morning. That became immediately hush. Mr. X faded.

The Government pictures were competent enough flag-waving documentaries of the day. Your commentator negotiated, rental free, the premiere for the last of them, "Under Four Flags," in simultaneous gala presentation at the Rialto and Rivoli theatres in Broadway. It was a hurrah success. Roxy, resplendent in uniform as an honorary lieutenant of Marines, was happy. The picture subsequently played 1,820 bookings. High was the earlier "America's Answer" with 4,548. The Government pictures in total reached less than a third of the theatres.

The Congress suddenly overnight killed the Division of Films. Mr. Creel out of his own pocket hired watchmen to close the offices. When the furniture was sold more than eighty thousand dollars worth of unbanked checks were found in the files.

The honest, oft bepuzzled, Creel, had done his damndest.

* * *

EXPEDITIONARY—As this page comes to you, your correspondent is off into a winding three thousand-mile tour of lands west of the Hudson, a revisiting of America and scenes familiar before his days were filled with concerns of hectic, striving New York and fantastic Hollywood.

There is a hope of somewhere discovering a little island in time where some of the old days linger. Perhaps up some narrow gravelled road there will be a farm which is a home, not a motorized food factory. It should have a shaded, mossy spring house where crocks of milk stand cooling on washed stones where clear water gurgles through, between sweeping fringes of moss into slow stream patterns. That will be milk the way the cow made it with no cooked tinge of pasteurization in it. The cream will come off with a skimmer, no whirring separator, and it will be so thick it will hold a spoon upright in the pitcher. With luck, too, there'll be buttermilk as it came from a patient hand churn on the back porch, flecked with the gold of tiny butterflakes. There might be, too, some sparkling cider, with just an edge of authenticity in it. There will be no radio, no television, and the party line telephone should be out of order.

It will be perfection if the reading lamp casts the mellow yellow glow that comes from kerosene, so appropriate to illuminate the pages of last week's country paper. There can be adventure in seeing what is the latest in the "boiler plate" syndicate type that fills the smudged columns.

After that to be awakened by a big red barnyard rooster announcing the dawn, breakfast of home cured ham and fried cornmeal mush with white clover honey—then back down the little road, nosing into the broad mad turnpike speedway to be again a flying speck among the racing thousands in that river of haste.

Columbia in Sales Talks In New York

A two-day division managers' meeting at the Warwick Hotel in New York was scheduled by Columbia Thursday and Friday, it was announced early this week by A. Montague, general sales manager, who was to preside at both sessions. Attending in addition to the division managers were key home office sales executives and department heads and a representative of the Canadian organization.

On the agenda was discussion of sales and distribution plans for forthcoming product, headed by "Miss Sadie Thompson," in 3-D and color by Technicolor, starring Rita Hayworth and Jose Ferrer; "It Shouldn't Happen to You," with Judy Holliday, and "The Caine Mutiny," with Humphrey Bogart, Jose Ferrer ond Van Johnson, produced by Stanley Kramer in color by Technicolor.

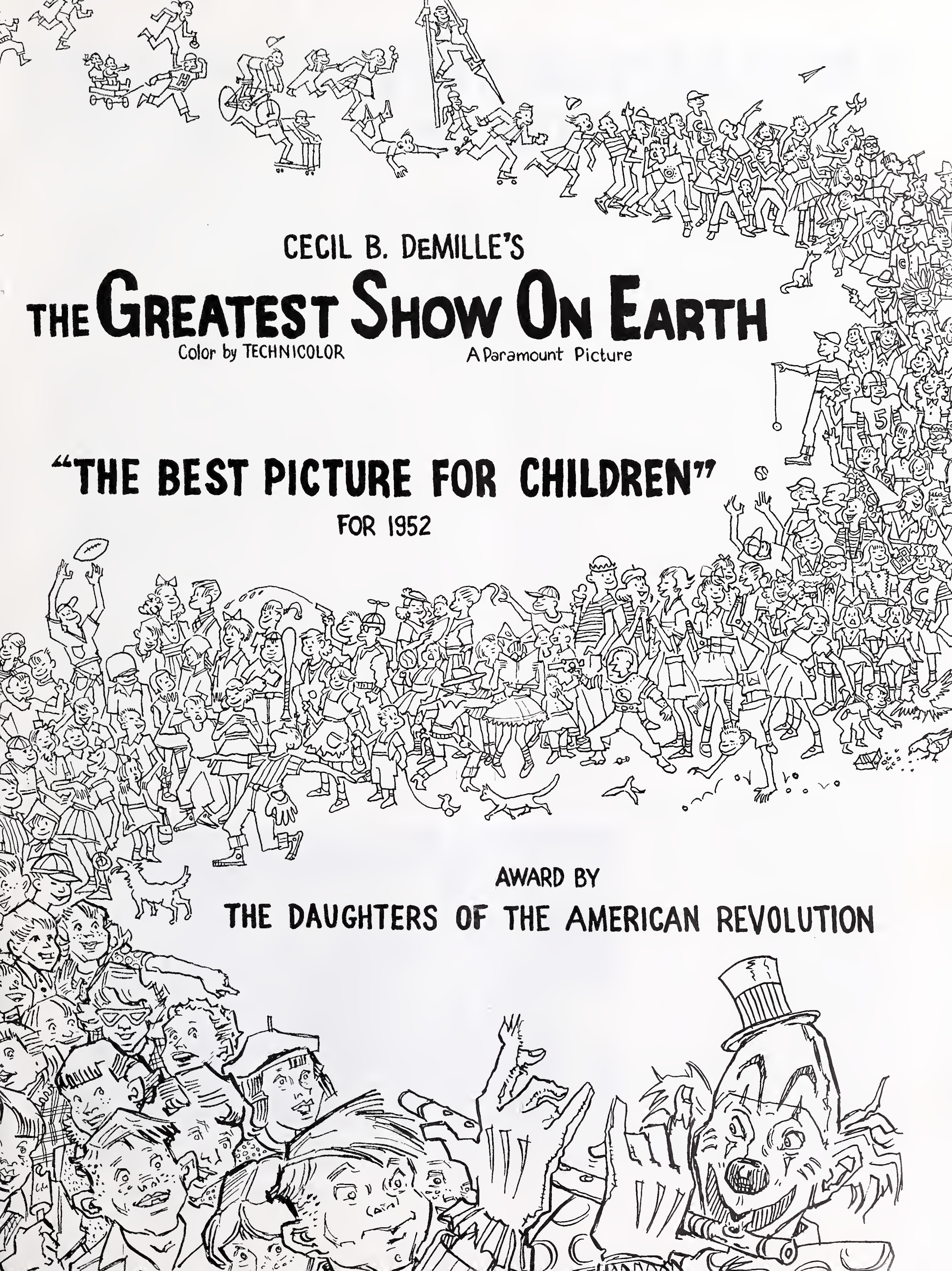
Also on the agenda was a discussion of distribution and liquidation plans for Columbia's lineup now in release, highlighted by "From Here to Eternity," "The Big Heat" and "Salome."

Among those attending the meeting from the home office, in addition to Mr. Montague, were: Rube Jackter, assistant general sales manager; Lou Astor, Louis Weinberg and Irving Wormser, circuit sales executives; George Josephs, sales executive; Maurice Grad, short subjects sales manager; H. C. Kaufman, manager, exchange operations; Joseph Freiberg, manager, sales accounting department; Seth Raisler, manager, contract department; Vincent Borelli, assistant to circuit sales executives, and Sydney Singerman and George Berman, assistant managers, exchange operations.

Division managers present included: Nat Cohn, New York division; S. A. Galanty, mideast; Carl Shalit, central; R. J. Ingram, southeastern; B. C. Marcus, midwest; Jack Underwood, southwestern; I. H. Regovin, New England; H. E. Weiner, eastern Pennsylvania and southern New Jersey; L. E. Tillman, northwestern, and Harvey Harnick, sales manager, Columbia Pictures of Canada. Also in attendance were Wayne Ball of Los Angeles and Ben Lourie of Chicago.

SIMPP Approves Foreign Field Information Program

A foreign field information program, as broached by Ellis G. Arnall, president, has been approved unanimously by the Society of Independent Motion Picture Producers. Mr. Arnall will immediately begin collecting data, and will tour world capitals for latest information on licenses, monetary restrictions, and foreign distributors. The whole of this is a prelude to the SIMPP establishment of the Independent Motion Picture Export Association as an export agency of the society selling product abroad.



CECIL B. DeMILLE'S

THE GREATEST SHOW ON EARTH

Color by TECHNICOLOR

A Paramount Picture

"THE BEST PICTURE FOR CHILDREN"

FOR 1952

AWARD BY

THE DAUGHTERS OF THE AMERICAN REVOLUTION

CHALLENGE MET, SAYS SKOURAS

Tells 20th-Fox Sales Meet Response Great; Plans for Product Outlined

Declaring the challenge of CinemaScope was one of "life or death" Spyros P. Skouras, 20th Century-Fox president, asserted before the company's two-day sales convention in New York last Thursday and Friday that the response was magnificent.

At the meeting Al Lichtman, distribution director, said that 16 CinemaScope productions, 10 pictures to be made by Panoramic Productions, and other independently-made films will be released by 20th-Fox between this month and the end of next year. Charles Einfeld, vice-president, said a program of promotion, rivaling that of "The Robe" will be accorded the lineup.

Cites Lichtman Drive

Citing the Al Lichtman drive, Mr. Skouras said: "In my opinion, in all the history of this industry, no distribution department of any company has ever rallied with such determination or has achieved so much as our own has in this tribute to a great man in our business. . . .

"Our spirit has been that of 'do or die' because we know from our experience of the last five or six years, with the gross of every average picture continually declining, that this challenge to us has been one of 'life or death.' This has been an inspiring and compelling factor that has moved every one of our experienced and capable men in executive positions and their associates to fight as men have never fought before for the preservation of this business.

"They knew that 20th-Fox was staking its existence and its future, as no corporation has ever done before on its belief in CinemaScope, committing an investment of more than $10,000,000 to meet the emergency in spite of the desperate state of the business in order that screen lens and sound equipment could be provided to the theatres in a miraculously short time."

Lauds Zanuck and Einfeld

Mr. Skouras singled out Darryl Zanuck, production head, and Mr. Einfeld for their CinemaScope efforts.

Mr. Lichtman asserted that the caliber of pictures scheduled for release in the coming months "will see a revitalized motion picture industry once more asserting its pre-eminence in the entertainment field." He said shooting had been completed on 10 CinemaScope productions as well as five of the 10 films being made by Leonard Goldstein's Panoramic company.

Twelve pictures will be released between October and February, he said, five of which are in CinemaScope with color by Technicolor, one standard Technicolor film, one in Eastman Color and five in black and white. Leading the October product roster is "The Robe." Others are "Thy Neighbor's Wife" and "Vicky."

November releases are "How to Marry a Millionaire," in CinemaScope-Technicolor, and "Miss Robin Crusoe" in Eastman Color.

December releases are "Beneath the 12-Mile Reef," CinemaScope - Technicolor; "Man Crazy," an S. Harmon and P. Voran production, and the first Panoramic Production's release, "Man in the Attic."

January releases are "Prince Valiant," CinemaScope-Technicolor, and Panoramic's "Justice Brown." February releases are "Hell and High Water," CinemaScope-Technicolor, and Panoramic's "Gatling Gun."

Addressing a session of the company's national sales conference, Mr. Einfeld stressed that all openings of CinemaScope pictures, as well as other major attractions, will be supervised and conducted as important regional and local events.

Describing the care and planning exercised in opening "The Robe," in first engagements, Mr. Einfeld emphasized that commensurate jobs will be undertaken to pre-sell other films.

Stating the conviction that it is the task of the company's sales and promotional staffs to work in conjunction with exhibitors in mapping campaigns, he added that showmanship can be demonstrated for every type of picture.

"The Robe," in release some four weeks and playing in 25 situations across the country, has set a new world box office record of $3,000,000 gross as of the conclusion of business last Monday, it was announced by the company. At the Roxy theatre in New York a total gross above $1,000,000 was chalked up as the picture completed its fourth week. According to the company, 31 key theatres across the country will be playing the film by the end of the week.

Later this month and next CinemaScope will be introduced to thousands of exhibitors and the press in 11 Central and South American countries in special showings.

Mr. Lichtman said "The Robe" will be opened in 109 domestic and Canadian theatres by November 26. He also asserted that 1,000 theatres in the United States will be equipped with the single film stereophonic sound system by the end of 1953.

Milwaukee "Robe" Decision Still Under Advisement

Twentieth Century-Fox's motion in Milwaukee Federal Court to dismiss the Riverside Theatre petition to prevent "The Robe" from being played by the Wisconsin theatre, at midweek was still under advisement by Federal Judge Julius Hoffman. The Towne decree is considered to have bearing on the case. Standard Theatres has alleged that under its provisions the Wisconsin cannot run a picture more than two weeks without court permission, even if the Towne waived objection to the extended run. Judge Hoffman gave permission to Emil Levin, attorney for the Riverside, to find precedent for the intervention of a third party.

Bible Group Cites Skouras For "Robe" Production

A special plaque, citing Spyros P. Skouras for his contributions to good will through motion pictures, and toward keeping the public awareness of religion alive through specific films such as "The Robe," will be presented to the 20th Century-Fox president next Tuesday by Herman Steinkraus, national chairman for National Bible Week, October 19-25, and head of the Bridgeport Brass Company. The presentation, on behalf of the Laymen's National Committee, will be made at the 20th-Fox New York office.

AT THE SALES MEETING 20th-Fox held in New York last week. General James A. Van Fleet, a member of the board, is applauded by executives Al Lichtman, director of distribution; Spyros Skouras, president, and Charles Einfeld, vice-president.

High Court Will Hear "M" Case

WASHINGTON: The Supreme Court, meeting Monday in its second session of the Fall term, among other things agreed to hear arguments in one motion picture case and refused to review another.

The case which the court accepted for review involves a decision of the Ohio Supreme Court upholding the right of that state to bar the motion picture "M" from its theatres on the ground that brutal crimes were depicted.

The case which was turned down involves a Charlotte, N. C., ordinance prohibiting the operation of motion picture theatres and other entertainment, including baseball and other sports, at certain hours on Sundays when church services are being held. The North Carolina Supreme Court upheld the ordinance and its ruling was appealed to the U. S. Supreme Court. The latter Monday held that no substantial Federal question was involved.

The Supreme Court also agreed to review three cases brought against the National Broadcasting Company, the Columbia Broadcasting System and the American Broadcasting Company by the Federal Communications Commission in an effort to ban giveaway shows on radio and television.

The Commission seeks a reversal of a ruling by a special three-judge Federal court in New York that limited an FCC prohibition against such shows to programs where contestants were required to furnish money or anything of value, or possess a sponsor's product.

"Decameron Nights" Uses Radio and Television

Radio and television were employed extensively by RKO in promoting the world premiere of "Decameron Nights" Wednesday evening at the Beverly theatre, Los Angeles. The company arranged guest appearances of Joan Fontaine and Binnie Barnes, stars, on national and local radio and television programs. The picture, in color by Technicolor, and produced by Mike Frankovitch and William Szekely, and directed by Hugo Fregonese, also stars Louis Jourdan.

"Louis Story" Opens in Champion's Home Town

"The Joe Louis Story" had its world premiere Wednesday in Detroit, home town of the champion, at the Broadway-Capitol theatre. The gala opening of the United Artists release was attended by numerous dignitaries, headed by Michigan's Governor G. Mennen Williams and Mayor Albert Cobo of Detroit. The opening was backed by a comprehensive publicity and exploitation campaign. October 14 was proclaimed "Joe Louis Day" by Mayor Cobo.

BOOK REVIEW

"A Tree Is a Tree" by King Vidor, an autobiography. 315 pages. Illustrated. An appendix cataloguing his pictorial product. Indexed for names and topics. Cloth. Harcourt, Brace and Company, New York. $3.95.

King Vidor, motion picture dramatist extroardinary, has set down a story of his career with a rare skill in words and style. It is continuously, calmly, consistently commanding of interest. His title "A Tree is a Tree" is only obscurely relevant and inadequate. The work contains the two essentials, a career worth recording and an ability to record it with a simple grace and clarity. As an autobiography it stands apart. Without sensation or touch of scandal or purple phrase, and without obvious euphemism it tells a lot about movieland.

Mr. Vidor is mostly concerned about his work and working contacts. He takes the reader to points of observation that other writers have not reached. He seldom argues, never pontificates. His flattest statement, over on page 277, is: "The motion picture is the greatest medium of expression ever invented." He makes the reader feel that.

* * *

The entertainment quality of the book is inherent in the material and the sensitive viewpoint. There are glints of twinkling humor, merry quips and endless episodes of adventure, touches of glamour, all woven into the continuous flow of the narrative. One reads about the excitements of the great sea-flood disaster in his native Galveston; how he came to be a newsreel cameraman without a camera; a mad running battle with gypsy bandits while en route in a "Model T" to Hollywood; the night that Elinor Glyn, reclining on a synthetic tiger skin, kept him up until 4:00 A.M. reading from her novel, "His Hour"; how he happened to attend Mabel Normand's funeral, wearing his loudest sweater and a pair of white sneakers; how he flubbed a cinch shot for a $500 ball in a pool game with David Selznick.

If you care for "names" and intimacies of un-public social contacts they will be found numerous—Hearst and Davies, Garbo, Gilbert, Thalberg, Chaplin, both Coopers, Laurette Taylor, and many a figure of today. He gets frank, but never does anybody any harm.

* * *

It is to be remembered that Mr. Vidor's record includes an imposing array of pictures, to name a few: "Peg O' My Heart," "La Boheme," "The Big Parade," "The Crowd," "Stella Dallas," "The Bird of Paradise," "Duel in the Sun." The appendix lists fifty-one titles. With pleasant candour he records the making of "An American Romance," taking three years and costing three millions, ending in a bust.

One of the most interesting chapters is on the making of "The Big Parade," "a ballet of death," done to the death-march beat of the drums of war.

In all, a tale of action, emotion, vivid living, and a dignified pride without vanity. It is also fun.

—*Terry Ramsaye*

Johnston to Paris to End Stalemate

Eric Johnston, president of Motion Picture Association of America, who left Wednesday for Paris, will strive to end the stalemate in France.

Decision to take the trip, which may take him to Spain and Italy, was made last Friday at a meeting of the Motion Picture Export Association board of directors. The MPEA president will be joined in Paris by Griffith Johnson, MPEA economist, who left New York last weekend.

The present four-month extension of the U. S.-Franco pact expires in November and indications to date, according to word from Paris, are not promising. The French, it was stated, are seeking to pare down the number of permits from 110—the 90 plus 20 under the current agreement—to 70. In addition, it was reported, the French are attempting to eliminate or reduce the so-called "capital account" under which American film companies remitted some extra revenues earned by U. S. films.

At last Friday's meeting, Mr. Johnston, with the support of Spyros Skouras, 20th Century-Fox president, highlighted the problem of getting more revenue out of the Far and Near East. Mr. Johnston noted that India with a population of 350,000,000 brings in only a total of about $1,000,000 in remittances to U. S. film companies. Cooperative action is needed, he stressed, to cultivate the Indian market.

The Spanish situation remains unaltered following discussions in New York and Washington to evolve an interim agreement. Under present circumstances with no pact in effect no new American product is being shipped into Spain, nor is any revenue being taken out.

Tennessee Theatre Owners Elect Stacey Wilhite

Stacey Wilhite, Cookeville, was elected president of the Tennessee Theatre Owners Association, at a board meeting October 7, in the Noel Hotel, Nashville. Other officers elected are M. C. Tune, Shelbyville, vice-president; and Charles Simpson, Chattanooga, treasurer. The directors commended the COMPO tax committee campaign; thanked state legislators for their support in that campaign; resolved to continue fighting taxation at state level, and appointed George Gaughan, Memphis, as executive secretary.

Sued on Percentage

Six major distributing firms have sued James Jesse Booth and James Jesse Booth, Jr., at Greensboro, N. C., Federal Court, on percentage returns. The men were named as operating theatres at Walnut Cove, King and Walkertown.

EDWARD SPIERS
Indianapolis

W. E. FINCH
Dallas

JAMES MYERS
San Francisco

MILTON LIPSNER
Washington, D. C.

WM. CARMICHAEL
Oklahoma City

MILTON GURIAN
Cincinnati

HOWARD ROSS
Des Moines

NATE DICKMAN
Albany

F. E. DYER
Charlotte

C. J. DUER
Denver

IRVING MARKS
Minneapolis

NAT FURST
New York

JACK FELIX
Portland

"The Exhibitor's Best Friend is his Branch Manager!"

That's how one theatre owner, with a talent for putting a lot of meaning into a few words, describes the vital role the branch manager can play in the success story of the exhibitor.

We believe that this is especially true of the Allied Artists branch manager, for he is encouraged to think of a film sale in terms of your needs ...your profits...your good will.

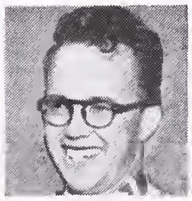
He is about to demonstrate that policy of friendship—and you can too—more convincingly than ever in the forthcoming Allied Artists Branch Managers' National Championship celebration, from October 31, 1953 to January 29, 1954. This unusual testimonial event has been designed to give the honors, as well as the prizes, to your "best friend" in show business. The sales drive in your territory will be given the name of your Allied Artists branch manager. Likewise, the sales drives in all of the other branches will bear the names of their respective managers.

Allied Artists will be sincerely grateful for your support of our company's representative in your territory to help him win the national championship. His genuine desire to merit your friendship will be backed by a lineup of outstanding attractions which promise to yield more boxoffice revenue than any previous product in Allied Artists' exciting history.

Morey R. Goldstein

Vice-President and General Sales Manager

JOHN PAVONE
New Haven


ED CRUEA
Seattle

M. SCHWEITZER
St. Louis

BEN ABRAMS
Boston

M. J. E. McCARTHY
Los Angeles

RAY COPELAND
Kansas City

NAT NATHANSON
Chicago

BAILEY PRICHARD
Memphis

MAX GILLIS
Philadelphia

HENRY GLOVER
New Orleans

SAM SCHULTZ
Cleveland

Allied Artists

BRANCH MANAGERS' National CHAMPIONSHIP

OCT. 31, 1953 to
JAN. 29, 1954

Some of the Outstanding Releases Timed for Your Branch Managers Sales Drive!

MARK STEVENS
in **"JACK SLADE"**
with DOROTHY MALONE

"FIGHTER ATTACK" in **Color** starring
STERLING HAYDEN, JOY PAGE, J. CARROL NAISH

IDA LUPINO, HOWARD DUFF in **"JENNIFER"**

"DRAGONFLY SQUADRON" in **3-D**
starring JOHN HODIAK, BARBARA BRITTON, BRUCE BENNETT

LOUIS HAYWARD in **"The ROYAL AFRICAN RIFLES"** in **Color**
co-starring VERONICA HURST

RICHARD CONTE, JOAN BENNETT, WANDA HENDRIX
in **"HOUSE IN THE SEA"**

"THE MAZE" starring RICHARD CARLSON, VERONICA HURST

LEO GORCEY, HUNTZ HALL and THE BOWERY BOYS in **"PRIVATE EYES"**

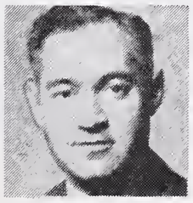
"THE GOLDEN IDOL" starring BOMBA of the JUNGLE
played by JOHNNY SHEFFIELD

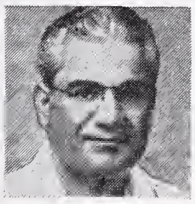
WILD BILL ELLIOTT
in **"VIGILANTE TERROR"**

WAYNE MORRIS in
"TEXAS BADMAN"

"The LITTLE RASCALS"
in The Funniest Shorts
in the World!

J. E. HOBBS
Atlanta

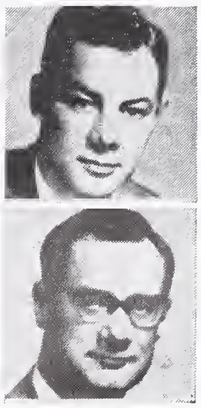

ABE WEINER
Pittsburgh


SOL FRANCIS
Omaha

DON TIBBS
Salt Lake City

NAT LEVIN
Detroit

HARRY BERKSON
Buffalo


RAY TRAMPE
OLIVER TRAMPE
Milwaukee

PARAMOUNT TO OFFER:

FILMS IN BOTH STANDARD, 3-D

***AT THE WEEK-LONG MEETING** of Paramount sales executives in New York. A. W. Schwalberg, seated at head of table, presides. Mr. Schwalberg is president of the Paramount Film Distributing Corporation. Standing at his right are E. K. O'Shea, vice-president, and Monroe Goodman, Mr. Schwalberg's assistant. Others at the table are W. Gordon Bradley, assistant southern division manager; A. M. Kane, south central division manager; Howard Minsky, mideast division manager; Jerry Pickman, vice-president in charge of publicity, advertising and exploitation; Hugh Owen, eastern-southern division manager; George A. Smith, western division manager, and Gordon Lightstone, Canadian general manager.*

Barney Balaban, president of Paramount Pictures, addressed the opening session Monday of the company's week-long series of meetings of division managers and home office executives held in New York.

A. W. Schwalberg, president of Paramount Film Distributing Corporation, Tuesday anounced at the meeting that because of the many requests from exhibitors and exhibitor organizations, Paramount is making available immediately prints on "Sangaree." "Those Redheads from Seattle" and "Flight to Tangier" for both standard and 3-D exhibition.

Approximately 24 executives, including assistant division managers and heads of various departments attended the meetings.

Monday both Mr. Schwalberg and E. K. (Ted) O'Shea, vice-president of Paramount Film Distributing Corporation, shared in keynoting the meeting. Each of the two executives outlined basic principles around which the sessions to follow would revolve.

Pictures on which the meetings concentrated included "Roman Holiday," "The Caddy," "The War of the Worlds," "Little Boy Lost," "Those Redheads from Seattle," "Flight to Tangier," "Cease Fire," "Here Come the Girls," "Forever Female" and "Money from Home."

Zukor and Weltner Off to Europe on Zukor Festival

Adolph Zukor, chairman of the board of Paramount Pictures, and George Weltner, president of Paramount International, left New York last weekend for Paris, first of five European capitals they plan to visit in conjunction with the world-wide celebration of Mr. Zukor's 50 years in the film business. They are to visit Rome, London, Frankfurt, Stockholm, and also Paris several times. Russell Holman, production executive, was to leave New York this Friday for Rome, where he was to join the two men.

Paramounts 'Redheads' Opens on West Coast

Paramount's Pine-Thomas "Those Redheads from Seattle" opened in 3-D in three west coast cities Wednesday. These are the first engagements on the coast following the two-week world premiere run at the Seattle Paramount. It was set for Los Angeles at Loew's State, Hawaii and five drive-ins including the Olympic, Century, Gage, El Monte and Van Nuys. It opened the same day at the Paramount in San Francisco and Paramount in Oakland.

New Contract Is Approved By Salesmen

Motion picture salesmen have approved their version of the pending new contract with employing distributors. Their vote, at the Colosseum of Motion Picture Salesmen convention in New Orleans last week, was unanimously in favor of board recommendations.

The proposed contract envisions a $5 per week increase, plus a $1 per day increase, and an increase of road expenses from $9 to $10 per day. Minimum salaries for salesmen with 12 months' experience is to be $80 per week.

David Beznor, counsel, was to arrive in New York this week to implement the convention's action, in talks with distributor representatives.

New officers are Raymond Wild, Dallas, reelected president; James McCormick, Atlanta, first vice-president; Glenn Haviland, Seattle, second vice-president; Jack Eckhardt, Chicago, executive secretary; Edgar E. Shinn, New Orleans, treasurer.

Insurance provisions are said to vary so widely and some are so inadequate, a committee was voted to investigate group insurance.

Projectionists in Tribute To Zukor on Jubilee

A resolution of tribute to Adolph Zukor, chairman of the board of Paramount Pictures, was passed jointly and unanimously by the New York State Association of Motion Picture Projectionists and Projectionist Local 108, at their combined convention last week at Geneva, N. Y. The groups extended "their heartiest congratulations and sincere good wishes to Adolph Zukor in this his Golden Jubilee year in the motion picture industry." The resolution cited the fact that Local 108, established in 1903, also was celebrating its Golden Jubilee.

Lea Trust Case Is Postponed to Nov. 30

WASHINGTON: Trial has been postponed until November 30 in the Lea anti-trust case, pending in District Court here. Trial had been set for October 8, but postponement was granted on the ground that defense counsel John Caskey is in a hospital. Leonard Lea, Danville, Va., exhibitor, is suing eight major distributors and several exhibitors for better clearance.

Publicists Get Increase

A new pact calling for a $7.50 weekly increase for RKO Radio publicists has been concluded between the distributing company and the Sign-Pictorial and Display Union, Local No. 230, the organization to which publicists belong. The new contract is retroactive to last December 15.

Cauldron boil . . . and kettle bubble . . .

Difficult though they may be, situations like these *do* come off; thanks to the care with which film and chemicals are keyed to specific photographic situation and production methods; thanks, also, to the rigid control of processing solution strength and temperature.

In this area—in production, distribution, and exhibition, too—representatives of the Eastman Technical Service for Motion Picture Film are proud to serve the industry.

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PUSH AN EADY PLAN METHOD

Four British Units Work to Formulate Means of Continuing Procedure

by PETER BURNUP

LONDON: The four trade associations met here Tuesday in an earnest last minute endeavor to arrive at a scheme for the continuance of the Eady plan on a voluntary basis. The meeting followed the return of the Board of Trade's Sir Albert Dean from the United States last week, at which time he warned trade leaders that they had only three weeks left in which they could act.

Kernel of the situation which was to face Tuesday's critical meeting is the producers' insistence that they jointly require £3,000,000 annually in order to survive. That is an unchecked sum.

Asks Financial Figures

Exhibitors are not alone in looking on the figure as bland blackmail. Even the customers have become used to Hollywood newspaper chit-chat of extravagance.

Belatedly, Sir Henry French has asked his producer members to prepare for submission to the Board of Trade figures of their costs and earnings. That, say exhibitors whose theatres have to bear the Eady levy, should have been done long ago. The turn of business this year resulted in handing over something like £2,750,000 only to the Eady fund.

Clearly, if indeed Sir Henry's estimate of £3,000,000 being the price of ransom for British production be justified, two courses only are open to the Government: give a subsidy to producers out of the Exchequer Fund, or reduce the entertainment tax to a degree which will permit exhibitors to meet the present levy. Neither course, however, seems likely in the immediate future.

Allport Returns

Fayette W. Allport, of the Motion Picture Association of America's London bureau, arrived back here last week unexpectedly. He had anticipated a six-week leave of absence in the United States, but the onset of affairs obviously demanded his presence here.

One thing which demands his immediate attention is the "break figure" controversy with exhibitors which arises in Eady debates. Exhibitors demand that the old break figure formula be abandoned. They are reinforced in the demand by J. Arthur Rank's attitude. Mr. Rank has said that he favors individual dealings with his customers in the matter of film rentals.

Hitherto, American renters have refused to concede the point. One of Mr. Allport's immediate concerns is to discuss with the American group here some way of accommodation in the vexed matter of individual trading with the customer. Exhibitors are in an extremely truculent mood in that regard. They assuredly will raise the point forcefully in their talks with Government officials over the Eady plan. They are definitely in the mood of accusing American film salesmen of endangering Anglo-American relations. And that is an extremely touchy business this side right now.

RANK REPORTS 16 FILMS IN PRODUCTION

LONDON: **The J. Arthur Rank Organization has announced a record number of films — 16 — in various stages of production at British studios. Ten of the films are in color by Technicolor, said to mark the greatest use of color in the history of British film production. In addition to those films in production, the Rank organization has four already released here and which now are waiting their American premieres. These include "The Love Lottery" and "The Rainbow Jacket," both in color by Technicolor, and two black and white comedies, "Highland Fling" and "Meet Mr. Lucifer."**

Zukor to Be Honored

Adolph Zukor will be the guest of honor at a banquet and ball promoted by the industry here at the Mayfair Hotel October 29. On the committee organizing the occasion are representatives of the Producers' Association, the Renters' Society and the Association of Specialized Film Producers. Mr. Zukor will attend the Royal Film Performance at the Leicester Square Odeon October 26 and will be entertained at lunch October 30 by the Cinema Veterans.

▽

All future English-speaking pictures controlled by David Coplan's International Film Distributors will be released through Butcher's Film Service, Ltd. It is stated that International will remain as an entity retaining its equities in the films distributed through Butcher's. International itself will concentrate on the distribution of foreign films. Managing director of Butcher's, one of the oldest distribution concerns here, is Ernest G. Roy.

▽

It is announced here that the Queen and the Duke of Edinburgh will attend two Royal Film performances in New Zealand during their visit to that Dominion. The films chosen are "The Million Pound Note," starring Gregory Peck and made at Rank's Pinewood Studios, and Michael Balcon's "The Love Lottery."

Sees British Need of New Processes

Something definitely is needed by British theatre owners, whether it be new screen processes, new 3-D processes, or new methods of merchandising, in the opinion of D. J. Goodlatte, managing director of Associated British Cinemas, now in this country for a month's tour of inspection.

Speaking in New York, where he saw CinemaScope and Cinerama, and talked to the heads of distributing companies, Mr. Goodlatte said British theatre attendance had declined some 20 per cent, which in his opinion is a big decline considering the hefty 40 per cent British entertainment tax.

"We have a sort of half promise about that tax from our Mr. Butler, Chancellor of the Exchequer, but we can't rely on it, and we have had the same rising costs of operation as you've had. My opinion is, if the tax isn't reduced, a lot of our theatres must close. The increased burden has just become impossible to shoulder."

Mr. Goodlatte said he was here to get an answer to the confusion which has arisen in England, a combination of the circumstances above and the introduction of new screens, and all other sorts of equipment. He had seen CinemaScope and Cinerama and was also curious about "other scopes," having made no commitments to 20th-Fox for its process. He intended, in the next two weeks, to confer with exhibitor friends in Philadelphia, Chicago, and other places in the midwest and east to see how they operated with the CinemaScope and other large screens.

He believes CinemaScope good for the industry because it developed public interest. Its technical faults will be overcome, he said. He also believes 3-D can be killed in England as it may, he said, be killed here because of bad pictures; but, in England, he said, it still has great potentiality.

Alex T. Boyd, 50, ABPC Official, Dies in London

LONDON: Producer Alex T. Boyd, 50, died here October 3 following an illness of some weeks. Mr. Boyd joined Associated British Cinemas in 1930 as chief accountant. He went to Hollywood in 1947 to make a survey of production and administration methods for Associated British Pictures Corporation and afterwards supervised a number of productions for the company, including "Silent Dust," "The Hasty Heart" and "Talk of a Million."

Sinclair Frank Ditcham

LONDON: Sinclair Frank Ditcham, 69, industry executive, died October 12, after a serious lung operation. Mr. Ditcham at time of his retirement in 1946 was managing director of General Film Distributors, handling Universal product.

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EXHIBITORS REPORT ON 3-D REACTION

THE ANALYSIS of exhibitor experiences with 3-D by the Herald Institute of Industry Opinion, published September 26, was hailed by exhibitors and other industry executives as a timely and penetrating study of a confused subject. One of the most interesting phases of the study were the comments appended to the questionnaires by the panel members who participated. Below is a further sampling of the opinions set down.

"I think this is a fad and as we play additional pictures, public interest seems to lag. It probably will resolve itself into two or three good pictures—cast, story, production—each year."—*K. C. STENGEL, Nashville.*

"I feel that 3-D pictures should continually be sold as an unusual attraction. Special advertising campaigns should accompany each 3-D attraction. Do not double-bill a 3-D picture unless it is absolutely necessary.

"If the exhibitor does not sell 3-D as something special, then our patrons will quickly accept it as just another movie."—*WILLIS E. SHAFFER, Fox Theatre, Hutchinson, Kan.*

"I feel that the answer to our business is the same as it has always been—*good pictures.* In my experience, a good picture on a reasonably wide curved screen (one that is not too big) will do more business than during the good business days of 1946, '47 and '48. Hollywood has proved they can make them and the public has proved they want them. During the past few months, pictures like 'Shane,' 'Gentlemen Prefer Blondes,' 'The Band Wagon,' 'Stalag 17,' 'Scared Stiff,' 'Moulin Rouge' and many others have and still are piling up good gross—better than 3-D—The public does not want any tricks or glasses. They want good pictures in a comfortable theatre and projected well with a light that's clear and soft and not too bright."—*ALBERT M. PICKUS, Stratford Theatre, Stratford, Conn.*

"The main thing wrong with the present 3-D pictures, besides the type of viewers we have had, is the percentage terms demanded by the Distributors.

A certain amount of people dislike the idea of having to wear viewers, but many people expressed their dislike of double features, but they kept going to them.

"The only undesirable conditions to playing 3-D features are: (1) that an extra operator or projectionist is necessary for the best results, which doubles our booth cost during the showing of 3-D pictures; (2) most distributors are demanding 50 per cent for their share of the box office receipts on 3-D pictures. The distributors should stand any extra production expense, and let the exhibitor stand the extra booth expense, including new equipment, extra projectionist, and shipping charges on 3-D viewers, but leave the percentage deals the same as on regular 2-D pictures.

"All of the 3-D pictures I have played have been to increased grosses, but that gross is taken away by increased costs. I personally like the 3-D pictures in spite of all the extra trouble and increased costs, but they will have to become more practical if they are going to be widely accepted by the exhibitors and the general public, and the film companies shouldn't take too much, as the exhibitor has to spend extra money for equipment also."—*CLARENCE GOLDER, Civic Center Theatre, Great Falls, Montana.*

"The writer has spent a good deal of time observing patrons response (on the scene) to 3-D in Ohio, Pennsylvania, Massachusetts and New Hampshire this summer and spring, and feels that if quality pictures are produced in 3-D occasionally, the public will respond favorably."—*GERALD SHEA, New York.*

"Quality of 3-D to date, plus ridiculous sales policies, have combined to cook the 3-D goose before it got a chance to spread its wings. Most small towns have had poor results after the initial curiosity shot was over. The chopped up program changing from 2-D news and shorts, to 3-D feature, to intermission, to another break to 2-D news for the second show, etc. results in a hodge-podge completely out of keeping with a well run theatre. If ever 3-D can be developed without the need for glasses, two projectors and an intermission, then I would say it would really go over. At present, it's about as 'theatrical' as a carnival side-show. Six months ago, I looked forward to 3-D with great anticipation. Today, after seeing several I believe the present method of projecting and viewing it is for the birds."—*CHARLIE JONES, Dawn Theatre, Elma, Iowa.*

"3-D for drive-in theatres is all but impossible as no treatment of screens has been found as yet, that is satisfactory for use of both 3-D and standard subjects. Glasses do not fit children, who are responsible for a large part of drive-in theatre audiences." —*C. C. EZELL, Dallas, Texas.*

"Good pictures—in 3-D or 2-D—will still make money. Let's stop fooling the public. If all 3-D pictures would have been major product, then this medium would have been successful today. As it is, it's dying out." —*DAVID ROTHSTEIN, Winnipeg, Man., Canada.*

UA to Handle Allied Artists In Australia

United Artists will distribute Allied Artists product in Australia, according to a joint announcement last week by Arnold M. Picker, vice-president of U.A. in charge of foreign distribution, and Norton V. Ritchey, president of Allied Artists' foreign subsidiary.

Details of the agreement, which is effective immediately, were worked out in Sydney by Ron Michaels, United Artists managing director in Australia, and William Osborne, Allied Artists representative in the territory.

A contract has already been negotiated with the Hoyts Circuit, which will showcase the entire program of A.A. pictures in all of its theatres in Australia, the announcement indicated.

Commenting on the deal, Mr. Picker added: "The acquisition of the Allied Artists product will strengthen United Artists' position and increase the company's importance in the Australian market. It will further assure exhibitors down under of a continuing supply of outstanding attractions in all screen techniques."

Mr. Ritchey declared it represented a vote of confidence in U.A.'s selling and exploitation methods around the world.

July Admission Tax Total Announced as $28,152,118

WASHINGTON: General admission tax collections in July, reflecting June box office business, were the highest for any 1953 month reported so far, according to the Internal Revenue Service.

It put July collections at $28,152,118, up sharply from June collections of $26,269,741, the second highest 1953 monthly total. The July collections were still slightly behind those for July, 1952, which amounted to $28,369,934. Earlier figures were announced as preliminary.

Total July Admission tax collections, including general admissions, cabaret taxes and taxes on various overcharges, amounted to $32,118,629, compared with $32,692,511.

Filmakers Hold First Meeting in Chicago

CHICAGO: Filmakers Releasing Organization's first regional sales meeting was held here Wednesday and Thursday at the Blackstone Hotel, Irving H. Levin, president, announced. The second meeting will be held at the Warwick Hotel in New York October 25-26 and the third in San Francisco next month. "The Bigamist," FRO production starring Joan Fontaine, Ida Lupino, Edmond O'Brien and Edmund Gwenn, will be screened at each meeting. Harry L. Mandell has been named vice-president in charge of domestic sales.

Monogram's Year Profit Is $411,113

HOLLYWOOD: S. Broidy, president, last week announced that consolidated net profit before taxes shown by Monogram Pictures Corporation for the fiscal year ended June 27, 1953, was $761,113, compared with $589,259 for the preceding fiscal year, as disclosed in the company's annual report just released.

After provision of $350,000 for Federal income taxes, the net income amounted to $411,113 as compared with $589,259 in 1952 when no provision for Federal income taxes was required. The 1953 net income was equivalent to 53 cents per share on the 775-218 shares outstanding at the year end. These per share earnings were not adjusted for the 10 per cent stock dividend paid July 10, 1953, which increased shares outstanding to 852,739. Last year's gross income of $9,994,000 compares with $9,223,700 recorded in 1952.

Mr. Broidy further announced two important matters which will be presented to the stockholders at the annual meeting November 12, 1953: (1) the proposed increase from 1,000,000 to 1,500,000 in the number of authorized shares of $1 par value capital stock of the company; and (2) a change in the corporate name of the company to Allied Artists Pictures Corporation. The management is recommending that the stockholders approve these two proposals.

People in The News

Murray Silverstone, president of 20th Century-Fox's International Corp., left New York Monday on a three-month trip to Europe, the Middle and Far East.

Herbert Gelbspan, in charge of Hal Roach Studios in New York, has been elected vice-president in charge of sales.

Chester Friedman has been named press representative of MGM Films, Ltd., of Canada, with headquarters in Toronto.

Sid Rose, Chicago branch manager for United Artists, will resume his former post as sales manager of that branch to lessen his duties because of ill health.

Robert Hilton, head of the print department of United Artists, has resigned.

Herb Jaffe, television film syndication executive, has been appointed eastern sales manager of Motion Pictures for Television, Inc.

Grace Weiss, for years eastern representative for Hal Roach, has opened her own showroom in New York as eastern distribution agent for the Niagara Pulsator Corporation.

Rollin K. Stonebrook has been appointed manager of theatre sales division of Cole Products Corp.

Hy Levine, veteran Connecticut film distributor, was honored October 7 at a Hartford dinner-dance sponsored by the Variety Club of Connecticut, Tent No. 31.

Robert E. Lee, chief investigator of the House Appropriations Committee, has been named by President Eisenhower to be a member of the Federal Communications Commission. He replaces Paul A. Walker, whose term expired.

Wallace Walthall, a charter member of Dallas Variety Tent 17, was presented a gold life membership card in the club.

Spyros Skouras, president of 20th Century-Fox, was presented a special scroll honoring him and "The Robe" Wednesday in New York by the Motion Picture Committee of the General Federation of Women's Clubs.

Harry Joe Brown will continue to function as west coast representative of the Motion Picture Pioneers and Foundation of the Motion Picture Pioneers, it was announced this week by Jack Cohn, president.

Carl Cooper Succeeds Brewer On Hollywood Film Council

HOLLYWOOD: The Hollywood Film Council has unanimously elected Carl Cooper, new coast chief for the International Alliance of Theatrical Stage Employees, as its president. He succeeds Roy M. Brewer, whom he also succeeded in the IATSE post. Mr. Cooper is an IATSE vice-president. Before Mr. Brewer's appointment in 1946 during the great strike at the studios, Mr. Cooper had been in temporary charge there. His appointment currently is linked to contract negotiations with the studios. The council reelected Ralph Clare, business agent for studio drivers local 399, as vice-president, and also all its other officers. Buck Harris, Screen Actors Guild and Screen Extras Guild public relations executive, was given a similar job by the council.

Aboaf Shifts Overseas Universal International

Personal realignments in the overseas personnel of Universal International were announced this week by Americo Aboaf, vice-president and general sales manager. Tony Garcia, formerly Trinidad manager, becomes Venezuela general manager, replacing Robert Ferber, resigned. Walter Lampert, formerly with the J. Arthur Rank Organization, takes over Trinidad. Y. K. Yao, formerly head of the China office, goes to Singapore, replacing Wallace Orr, who goes to Japan as general manager. Mr. Orr replaces Arthur Doyle, who was appointed eastern and far eastern supervisor. Geoffrey Boret, assistant to managing director William Broun in India, becames manager in Indonesia, replacing George Hyder, resigned. Charles Oecsner, formerly with MGM in Switzerland, replaces Andre Cosandeym resigned, in the Swiss office.

Restaurant Owner Shows Plight of Greek Orphans

A gesture of patriotism and philanthropy has brought a San Francisco restaurant owner into the film business. Peter Boudoures, owner of the Maison Paul, San Francisco, is in New York negotiating for release of the film he made in Greece, "The Barefoot Battalion."

Mr. Boudoures, active in Greek affairs during the war, Greek War Relief director, and in 1945 in Greece with the UNRRA, took $150,000 to that country in 1952, and until June of this year filmed the plight of the post-war orphans. It results in a documentary which he hopes art film theatres may use. He may distribute himself to such theatres if a national distributor doesn't take it.

Gregg Tallas produced and directed, from a screenplay by himself and Nico Katsiotes. The Athens Symphony provides a musical background. Leo Kachther wrote the English subtitles. Mr. Boudoures said in New York, Monday: "I have seen a lot of misery, especially of children. I thought then the story should be told to the world. The penalty children paid in Greece would be the penalty children may pay here."

Golden Says Spanish Eager For Co-Production Deals

Production interests in Spain are "eager" to make co-production arrangements with American factors, Herbert Golden, of the amusements industries division of the Bankers Trust Company, said in New York last week after his return from that country. He added the Spaniards have many pesetas to invest; all that is needed is American stars, directors, and scripts. He also declared Spanish production facilities are adequate. Madrid alone has three large studios, he said. The country also has ideal production weather. Some productions currently in Spain are "The Black Knight," for Columbia, starring Alan Ladd, and being made by Irving Allen and Cubby Brocolli, and "Blood and Light," starring Zsa Zsa Gabor, for a French company. Mr. Golden also stated English production hadn't improved, but its economy and optimism had, in respect to future operations.

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

ANTHONY MANN says reports of the decline and imminent fall of the motion picture business are useful in the measure that they incite the production branch of the business to bestir itself, but shouldn't be taken seriously enough to induce despair. He says the chief thing the film industry has to fear is by no means merely fear itself, as the saying goes, but television, severest of the hindrances inflicted upon it so far, but only, for all that, a hindrance, and to be seen as only that.

Anthony Mann

It's a thing to be faced, he says, with full understanding, with considerable resourcefulness, and with a great deal of energy. He has an impressive row of box office proofs that there are no problems in the present scheme of things that the right kind of product and promotion can't cope with. "Bend of the River," "Winchester '73," "The Naked Spur" and "Thunder Bay" are a few of them.

Director Mann says it's up to players, producers, directors and others to go out and sell their pictures directly to the people, by personal appearances in the secondary cities as well as the big ones, on the radio and on TV, in newsprint and on lecture platform, anywhere and everywhere within view and earshot of the public. He says this is a two-edged benefit.

Sells Everyone on Vitality Of Their Art-Industry

It prospers the picture, by pin-pointing public interest in it at the place and time of its exhibition, and it sells the players, directors and so on, once again, on the importance and vitality of their art and industry. It takes some re-selling now and then, he says, to keep Hollywood people from losing touch with the facts of their relationship to the world and its interests, and nothing brings them back to plain realities so effectively as a personal appearance tour.

Given a correct property to work with, and a proper disposition on everybody's part to follow through from shooting stage to selling season, it is not tremendously difficult to fortify a picture against failure at the box office if—a most important if—it isn't financed beyond its prospects. As he told a group of college students a fortnight ago, in an address bravely entitled "The Reason for a Successful Box Office Picture," "It's the cost and not the gross that determines the box office success of a picture."

Pointing out that only a relatively few pictures gross as much as $3,000,000 nowadays, he told his listeners that it's good business to keep costs down close to the $1,000,000 mark. He said, "We have seen instances in recent years where pictures have grossed as much as $4,000,000 and $5,000,000 and still lost money. They just cost too much at the outset, and although the gross indicated that they were popular with the public, they never had a chance on the profit-and-loss sheet."

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FOUR pictures were started during a dull week, and three others finished, bringing the over-all total of pictures shooting in Hollywood, inclusive of those being shot elsewhere than here by Hollywood producers, to a slim 22.

Universal-International's "Drums Across the River" is the week's outstanding starter, being a production in color by Technicolor with Audie Murphy, Lyle Bettger, Walter Brennan and Lisa Gaye in the cast directed by Nathan Juran for Melville Tucker, the producer.

Columbia's Wallace MacDonald began photographing "The Massacre at Moccasin Pass," directed by Fred F. Sears, with Phil Carey, Audrey Totter, Douglas Kennedy, Jeff Donnell and Charlita in the cast.

Ben Schwalb started "Paris Bombshells," a Bowery Boys rumpus for Allied Artists, with Leo Gorcey, Huntz Hall and the others directed by William Beaudine.

Trinity Productions, independent, went to work on "Congo Killer" at the Key West studios, with Jerry Thomas producing and Seymour Friedman directing. Myron Healy, Karen Booth, Ross Elliot and Ralph Dumke are among the players.

Asks Business Men Aid Fight on Delinquency

HOLLYWOOD: Business men must aid in combating juvenile delinquency, Stephen Schlesinger, theatrical and TV film producer, told the Ventura Valley PTA group here last week. Mr. Schlesinger, furthering the expansion of his Fight Juvenile Delinquency Club, a theme in his Red Ryder TV film series, stressed the effect of delinquency on the theatre business more than most others. He cited the "senseless damage done to film theatres by juveniles." More and more business men, through their various service clubs and other organizations, are realizing that it is up to adult leaders in the community to provide a safety valve for this misspent youthful energy.

THIS WEEK IN PRODUCTION:

STARTED (4)

ALLIED ARTISTS
Paris Bombshells

COLUMBIA
Massacre at Moccasin Pass

INDEPENDENT
Congo Killer (Trinity Prod., Keywest Studios)

UNIVERSAL-INT'L
Drums Across the River (Technicolor)

COMPLETED (3)

ALLIED ARTISTS
Arrow in the Dust (Technicolor)
Yukon Vengeance

REPUBLIC
Valley of the Wild Stallion

SHOOTING (18)

ALLIED ARTISTS
Ghost of O'Leary (Technicolor)

COLUMBIA
Black Knight (Warwick Prod., Technicolor)
Mad Magician (Edward Small Prod., Technicolor, 3-D)

INDEPENDENT
Captain Kidd's Slave Girl (Wisberg-Pollexfen Prod., U.A. release)
River Beat (Abtcon Prod.)
Americano (Moulin Prod., U.A. release)
Duel in the Jungle (Moulin-Assoc. British, Technicolor)

MGM
True and the Brave (Technicolor)
Rose Marie (Eastman Color, CinemaScope)

PARAMOUNT
White Christmas (Technicolor)
Sabrina Fair

REPUBLIC
Fortune Hunter (Trucolor—formerly "Red Horizon")

UNIVERSAL-INT'L
Johnny Dark (Technicolor)
Magnificent Obsession (Technicolor)
The Far Country (Technicolor)
Black Lagoon (3-D)

WARNER BROS.
Them (3-D, WarnerColor)
Phantom Ape (3-D, WarnerColor)

Technicolor Studies 3-D Vectograph of Polaroid

CAMBRIDGE, MASS.: Technicians of the Technicolor Corporation were here this week conferring with officials of the Polaroid Corporation on the utilization of the Vectograph 3-D process in conjunction with Technicolor. Polaroid officials, who developed the one projector 3-D process, claim it will be the "mechanical solution to 3-D" and estimate the system will be fully developed and ready for use in a matter of months. The process is said to require no additional equipment on the standard projector and to employ a right and left eye image on a positive print. Reported to be interested in the system are Paramount, Warner Brothers and MGM.

Warners Sign Walsh

Jack L. Warner, executive producer, has signed Raoul Walsh to a new long term exclusive contract at Warner Bros. Mr. Walsh's first assignment under the new pact is to direct the filming of the life story of General George S. Patton, for which the studio has received Defense Department approval.

Canada Had $118,434,481 1952 Gross

TORONTO: While total receipts for 3,416 theatres of all types in Canada were up nine per cent in 1952 over 1951, the total number of admissions was up but four per cent. According to a preliminary report issued by the Dominion Bureua of Statistics, a total of $118,434,481, including taxes of $12,975,298, was taken in, compared with the 1951 receipts of $96,319,583, exclusive of taxes. The number of paid admissions was 252,159,125 in 1951, while the new total was 262,950,287. Every province in the country shows an increase, ranging from 20 per cent in Saskatchewan to five per cent in Newfoundland.

Summarizing theatre operation in Canada, the report breaks down the different types of theatres in operation, their receipts, exclusive of taxes, the amusement taxes received from that group of houses and the number of paid admissions. In the first group were the regular theatres numbering 1,843, with receipts of $98,851,349, taxes of $12,308,148, paid by 247,732,717 persons.

Next group were the 104 drive-in theatres whose receipts were $4,409,426, with taxes of $540,390, paid by 8,379,586 persons. Community enterprises accounted for 657 units, where receipts were $1,702,824, taxes of $96,314, and 5,363,564 persons buying their way in.

By provinces, the report indicates that Ontario took the lion's share of receipts, $40,463,904, with Quebec registering $24,932,302, while British Columbia racked up $9,522,143, all exclusive of taxes.

The other provinces, in order, and exclusive of taxes were: Alberta, $6,937,291; Manitoba, $4,812,497; Saskatchewan, $4,479,432; Nova Scotia, $3,688,920; New Brunswick, $2,527,474; Newfoundland, $1,150,686, and Prince Edward Island, $336,700. The theatres paid out a total of $18,868,116 in salaries and wages.

During 1952, 22 new drive-in theatres were opened, with drive-in receipts jumping 32 per cent, compared with a nine per cent gain by the regular theatres.

Columbia Pictures Votes Three Stock Dividends

Directors of Columbia Pictures Corporation have declared a dividend of 25 cents on the common stock and voting trust certificates for common stock, payable November 5, 1953, to stockholders of record October 22. There was also declared a 2½ per cent stock dividend on the stock and voting trust certificates for common stock payable in common stock December 7, 1953, to stockholders of record October 23. Cash will be paid where fractional shares of common stock are due. In addition, the board set a quarterly dividend of $1.06¼ per share on the $4.25 cumulative preferred payable November 16 to holders of record October 30.

National Film Service to Handle "Living Desert"

National Film Service, Inc., will handle the physical distribution and other aspects of Walt Disney's first True Life Adventure program, "The Living Desert," Leo F. Samuels, general sales manager of the newly formed Buena Vista Film Distributing Co., announced this week. The Buena Vista organization will distribute the program, including actual sales, booking, advertising and publicity. All other exchange functions, including billing, collection, cashiering, servicing of accessories, prints and trailers will be undertaken by National Film Service, Inc., nationwide exchange operation, headed by James P. Clark of Philadelphia. The expanded operation, Mr. Samuels said, will insure complete coverage to the distributor and assure an all-inclusive service to each exhibitor playing "The Living Desert" program.

Brandt Dinner Gets Bigger Quarters

Tremendous response to the testimonial dinner for Harry Brandt, New York theatre owner and philanthropist, will receive from the Joint Defense Appeal of the American Jewish Committee and the Anti-Defamation League, has forced changing of the date from October 21 to 28, and site from the Sert Room, Waldorf-Astoria Hotel, New York, to that hotel's grand ballroom. The announcement of the change came from Max E. Youngstein, vice-president of United Artists, who is dinner chairman.

Fitzgibbons Voices Pride In Industry

TORONTO: Pride in his association with the motion picture industry was expressed by John J. Fitzgibbons in his closing address to the Eastern Conference of Famous Players Canadian Corporation managers, partners and associates meeting here.

The president and managing director of the company, this year celebrating "one-third of a century of leadership in entertainment," pointed out "We can be proud of our business regardless of the commercial aspects." Mr. Fitzgibbons said the motion picture industry had done a great deal towards keeping the avenues of communication open.

Others who spoke at the closing dinner were: W. W. O. Fenety, Famous Players partner in Fredericton, N. B.; Gordon Lightstone, general manager, Paramount Film Service in Canada; Rube Bolstad, vice-president, Famous Players, and Norman Robertson, a director of Famous Players.

The four-day conference started off with a demonstration of CinemaScope at the Imperial, introduced by Alex Harrison, of 20th-Fox, New York. A discussion on the coming year's product was held at Shea's with Ben Geldsaler, chief buyer leading, and trailers of the product shown. Other speakers were Jules Wolfe, maintenance, and James Nairn, advertising and publicity.

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DUALS BAN IN PARIS ENDED

by HENRI KAHN
in Paris

The ban against double feature programs in Paris cinemas has been lifted. Because of the shortage of materials, double features had been taboo in the capital and the large cities ever since the war.

The need has long since passed. In addition, recently declining attendance served a warning to exhibitors that unless something were done pretty soon, the French cinema would have to depend on Government aid, rather than on the business done by its product.

Under Certain Conditions

Double feature programs may now be put on under certain conditions. The law lays down that each program must include a full length feature less than 10 years old and may include any other full length feature over 10 years old. Further, it may include any number of shorts of any age.

Following the original announcement of the ban's being lifted, the National Cinema Centre issued a communique indicating that it might be some time before the new order could go into effect, since some kind of reorganization is necessary.

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The Government has also issued several other orders of interest. A special committee is to be set up to watch over the spending of subsidies. This means that producers will have to cut down on all waste. Further the Government will inform all who are financially interested in a film what that film is earning both at home and abroad. This is intended to clear the financial air in the industry.

There also will be a careful watch on special subsidies granted by the Government for special services. For example, films which publicize in one way or another the activities of a Government department generally receive Government aid. Under the new order, it will be impossible for two separate departments to subsidize a film when a subsidy from one would suffice.

Plans Superior Council

Finally, the Government intends to set up a Superior Cinema Council, made up of politicians and representatives from all sections of the industry. This organization will watch the progress and development of the industry and act in an advisory capacity.

Because of the general call for economy, and because of the high cost of color, it is unlikely that many French color films will be made during the coming year. Two have been completed and others have been planned. It is understood, however, that the latter may be in black and white since the costs are so high.

MEXICO

by LUIS BECERRA CELIS
in Mexico City

Work in the five local studios is now normal with the ending of labor trouble that hampered production—the 55-day strike of unionized technical and manual workers against 19 Mexican producers, and the more recent six-day strike of 450 studio employees to enforce demands for a 15 per cent wage increase and a 40-hour work week. The studio strikers accepted outright a seven per cent pay increase.

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Intensification and expansion of exhibition of Mexican pictures in Europe is the aim of an enterprise, Euromeicana Films, that the producers, the Rodriguez Brothers and Jose Luis Celis have established with headquarters in Rome and branches in Venice and Paris. Business started with 17 selected prictures. The company is capitalized for $100,000. An agency is being established by Mr. Celis in Beirut, seeking to cut in on American dominance of the Near East film market.

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Great Britain is not disposed to make a reciprocal film exhibition pact with Mexico, considering such an arrangement unnecessary since good pictures always will find distribution outlets, according to a spokesman for the British Embassy here anent Mexico's ban on British films. The Government indicates the ban was enacted to force a pact. The spokesman said that British exhibitors have complete freedom in booking Mexican pictures and they do not consider any Government intervention necessary because they can accept the films they like and reject those which they don't like. The Embassy is not commenting officially.

AUSTRALIA

by FRANK O'CONNELL
in Sydney

It looks as if Australia will have its first drive-in built in Melbourne. Hoyts is interested in a drive-in to accommodate 660 cars at Burwood, to be operated by a company called Auto Theatres Australia Pty., Ltd. It is hoped to open the drive-in before Christmas.

The theatre will feature a children's playground and a self-service dining room to provide meals for early show patrons. The screen will be 35 by 90 feet and will be adaptable also for wide screen and 3-D.

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Greater Union Theatres' consolidated net profit for the 12 months to December 27, 1952 rose to £148,722 from £$140,754 the preceding year. The profit comes from four holding companies covering the operations of Greater Union Theatres, Pty., Ltd., Union Theatre Investments, Cinesound Productions, Automatic Film Laboratories, British Empire Films, National Theatre Supply Co., and Sixteen Millimetre Aust., Ltd. Australian group dividends absorb £62,500 and the Rank Group gets £37,000.

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It is hoped to have 20th Century-Fox's first CinemaScope feature, "The Robe," showing in Australia by mid-October or early November. Arrangements now are being made to accommodate the large screen in both the Sydney and Melbourne Regents. Certain equipment has been flown out to Hoyts and the return to Sydney of screen manufacturer Gordon Brakell (who has been in America acquiring technical data) has speeded plans.

There continues to be a lack of interest toward 3-D here. Metro, which was going to hop in early with "Arena," has not bothered to rush the film into release—and Metro usually strives to lead the field. Also, Universal has not gone to any pains to get "It Came from Outer Space" into release, and current talk is that Warners is not going to distribute "The Charge at Feather River" here in 3-D.

Honor, RKO's Folliard with December Sales Drive

Robert Folliard, chief of the RKO Radio eastern district, will be honored by a sales drive during the month of December. He came to the company in January of 1920, as a salesman, and has been district manager since July of 1942.

Shea Managers to Meet

All Shea circuit managers will meet October 27 and 28 in Pittsburgh, Gerald Shea, president, announced in New York this week. Topics, he said, will be New Year's and Thanksgiving bookings; advertising, exploitation and promotion; new processes; theatre management; concessions; labor relations. The circuit has houses in New York, New Hampshire, Massachusetts, Pennsylvania and Ohio.

Disney's "Peanuts" in 3-D

Walt Disney's first 3-D Donald Duck cartoon, "Working for Peanuts," will be available later this month, Sid Kramer, RKO Radio short subjects sales manager, announces.

Coast Wage at $116.16

HOLLYWOOD: The average weekly earnings for craft union workers in studios here during August was $116.16, representing a very small decrease from the $116.91 registered for July.

Odell Applies for Patent

Virgil Odell, who operates the Emmett Drive-in, Emmett, Ohio, and the Terrace Drive-in, Caldwell, Idaho, has applied for a patent for a new screen surface material for use in drive-ins.

The National Spotlight

ALBANY

The Variety Club is debating a plan to advance the election of the crew and officers (the former selecting the latter), in order that the new group may direct the annual Denial Week drive for the Variety-Albany Boys' Club Camp Thacher. The latter is scheduled to start Dec. 14. Several hundred needy youngsters were given vacations at the mountain base last summer. . . . The question has been raised whether the failure of a trio of 3-D pictures recently shown here—"Inferno," "The Moonlighter" and "Second Chance"—to draw well is a sign the novelty appeal of three-dimension has worn thin. . . . The Palace and Strand were the scene of daytime meetings for 6,500 teachers attending the annual eastern zone meeting of N. Y. State Teachers Association, Oct. 16. . . . Sam Davis went to Florida for the winter after transferring the Phoenicia in Phoenicia to Earl Every, son of the theatre building owner, Davis, who previously had disposed of the Woodstock in Woodstock to former manager David Myers, still holds a summer situation in Fleischmanns. . . . Kingsley Ryan, of the Ausable in Ausable Forks, renewed acquaintances during a booking trip here.

ATLANTA

Roth Hook, owner of theatres in Alabama, and Mrs. Lucile Cobb, also a theatre owner in Alabama, were married recently. . . . Branch manager Leonard Burch of United World Films checked in from a trip to Tennessee. . . . President Ed Stevens, Stevens Pictures, back at his office from New York. . . . Ike Katz, president Kay Exchanges, back in his Atlanta headquarters after visiting his Memphis, Tenn. and New Orleans branch. . . . Floyd Stowe, Stowe Booking Service, Jacksonville, Fla., was in Atlanta visiting friends. . . . Bob Moscow, manager of the Rialto, Atlanta, was named chairman of the theatres' 1953 Red Feather campaign. . . . The stork passed over the home of Mr. and Mrs. Bob Anderson (he is manager of the Main Street drive-in, Jacksonville, Fla.) and left a little baby girl. . . . Manager Don Holcomb, of the Palace theatre, Tampa, Fla., has installed a new widescreen at a cost of $25,000.

BALTIMORE

Orville Crouch, Loew's eastern division manager, was in town visiting the local Loew house. . . . Edward O'Malley is the new manager of the Centre theatre, replacing John Alderson, who has resigned. . . . Elsa Berliner, associated with the Howard theatre, has moved back to Baltimore from Washington. . . . Harry Cluster, Rialto projectionist, attended the World Series. . . . Stanley Baker, Hicks Theatres' general manager, has returned from an auto trip. . . . Grace Fisher has re-purchased the Maryland theatre in Cumberland. The Alleghany Theatre Corporation had been operating the house on lease from Mrs. Fisher. . . . Astor theatre, recently closed by Bob Kantor, has been put up for sale. . . . The Variety Guild, ladies auxiliary of the Variety Club, started it's fall meetings with a luncheon held at the club rooms last week.

BOSTON

In its first day at the Keith Memorial theatre, 20th-Fox's CinemaScope feature, "The Robe" pulled in a $10,000 gross for a new record. Prices were $1.50 top. . . . K. R. Douglass, president of Capitol Theatre Supply, has appointed Ernest J. Comi, well known in the equipment field in New England, as his general manager. . . . The Rifkin Theatres and Philip Lowe have signed a long term lease on the operation of the Meadow-Glen drive-in, Medford, transferred October 11. This acquisition marks the fifth drive-in under the Rifkin banner. . . . Cyrus Harvey, Jr. and Bryant Haliday, operators of the Brattle theatre, Cambridge, have signed a long term lease on the Copley theatre in Copley Square, Boston. They will show foreign language and art pictures using first run product and re-issues. The first program is "Mr. Potts Goes to Moscow" with the cartoon "The Tell Tale Heart." . . . Joe Cronan has given up the operation of the Community theatre, Guilford, Maine and has retired. The owners are expected to take over the theatre after putting in 3-D and CinemaScope equipment for the winter season.

WHEN AND WHERE

October 31-November 5: TESMA convention and trade show, Conrad Hilton Hotel, Chicago.

November 1-5: Theatre Owners of America, annual convention, Conrad Hilton Hotel, Chicago.

November 3-4: Allied Theatre Owners of Indiana, annual convention, Hotel Lincoln, Indianapolis.

November 12: Annual dinner, Motion Picture Pioneers, Hotel Astor, New York City.

November 15-17: Annual convention, Motion Picture Exhibitors of Florida, Roosevelt Hotel, Jacksonville.

November 22-24: Annual convention, Theatre owners of North and South Carolina, Hotel Charlotte, Charlotte, N. C.

December 1-2: Kansas-Missouri Theatres Association, annual convention, Kansas City.

December 7-8: Theatre Owners of Oklahoma, Inc., annual convention, Biltmore Hotel, Oklahoma City.

December 7-9: Annual convention, Tri-States Theatre Owners, Hotel Gayoso, Memphis, Tenn.

December 14-15: Annual convention, Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois, Sheraton Hotel, St. Louis, Mo.

BUFFALO

The Glowmeter Corporation, whose new-type wide screens are being seen by Buffalonians at Shea's Buffalo and Basil's Lafayette, has many new products planned. One of these is a projection screen for television viewing, Agis I. Mihalikis, president of Glowmeter, says. . . . J. Robert Hoff, executive vice-president of Ballantyne Company, was in Buffalo the other day for conferences with Carl E. Bell, manager of the Perkins Theatre Supply company, distributors of the Ballantyne products in this area. . . . The annual gin rummy tournament of Tent 7, Variety club, started last Wednesday in the Delaware Avenue headquarters with a goodly crowd of entrants. . . . The crew of the Variety club has announced a general meeting in the club headquarters Oct. 26, when nominations will be made for the crew and delegates and alternates to the international convention in 1954. . . . The Arnett in Rochester has re-opened after being closed for the summer season. The house, operated by Phil Cohn and Maury Slotnick, has been redecorated throughout and equipped with a new wide-screen. . . . Downtown theatres in Buffalo this week are showing a special Community Chest trailer telling all about the local Red Feather campaign. . . . Next week some 50 theatres in the area will show a short Chest trailer, featuring Conrad Nagel. These trailers are being distributed for the Chest by Jack Cinell, manager of the RKO exchange. . . . "The Robe" is doing tremendous business at Shea's Buffalo.

CHICAGO

Ed De Leuwy, veteran B. & K. manager, has been transferred from the downtown Roosevelt to the neighborhood State at his own request, with State manager Ken Edgerly and Uptown assistant manager,

(*Continued on following page*)

(*Continued from preceding page*)

Sam Levine, back with the company after being in another business for a while, taking over as co-managers of the Roosevelt. . . . Howard Blackwood of Abbott Theatre Equipment is in Passavant Hospital for surgery. . . . Steve Chorba has rejoined the Clark theatre staff as a manager. . . . Rollin Stonebrook, recently-resigned managing director of Ettel's Palace, has been appointed to head up the theatres division of the Cole-Spa vending company. . . . The Clark theatre has scheduled its second annual Fall Film Festival, to run Nov. 1 through Nov. 15. . . . Ansel Winston, long-time manager of the RKO Grand here, has been promoted to city manager for RKO in Dayton, Ohio. Tyrus Anderson takes over as manager of the Grand. . . . Mr. and Mrs. John Balaban are expected back from Europe before the end of October. . . . The Illinois Cerebral Palsy campaign, sponsored by Balaban and Katz, has raised a sum of over $415,000 in the collection campaign so far this year.

CINCINNATI

Something new in local neighborhood operation and advertising is being projected by the Hyde Park Art theatre, with Laurence Oliver in "The Beggar's Opera," set in for an extended run. The newspaper advertising space exceeds in some cases the space used by the downtown first runs. . . . Keith's theatre, unit of the S. & S. Amusement Co., has been equipped with a giant setreophonic sound system. The majority of downtown first runs have installed similar equipment. . . . Robert B. Frederick, formerly a booker at the Paramount branch here, has been named manager of the Guild, an "art" house owned by Willis Vance in suburban Walnut Hills. . . . Hillsboro, Ohio, has inaugurated a 9 P.M. curfew for juveniles 16 years of age and under, to be effective until October 31, the purpose being to curb vandalism during the Hallowe'en period. . . . The Valley and Monte Vista theatres, suburban units of the Local Louis Wiethe circuit, last week played Walt Disney's "Melody," Disney's first animated cartoon in 3-D. The innovation was given considerable newspaper publicity. . . . Joseph Murdock, who has filled several managerial posts, has been appointed manager of the Ohio theatre, at Mansfield, Ohio, succeeding Robert A. Lytle, resigned. . . . Roy Waller has sold his Roy theatre, at New Concord, Ohio, to Don Richardson and son, who have reopened the house.

CLEVELAND

Gala opening of "The Robe" at the Hippodrome Wednesday, drew some 5,000 people to three evening performances. Response was enthusiastic and business has been excellent starting with the early bird 8:30 A. M. show through the late 11 P.M. show. . . . Ernest Schwartz, president of the Cleveland Motion Picture Exhibitors Association, just back from Boston, said the National Allied convention was "enlightening and very worth while." . . . Herman Imand, NSS shipper and Shaker theatre assistant manager, reported for army duty. . . . Dave Shia, St. Clairsville, O. theatre owner, and Mrs. Shia announced the adoption of a 3-month baby boy. . . . "Martin Luther," doing tremendous business at Loew's Ohio theatre, is holding over a second week. . . . "From Here to Eternity" is in its fourth big week at the RKO Palace. . . . Bernie Rubin of Imperial Pictures is readying the first 3-D midnight horror show for Hallowe'en. . . . RCA stereophonic sound, in preparation for showing "The Robe," is being installed by M. H. Fritchle of Oliver Theatre Supply Co. in the State theatre, Findlay; State theatre, Sandusky; and Paramount theatre, Youngstown. . . . H. MacManus is opening his Lyceum Theatre, 1800-seat neighborhood house Tuesdays and Wednesday for showing of Italian films, with satisfactory results.

COLUMBUS

Eighty-six-year old William H. Claspill, who was a member of almost every hotel and theatre orchestra in Columbus during the past half-century, died in White Cross Hospital. He played for the opening of the RKO Palace, the old Empire theatre, the old B. F. Keith's theatre and the High Street theatre, now the Uptown. He was a life member of the musicians' union. . . . Harry Simon Jr., former manager of RKO Grand and now sales manager of radio station WFAU, Augusta, Maine, was in town for the Ohio State-Illinois game. . . . Harry Weiss, publicist, accompanied Biff Elliot, the Mike Hammer of "I, The Jury," on his local visit to publicize the 3-D feature at Loew's Broad. . . . Test engagement of MGM's 3-D version of "Kiss Me Kate" has been postponed until October 29 at Loew's Ohio. . . . "The Beggar's Opera" is playing the World at $1 top with a students' price of 70 cents. . . . "From Here To Eternity" went into a third week at Loew's Ohio, the first feature to rack up three weeks at that theatre in many years.

DENVER

Robt. Tankersley, National Theatre Supply salesman, has been promoted to assistant manager of the Omaha branch. . . . Herman Wobber, western division manager 20th-Fox, was in to pick up James Dugan, branch manager, with the two heading for the N. Y. sales meeting. . . . Paul Allmeyer, salesman at Paramount, has quit to become associated with Robert Patrick in Preferred Pictures, which handles Realart. Robt. Evans, co-manager of the State, has quit to become a salesman for Robert Patrick, owner of the Realart franchises here and Salt Lake City. Charlotte Steuver, State co-manager, has been promoted to manager, and will do the booking and buying. Charlotte started in the theatre business in St. Louis, working for Harry Koplar, uncle of Norman Probstein, owner of the State. . . . Bruce Marshall, Columbia salesman, underwent an eye operation at St. Luke's hospital. . . . RKO is putting on a short subjects drive in honor of Al Kolitz, district manager, in December, and Allied Artists will stage an Oct. 31-Jan. 29 drive in honor of C. J. Duer, branch manager. . . . Lester Zooker, district manager for Universal, and Foster Blake, western sales manager, were in for conferences with Mayer Monsky, the company's branch manager.

DES MOINES

"The Robe," first picture made in CinemaScope, has been booked by Tri-States Theatre Corp. for its Des Moines theatre here in an extended run to open Oct. 28. A. H. Blank, Tri-States president, who made the announcement, said the Des Moines engagement will be the first showing in Iowa. . . . The new screen, now being installed at the Des Moines, is 42 feet wide by 17 feet high. . . . Admission prices at the Avery theatre in Garner were raised last week. Adult fares are now 55 cents and children's admission has been doubled to 20 cents. Children under five must have a ticket unless accompanied by an adult. John Banks, Avery manager, said this was the first increase in tickets in more than five years. . . . The drive-in theatre near Ames was broken into and a 200-pound safe carted away by the thieves. Inside the safe was nearly $350 in cash. . . . Construction of a drive-in theatre at the southeast city limits of Albia has been started by the McClain Theatre Co., which operates the King theatre there. The project will be on a 10-acre plot and will accommodate 300 cars. It is expected the outdoor house will be ready for business in the spring. . . . Fred Armington, MGM salesman, has returned to the office following hospitalization for treatment of an ulcer. . . . Arleta Simpon is a new employee at Republic.

DETROIT

Showing of "Hannah Lee" in the downtown Broadway Capitol made it the last of the downtown houses to switch to 3-D. . . . United Artists theatre has installed Amplex Sound along with their new CinemaScope screen. According to Dillon Krepps this is the second Amplex in the country. . . . "From Here to Eternity" is still doing stand-out business at the Madison. . . . Fox manager, David Idzal, predicts a six month stand for "The Robe." . . . Palms theatre staged two of Houdini's most famous escapes on stage at the opening of "Houdini." Will Rock, who got out of a straitjacket and a packing case, was formerly with the late Howard Thurston. . . . Hospitalized is Mrs. Ella Bennett of the Broadway Capitol. . . . Eddie Loye is back managing the RKO office after a month of vacation. . . . MGM division manager, John J. Maloney, was in this part of the division a few days. . . . Studio's Bill Flemion has been in New York looking over foreign product. . . . Harlan Starr leaves his Allied Artists post that position will be assumed by Nathan Levin.

HARTFORD

Sal Adorno, Sr., 75, general manager of the M&D Theatres, Middletown, Conn., is observing his 45th year in the motion picture industry. M&D operates the Palace, Capitol and Middlesex theatres in that city. . . . Richard Widmark has purchased property, consisting of a large house and 100 acres of land, at South Sandisfield, Mass., just over the Connecticut state line. . . . Atty. Herman M. Levy, general counsel of TOA and executive secretary of MPTO of Connecticut, and secretary, incumbent, of the New Haven County (Conn.) Bar Association, has been renominated for the latter post. . . . T. W. Ferguson, for 15 years with Cadillac and 12 years with the Whitney theatre, New Haven, is now with the Lincoln-Mercury sales staff in that city. . . .

Five theatres operated by the Hartford Theatre Circuit, the Colonial, Central, Lenox, Lyric and Art, have dropped Monday through Friday matinee performances. A similar policy went into effect some weeks

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ago at two Perakos circuit houses, the Eastwood, East Hartford, and Elm, West Hartford. . . . Columbia's "From Here to Eternity," held for six weeks at the downtown E. M. Loew's, Hartford, broke a 20-year record.

INDIANAPOLIS

Headliners at the Allied Theatre Owners of Indiana fall convention here Nov. 3-4 will include Al Sindlinger, industrial statistician; Bob Coyne, counsel for COMPO; and Abram F. Myers, general counsel for National Allied Claude McKean, WB branch manager, is distributor chairman for the Will Rogers Xmas salute. . . . "So Big" will have a midwestern premiere at the Circle Indianapolis, and Palace, Fort Wayne, to coincide with state teacher conventions in the two cities. . . . Biff Elliott, star of "I, the Jury," will be here for press and radio interviews Monday. . . . Greater Indianapolis has instituted a first run policy at Keith's, specializing in 3-D. . . . Rex Carr, operator of the Ritz, has revived children's film library classics for special Saturday matinees. . . . The Variety Club will have a dinner and dance in the Hotel Antlers ballroom Oct. 17. Sam Caplan is chairman.

KANSAS CITY

Variety in policy among drive-ins is displayed in the fact that six of the twelve near Kansas City have midnight shows the weekend of October 10; six not. Three of the midnight shows start between 11:15 and 11:40; the other three later (the midnight attraction being a third feature on a double-bill regular program). . . . Three theatres are in holdover weeks: the Orpheum with "The Robe," a second week; the Vogue with "My Little Chickadee," second week, and the Kimo with "Lili," twenty-second week. . . . The Paramount announces "Anna" for five days—which will bring its routine back to regular Thursday starting. . . . Exhibitors over the area are noting a slight decline in September and early October patronage; which they say is seasonal with school openings, and is pretty sure to be overcome as the year advances. . . . Kermit Carr, of the Tri-States home office, was a visitor at the Paramount (a tri-state theatre).

LOS ANGELES

Mike Newman, of Columbia's exploitation staff, returned from a trip to San Francisco. . . . Selig Pitt, who managed the Uclan, Westwood, for Duetrich and Feldstein, has been appointed office manager for Mike Levinson's film exchange. . . . Joe Hartman, for many years associated with National Screen Service as salesman, has resigned his position and has been succeeded by Fred Weimer, Arizona salesman for Republic Pictures. . . . Reggie Harper is the new owner of the Victory, San Diego. . . . Harry L. Mandell has been named vice-president in charge of domestic sales for the Filmakers Releasing Organization, by Irving H. Levin, president. Mandell recently served as production representative for "Moulin Rouge," and was in distribution with both Warner Bros. and Eagle Lion for many years. . . . The Valley, Camarillo, operated by Mr. and Mrs. Phil Kassin, has been equipped with a wide-vision curved screen. . . . Wes Becker and associates have opened the Marana theatre, Marana, Arizona, with the buying and booking chores assigned to the Midway Enterprises headed by Floyd Bernard. . . . Warner Bros. branch manager Fred Greenberg was back at his desk after recuperating from major surgery at the St. Vincent's Hospital.

MEMPHIS

Tri-States Theatre Owners (TOA affiliate) will hold its annual convention at Hotel Gayoso in Memphis Dec. 7, 8 and 9. Leon Roundtree, Tri-States president, and the organization's board is planning a program which will include national speakers and reports on 3-D, wide-screen and drive-in operations. . . . J. H. McCarthy, manager of Warner theatre, held an advanced screening of "Martin Luther" for 125 Memphis ministers. The picture will be shown to the public Oct. 28 at Warner. . . . M. S. McCord, United Theatres Corporation, and M. J. Pruniski, North Little Rock Theatres Corporation, were in Memphis on business and to see Malco's presentation of "The Robe." . . . Malco's first few days of "The Robe," with advanced prices and a reserved seat section, were highly successful, W. Watson Davis, manager, reported. . . . Rudolph Burger, district manager, MGM, Washington, was a visitor at the company's Memphis exchange. . . . Tom Young, branch manager, 20th-Fox, was in New York for a company sales meeting.

MIAMI

Jack Miller, manager of the Shores, recently returned from a vacation spent touring Florida. Reason for the close to home holiday was the imminent return of his son from Korea. . . . With the reappearance of goblins and pumpkins, the Wometco neighborhood theatres will again stage their annual costume parade with prizes for the youngsters. . . . Mel Haber, house manager of the Miracle, returned from a vacation trip to New York, where he picked up his wife and children who had been spending a holiday with her family. . . . Key Biscayne in the Miami area has been the scene for some shooting of a series of TV dramas by the William G. Beal Productions, Inc., of Pittsburgh, with John Bessor at the camera. . . . Variety Children's Hospital will be the beneficiary of a new 13-week "Key to Happiness" merchandising campaign, which is being arranged by television station WTVJ, according to Mitchell Wolfson, president. Project is expected to raise about $20,000, which is needed for a complete rehabilitation center at the hospital.

MILWAUKEE

It was rather quiet along film row this past week with many exhibitors attending the National Allied Convention in Boston. . . . Through terrific promotional work, Estelle Steinbach, manager of the Fox-Strand theatre here, knows theatre will be filled for every performance of "Martin Luther" for the first two weeks which started October 15. . . . Letters were sent to 360 congregations with special exchange tickets. . . . The Fox-Jackson and Venetian theatres have reopened.

MINNEAPOLIS

Upper Midwest premiere of "The Robe" at Radio City theatre last week was termed a "huge success" by Harry B. French, president of Minnesota Amusement Co., operators of the house. The 4,030-seat theatre was sold out for the premiere, French said. . . . Roy Disney, business manager for Disney productions, was at the RKO exchange. . . . Casper J. Chouinard, former city salesman for Warners, has been named an account executive for Television Programs of America in the Upper Midwest. . . . A "grass roots" program for the betterment of small business will be presented to Gov. Sigurd Anderson of South Dakota in the near future by William D. Mitchell, the administrator of that state's Small Business Administration. . . . A wide screen has been installed in the RKO Pan, according to Harry Weiss, RKO Theatres district manager. . . . Leland Davis has been named new assistant at the RKO Iowa, Cedar Rapids, Iowa. . . . The policy of the Arion, neighborhood house, in not having any screen ads or commercials was written up in Time magazine. . . . Officials of the Minnesota Amusement Co. will attend the annual meeting of AB-Paramount Theatres at Shawnee, Pa., Oct. 18-21.

NEW ORLEANS

J. E. Adams' East Forest drive-in, Petal, Miss., has opened. It accommodates 300 cars. . . . Monogram-Southern personnel are all set to win the Number 1 spot in the company's national manager's drive, here called the Henry Glover's Drive, which will get under way October 31 and run through Jan. 30, 1954. . . . In one of the many pre-opening newspaper announcements, the Do drive-in saluted 20th Century Fox for "The Robe" and Columbia Pictures for "From Here to Eternity." The message acclaimed both magnificent examples of entertainment. . . . Edward Kaffenberger, Paramount's shipping department, is well on the road to recovery after an appendectomy at Mercy Hospital. . . . Southern Amusement Company, Lake Charles, La., assumed ownership-operation of Surf Twin Screen drive-in in that city. It was built and operated by Percy Duplissey, Matthews Guidry and Roy Navarre. Theatres Service Company, who will do the buying and booking, also acquired the buying and booking for Chas. Lamantia's Ritz, Bogalusa, La.

OKLAHOMA CITY

"Vicki" is now showing at two theatres, the Harber and Plaza. . . . "From Here to Eternity" is now in its 2nd week at the Center theatre. . . . The Criterion Theatre, did not open until 4:30 p.m. to allow preparation for "The Robe" Inaugural Premiere started at 4:45 p.m. . . . George Fisher, MGM branch manager in Oklahoma City, returned this week from Culver City, Calif., headquarters where he attended a studio conference. . . . "The Moon is Blue" was shown for six weeks at the State and Center theatres in Oklahoma City. . . . During the showing of "Mr. Scoutmaster" at the Ritz theatre, Shawnee, Okla., Boy Scouts in uniform were admitted at special prices.

OMAHA

F. V. Turney, editor of the Wakefield, Neb., Republican, got a break in connection with National Newspaper Week when the Strand theatre played "It Happens Every Thursday." Editor Turney advised his readers to see the movie and learn "a little

(*Continued on following page*)

(Continued from preceding page)

inside of the life of the weekly editor, his trials and tribulations each week." . . . Mary Shanahan is the new leger clerk at Paramount, taking over the position of Irene Wattonville, who is expecting an addition to the family. . . . The Ak-Sar-Ben Rodeo and Livestock Exposition had exceptionally good crowds for the nine-day program. . . . Jerry Colonna was in the Omaha territory last week, making appearances at the Harlan, Ia., Fall Festival and Omaha Tech High. . . . The Pappio theatre at Papillion was turned over to the Parent-Teacher Association for a District 2 meeting. . . . Gertrude Hollander. veteran member of the R. D. Goldberg office staff, was to leave October 17 for a western vacation.

PHILADELPHIA

A. M. Ellis Theatres relinquished operation of the Dante, key neighborhood house in South Philadelphia, and the house is now being operated by Joseph Lombardi, the owner and local builder. . . . Stanley Warner Theatre reopened the Lansdowne, neighborhood house. . . . Paul Resnick left as manager of the Greenway with the neighborhood house closing down. . . . The former Harrowgate, Stanley Warner house, leased for a term of years to Malcolm Carey for conversion into a roller skating rink. . . . William Yurasko, out-of-town booker for the Stanley Warner Theatres, and Ruth Murphy, a former company employee, were married last week. . . . Although Mel Geller and Sam Taustin closed their Brandywine drive-in near Wilmington, Del., they will continue the Sunday night auto racing at their adjoining Wilmington Speedway. . . . Earl Sitlinger resigned as assistant manager of Loew's Aldine, Wilmington, Del. . . . Berlo Vending Company, headed by international chief barker of the Variety Clubs, was the highest bidder for the bar and restaurant concessions at the new International Airport terminal building here. . . . Nat Abelove, former exhibitor and now head of the Exchange Finance Company, an industry loan company, was operated upon. . . . Sunday "Star," Wilmington, Del., dropped its "Movie Time Table."

PITTSBURGH

"The Robe" continues to astound Film Row, by taking in $5,800 on the opening day of its second week as compared to $4,300 on its opening day. The CinemaScope film came through with a resounding $42,000 in its first week at the J. P. Harris, and looks set for at least an eight-week run. . . . Frank "Bunny" Allen and his wife, Muriel, spent a busy day here Tuesday plugging "Mogambo" which gave Loew's Penn its biggest opening in months. . . . "Martin Luther" gets a third week at the Warner, with James Cagney's "Lion in the Streets" set to follow. The Warner will then close to install Cinerama equipment, with the house expecting to re-light early in December. . . . "The Moon Is Blue," which zoomed towards the end of its second week, rated a third week in the Fulton, which has set "Dangerous Crossing" to follow. That house has snagged the second CinemaScope feature, "How To Marry A Millionaire," date not yet set. . . . "The Caddy" gets a third week downtown, and its second at the Ritz. . . . "From Here To Eternity" is one of the few films in the Stanley's history to get four weeks.

PORTLAND

"The Robe" opened at the Orpheum theatre with a terrific promotion throughout the entire area. This is the first house that preemed the pic with a forenoon opening. Orpheum was closed for 3 days for installation of equipment with ads telling that the cashier was on hand to answer questions about the movie. . . . Russ Brown and the entire Oregon district Evergreen office has worked hard getting set for the new layout. . . . William Thedford, Evergreen vice-president from the Seattle Office, was in town. . . . Ditto Carl Mahne, Evergreen maintenance engineer; Carl Moeller, National Theatres architect; Russell McCullough, National Theatres chief engineer; and Charles Skouras. Group also worked on the complete facelifting of Evergreen's Mayfair theatre which is set to start any day. In town for a couple of days was Zolly Volchock, NW Releasing Corp. . . . Guild manager Marty Foster back at his desk after a biz trip to the film capitol. . . . Katherin Marshall, secretary to Hamrick's city manager, Marvin Fox, is recovering in St. Vincents Hospital from an operation.

PROVIDENCE

A near-record was established here when "From Here to Eternity" held for a fourth week at Loew's State. With the exceptions of "Red Shoes," "Snow White," and a very, very few others, pictures are seldom held for such a period in this area. . . . The Avon Cinema was the scene of the New England premiere of "Fanfan the Tulip." . . . That Dean Martin and Jerry Lewis are top favorites in this locality was evidenced by the crowds that auspiciously opened the showing of "The Caddy" at the Strand. . . . In conjunction with the presentation of Clifton Webb in "The Scoutmaster" at the Hope, the management added a full hour of cartoons, for the edification of the young fry. . . . The doom of another downtown movie house was practically sealed this week with the announcement that the Carlton Theatre, and the ground it stands on, was for sale.

SAN FRANCISCO

Something new in concessions: Irving H. Levin, division manager, San Francisco Theatres Inc., now is selling books in his Balboa (neighborhood) lobby. They are the "better sort of pocket books." . . . Harry Rice has returned to the Embassy (manager) afer sick leave. . . . Julian Harvey has taken over personal management, booking and buying of the Crown, Vallejo and the Village, Sacramento. Both theatres were formerly under operation of Westland Theatres. . . . Gannon Brothers closed the San Jose drive-in, San Jose. . . . Golden State Theatres is expanding to the theatre equipment business. Edward Sutro will be in charge of the new division to be housed in the Golden State Theatres building on Golden Gate Avenue. . . . Mrs. Doris Hamilton has been hired as secretary in an expansion move of Film Booking Agency of Northern California (William Greenbaum). . . . Maury Schwarz gave his Bridge theatre a repaint job to celebrate opening of "The Cruel Sea." . . . The row was saddened with news of the death of Carl Ronald, 16, son of Lydia McGrath of United-California Theatres, who died suddenly in his classroom at Poly Hi, Oct. 7. . . . Gladys Paul, head contract clerk, Warner Brothers, is on sick leave until November 15. . . . S. J. Gardner, resident manager, MGM, is vacationing in Las Vegas and Palm Springs until October 26.

TORONTO

Special invitations were sent out to members of the industry by the Centre theatre, St. Catharine's, to demonstration screening on its new wide screen. . . . Ontario managers of Odeon held their annual conference with discussions on management, exploitation and policy. . . . The Motion Picture Theatres Association of Ontario has sent out a questionnaire to all members on the recommendations for a Motion Picture Institute for the film industry in Canada. . . . Mayor of Hamilton officiated at the reopening of the Playhouse theatre in Hamilton following reconstruction of the house by Anthony and Stanley Patzalek. It seats 624. . . . Veteran Toronto exhibitor, William Bailey, who was connected with the early exhibitors association, passed away here recently. . . . Wilf Jobbins has been confirmed as chief of the National Board's Commercial Division. . . . Capitol, Quebec City, recently celebrated its 50th anniversary.

VANCOUVER

Local theatres are all loaded with ace product for the Canadian Thanksgiving weekend, Oct. 12, with most downtowners playing midnight shows. . . . Charlie Doctor is installing a CinemaScope system at his Capitol and will play "The Robe" October 29. . . . Uranium City. Sask., has a new theatre. the ROXY, built by the Rothstein chain. It will seat 800. . . . Phil May has opened his new Stardust drive-in, Wainwright, Alberta. . . . Local theatres are still juggling box office prices until patrons are getting to a point of anger. . . . Dorice Walls, Orpheum cashier, was married to Ermil Santic, Vancouver, at Bellingham, Wash. . . . Les Young reports that he will not open his New Westminster drive-in this season. . . . No outdoor theatres in this area have closed to date and are expected to stay open until the end of November. The only menace is Pacific Coast fogs which may arrive any day now. . . . Ivan Ackery, Orpheum manager, was host to 1,000 local newsboys at his Saturday matinee show.

WASHINGTON

Ike Weiner, president of Waldorf theatre, Plymouth Cinema, Inc. is recuperating from recent surgery. . . . Rudolph Berger, MGM southern sales division manager, made a tour of the southern territory, covering Charlotte, Atlanta, Jacksonville, and New Orleans. . . . Sara S. Young, 20th Century-Fox booker, and chairman of the Variety Club Women's Committee, had a meeting of her captains for the current Welfare Awards Drive. . . . L. A. Flowers, Rex theatre, Berkeley, Virginia, died on September 29. . . . The members of the Variety Club's Golf Tournament and Dinner Dance Committee, are being commended for an outstanding tournament on October 2 at the Woodmont Country Club. . . . Universal-International will be housed in a new building at 3rd and H St. N.W., now under construction. . . . "This Is Cinerama" will make its Washington debut on November 5. as a benefit for Children's Hospital, under the auspices of the American Newspaper Women's Club.

MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen—Walter Brooks, Director

Motion Picture Stocks Are a Good Investment

TRUEMAN REMBUSCH offers a constructive suggestion to Allied members in his proposal that they buy film stocks—and we predict that if they do this, as individuals, across the nation, it will result in more industry harmony rather than in further friction. Shareholders in our major companies can acquire substantial respect for the value of their holdings, and the dividends that accrue.

Over a period of years, we have accumulated ten shares at a time, in five motion picture companies. The aggregate has cost us about $1,000 and has paid an average annual dividend of 6.7% on our original investment. We have 20 shares of Loew's, which we bought out of loyalty to the company we were with at the time, and it cost us (in two purchases) a total of about $400. Since 1946, it has paid $150 in dividends, which we consider a very satisfactory deal. At the moment, it is paying $16 a year, and that is 4%—the lowest return of any of our motion picture stocks, but with a split-up coming, we look for increased income.

One of our holdings (talking like a big operator) pays 10% right now, and it is accumulative preferred stock—when they dropped behind a few years ago, they paid up, in full. Another stock, worthy of special mention, is 20th Century-Fox, which we bought at 18½. Now, we have ten shares of Fox, worth 15¼ and another ten shares of National Theatres, in a split-up, quoted yesterday at 6¼. The combined value is 21½, which is 3 points better than we paid for it. 20th Century-Fox formerly paid a $2 dividend, and it now pays $1 on the Fox stock and 60¢ on the National Theatres stock, which is quite remarkable. We also own ten shares of ABC-Paramount Theatres, which we bought at 18½ and since the merger with ABC (radio-television) we sometimes wonder what the final score will be. When UPT and ABC were merged, the theatre circuit had a thirty million dollar cash position, and the broadcasting company had an eleven million dollar deficit. We are sitting back, waiting, for this to change, in our favor.

PUBLIC RELATIONS

There's P. R. in the shine on your doorman's shoes—and in the smile on his face. There's public relations in every sight, sound or smell that meets and greets the eye, ear and nose of your patron.

And, of course, there's more to it than merely that. You must start public relations far afield, away from the theatre, to build patronage until it becomes permanent clientele. Thus, the sweeping phrase includes all of advertising, exploitation, publicity and promotion, in addition to good theatre housekeeping and management skills.

We recognize a fine line of demarcation between the Round Table and Better Theatres, in which we aim for merchandising, and George Schutz aims more for basic housekeeping. Also, there's so much in the rudiments of showmanship that we can't keep saying over and over again in this limited space. We have to assume that if you are a member of the Round Table, you are already a manager.

So, we take this opportunity to suggest that you and your staff read carefully the articles now running in Better Theatres, under the series title, "Method in Management" by Curtis Mees. In the most recent issue, he outlines a public relations program as it should be discussed in a theatre staff meeting. The entire series, bound together in book form, would cost you more than a year's subscription to the Herald.

One thing you can be fairly sure of—if you buy film stocks in line with Trueman Rembusch's suggestion—you will get a share of earnings, and a dividend rate better than you obtain today with bonds or savings at interest on a non-withdrawal account. In our considered opinion and belief, Trueman has hit upon a fine way to restore confidence in motion picture industry.

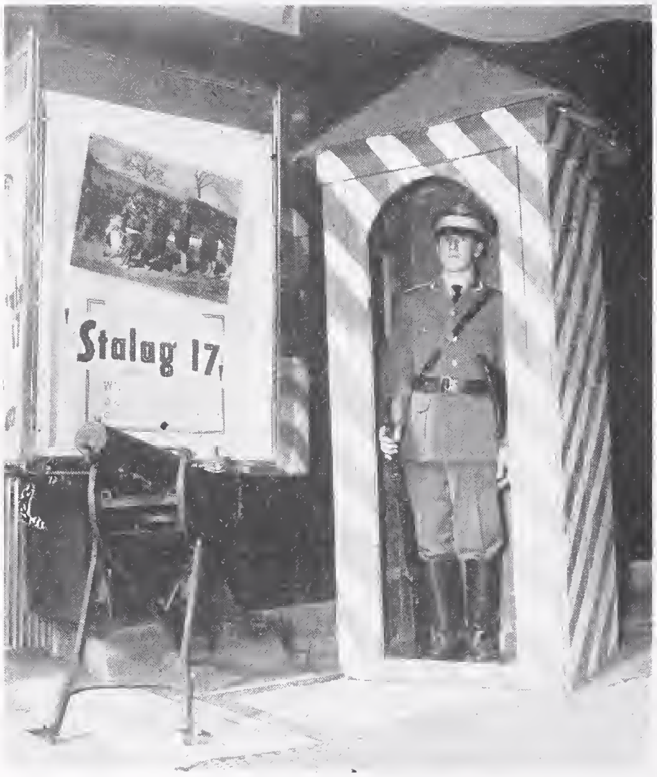
¶ IT MAY NOT BE in season, but with Congressional elections coming up there may yet be time for some exhibitor leader (and we nominate Trueman Rembusch) to run for Congress and go to Washington. It's time we had a real representative of our industry in either the Senate or the House of Representatives, so we could have an inside opinion of motion picture business affairs on record, rather than the obligation of standing with our hats in our hands, waiting for a chance to speak in our own behalf. Other industries, other lines of trade and merchandising, are considerably closer to the feed-box than film industry, and that seems strange, in the light of history. It's also quite possible, for an opposite point of view, that film industry is approaching a time when the aim and purpose of exhibitor organizations will be showmanship, with neither legal nor legislative advantages asked or expected of these theatre units.

* * *

¶ SOME OF the magazines and the leading financial writers in the daily press are making it clear to their readers that the only way the motion picture industry keeps afloat in these trying days is through the sale of popcorn and at the candy and concession counters. That's partly right—just as correct as any half-truth. We sometimes think this argument is similar to the definition the Russians placed on religion. Popcorn is the opium of showmanship, which dulls the senses and fools the customers into thinking they really didn't come to the movies—just went out for some fresh popcorn. If enough theatre managers in enough places think the same thing at the same time, it won't be necessary to worry about the future of film business. Our future will be all behind us—we can just sell popcorn and provide a place for cars to park, for a fee.

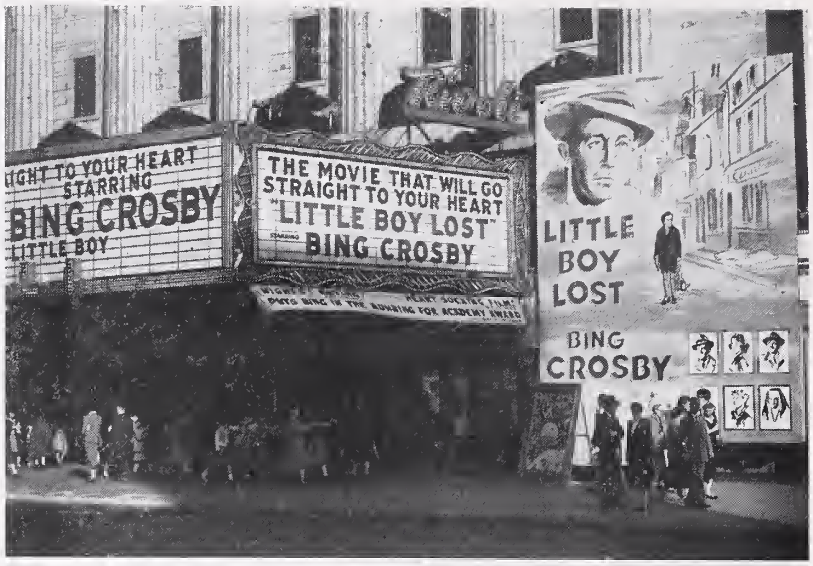
—*Walter Brooks*

From Here And There

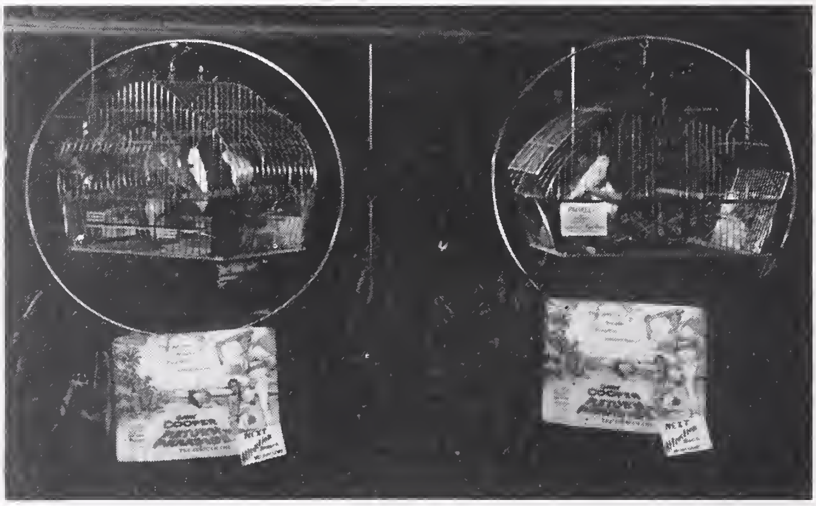


Russ McKibbin had this comic sentry in the lobby of the Imperial theatre, Toronto, as an unserious reminder that "Stalag 17" was a story of prisoners-of-war.

Rhonda Fleming kisses the first veterans returned to Seattle from Korea, as a demonstration of devotion from "Those Redheads From Seattle" at the Paramount.


THE MOVIE THAT WILL GO STRAIGHT TO YOUR HEART
"LITTLE BOY LOST"
STARRING BING CROSBY
BING CROSBY
LITTLE BOY LOST
BING CROSBY

Monty Salmon's atmospheric, artistic, nostalgic and heart-warming front display for "Little Boy Lost" at the Rivoli theatre, on Broadway. The 24-sheet will make the same kind of display in your town.



Bob Diem, manager of Loew's Colonial theatre, in Reading, Pa., had these interesting, intriguing and curiosity-compelling cages of tropical birds as lobby display for "Return to Paradise."

THOSE REDHEADS FROM SEATTLE
TECHNICOLOR
BELL SISTERS

And they had two cute redheads in bathing suits, making snowballs on the sidewalk in front of Loew's State theatre on Broadway, for "Those Redheads From Seattle." The critics threw snowballs, too.

Small Theatres Make Substantial Showing in "Lucky 7" Contest

Description of Entries Received From Towns Of Less Than 10,000

It was a pleasure, acting as a judge in MGM's first episode of the "Lucky 7" contest, under the direction of Oscar Doob. And we can extend the congratulations of the Round Table to the uncommon number of entries from small situations, under 10,000 population, including very many old friends of long standing.

For instance, it was nice to see the outline of a campaign, proposed by L. E. "Jack" Downing, manager of the Haven theatre, Brookhaven, Mississippi, who is an individualist as well as a specialist among small-town managers. His style should be studied and cultivated by others who have similar patronage. He says he has used every MGM picture since 1941, and that's good. The Haven seats 796 in a town that presents its problems for any manager. For "Mogambo," he outlines a campaign that will run to double his minimum, but equal to his "special" handling. In the past several years, his annual advertising budgets have increased from $1,000 to $4,592 and he says "reflect a sound profit."

We Can Visualize Most Of These Situations

There is an excellent showing from the Stewart & Everett Theatres, with headquarters at Charlotte, N. C. We have been especially interested in this southern circuit, since every manager is a member of the Round Table. And while we can't make any particular distinction between them, we would like to list the campaign from Cecil Farr, at the Rosemary theatre, Aiken, S. C., who uses "the Mogambo Combo"—a rhythmic group whom we can imagine, and listen to, in our mind's ears, for promotion purposes. And the gentlemen with the indecipherable signature from the state theatre, Newton, N. C., who can draw plans, even if nobody can read his handwriting. Otis J. Marrow, manager of the Morehead and City theatres, Morehead City, N. C., signs in from the smallest town in this group, population 5,144. Bill Jones, of the Berry theatre, Hartsville, S. C., had the approval of the judges with a campaign that costs $91 plus six passes. He does an outstanding small-town job, for an expected hold-over run. The manager of the Duncan theatre, Union, S. C., didn't even sign his name to a good outline of a proposed campaign in a town just under 10,000. Charles E. Strother, manager of the Parr theatre, Lancaster, S. C., completes the Stewart & Everett entries.

An old friend of the Round Table, Elaine George, owner-manager of the Star theatre, Heppner, Oregon, submits a campaign based on her personal showmanship in a town she knows and loves—and it expresses the same belief in her theatre, her pictures and her people. She proposes a total budget of $100 in a town of 1,500 and that's ambitious, but we know that she figures correctly and knows her market. She says she must get 200 extra customers, above par for the course, at the box office, and we know the way she says it, that she expects to do better than that. Elaine George is one we respect for her clever showmanship in small town operation.

THE WINNERS:

Winners of MGM's first "Lucky 7" promotion contest, "Mogambo," were announced at the weekend, following the decision by three trade paper judges who selected the campaigns submitted by Marvin Fox of the Liberty Theatre, Portland, Ore., as the best in the 100,000-or-over population group; Gerry Germain of Dipson's Palace Theatre, Jamestown, New York, named for top honors in the 10,000-to-100,000 population group; and Harold Armistead of the Colony Theatre, Easley, So. Carolina, chosen for the best submission in the under 10,000 population category.

According to the rules of the contest, MGM will pay for the individual campaigns in each of the three groups. Additionally, Marvin Fox will be given $500 in cash as an extra bonus, Gerry Germain will be tendered $250 for his efforts, and Harold Armistead will be given $100 in cash as his award.

Commenting on the judges' decisions, Howard Dietz, vice-president and director of advertising, publicity and exploitation, stated:

"The results of the contest seem reasonable to me. Here at Metro we had no hand in the judging. We did a clerical job of collating the submissions. The winning contestants deserve high praise, but so do the judges who had a lot of homework to do and were most conscientious about it. One thing strikes me. Some of the contestants offered campaigns of a most costly nature, quite inconsistent with the kind of campaigns the theatres put on with their own money. I don't know how much good these contests do, but they are a stimulant to theatre men to think creatively about the promotion of the pictures they play. Local men should know more about their local conditions than the film company home office staffs. Of incidental comment is the fact that all the winners were independent theatre men."

From the Skirball Brothers theatres—an old name in our memory book—comes a campaign from Al W. Yahraus, manager of the Bryan theatre Bruan, Ohio, and with it the layout of a fine cooperative page which will cost $68 in the Bryan Times with local merchants falling into line to divide costs. His whole campaign, in a town of 6,365, runs to $165 with special stunts and ballyhoo. I. E. Fiske, manager of the Manos theatre, Tarentum, a situation that also rings bells in our memory, has a campaign in mind that will cost $211 of which newspaper ads run to $81.60, and he very obviously knows his situation. Conrad Mandross, manager of the Chakeres St. Mary's theatre, St. Mary's, Ohio, has a rural and industrial patronage and expects to spend $100, which is special handling.

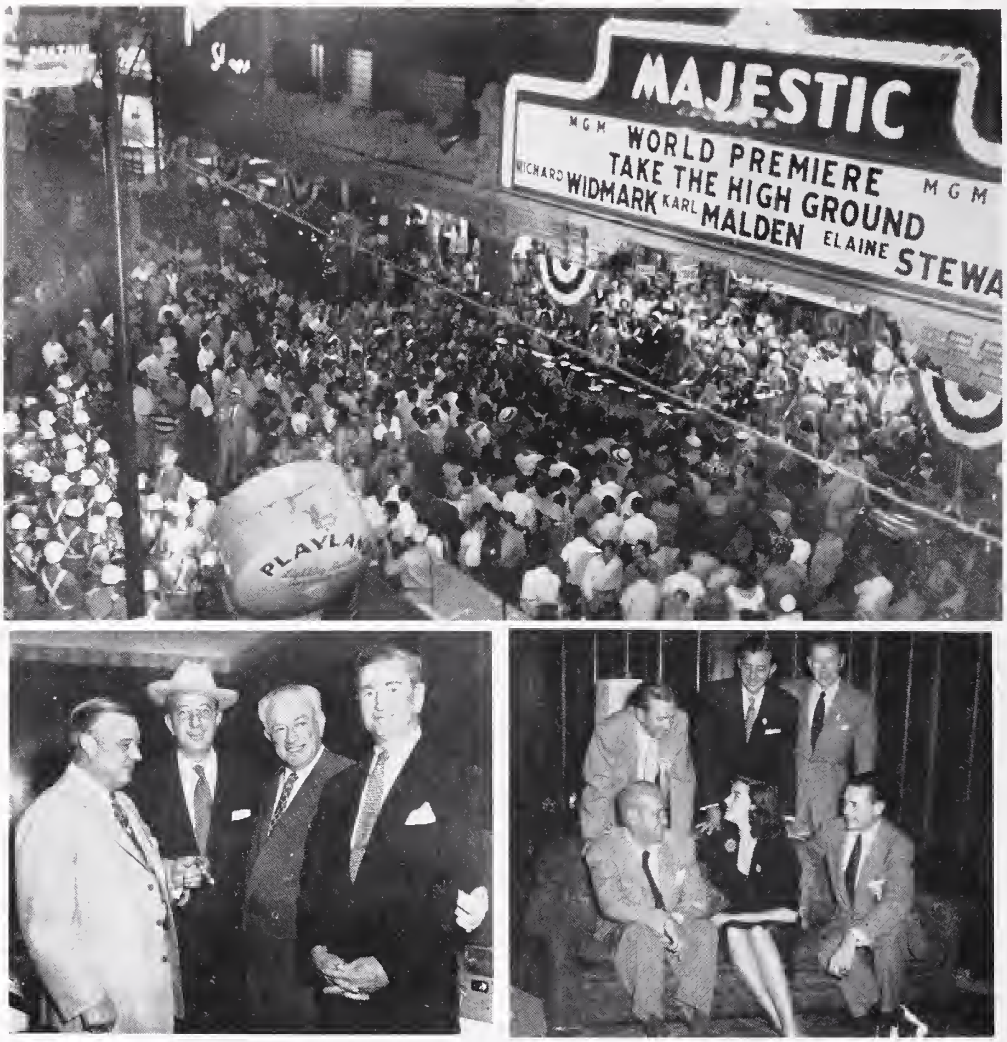
We Have a Hankering For the Small Towns

Wayne Berkley, manager of the Eskin and Richland theatres, Richland Center, Wisc., mailed his entry at midnight on the closing day, but it arrived safely. And he stayed up late to propose a campaign which will cost $93, which is $13 above his usual budget. Rance Mason, manager of the Kerredge theatre, Hancock, Michigan, attended a trade showing and wrote his campaign accordingly, in food style, at a proposed cost of $172. J. Gallagher, manager of the T&D State theatre, Martinez, Calif., didn't include standard lobby service, and added the total up to $110.

Bert Funks, manager of one of the small situations for Fox Midwest, the Liberty theatre, Marysville, Kansas, has a surrounding town patronage, and he says "There is not a theatre of its size, and we might say, elegance, in the county." That's the spirit that wins with campaigns or contests. John D. Conner, manager of the Pulaski theatre, Pulaski, Virginia, indicates a total cost of $151 which is inclusive of newspaper and radio use.

W. F. Shelton, manager of the Louisburg theatre, Louisburg, N. C., writes up a formal campaign in good showmanship style, starting with general approach and ending with a cost summary that totals $88.44 in a town in which he uses a local mailing permit to distribute his house programs. An old friend, French S. Harvey, manager of the Howell theatre, Palatka, Florida, bobs up with a campaign from our favorite southern state —we had them arranged in a sort of geographical order—and Carlton Bowden, manager of the Ritz theatre, Bartow, Florida, is another to remind us that when we retire to the deep south, it will be in a town this size, and general description—less than 10,000 population and with an ad budget of $100, including radio and TV. That's the life!—*W.B.*

Deep In the Heart Of



TEXAS—for the special premiere of MGM's "Take the High Ground." Above, Phil Isley, president of Isley Theatres in Texas and California (and Papa of Jennifer Jones!) presenting a Texas hat to Dore Schary, with Bob O'Donnell and Metro's John S. Allen, as witnesses.

At right, standing: Jack Chalman, of the Interstate circuit, Dore Schary and George Murphy, from Hollywood. Seated: Frank Starz and Raymond Willie, Interstate theatre executives, with Elaine Stewart, visiting Hollywood star. The scene in front of the Majestic theatre gives you an idea of the excitement in San Antonio during the outside program, for the premiere.

Mr. Quigley Brought Back the Evidence

When Martin Quigley, Sr., president and publisher of The HERALD, went to Philadelphia on October 1st to present S. H. Fabian and Sam Rosen with appropriate "Man of Achievement" awards, he brought back to the Round Table the kit which was prepared by the Stanley-Warner circuit for their managers, entering a showmanship contest for "men of achievement" which runs to August, 1954, and which not only has incentive prizes, but still another prize to top all the rest—a two-week, all-expense vacation trip to Hollywood, for two people! More details, later.

Three thousand supermarkets in 37 states salute Victor Mature as star of "The Robe", with a promotion tieup on the theme, "Plan a Meal with Man Appeal."

Handing Out Funny Fives For "Lili"

C. A. Matthews, supervisor for Alliance theatres at the Wabash theatre, Terre Haute, Indiana, is in the mail with a simulated five-franc note—only it isn't, for close examination reveals that it is really five frank reasons why you should like "Lili" at the Grand theatre. He says it's a gag that is getting a lot of attention as a throwaway.

Charles Reynolds, manager of the Marco theatre, Waterford, Calif., and frequent contributor to "What the Picture Did For ME"—running a magic show on stage as a special attraction.

▼

Bill Burke, manager of the Capitol theatre, Brantford, Ont., filing his comprehensive and intensive campaign on "Gentlemen Prefer Blondes" as an entry for the Quigley Awards.

Uses "Eternity" Pages To Make Throwaways

Joe Melcher, manager of the Grand and Carlton theatres, Evansville, Ind., cut copies of the 75c edition of "From Here to Eternity" to separate the pages, then overprinted each page in red with his theatre advertising. The excerpt from script attracted lots of attention, and in addition, the first 20 in line received complete copies of the 75c edition (which compares with the 25c edition of lesser books—after all, this is a thousand pages!).

He also obtains very exciting publicity breaks in the Sunday Courier and Press—at least, that's our description of a top of the page photo of film starlet Irish McCalla, wrong side up and with all dimensions showing. She's a perfect 39½ (it says here). Along somewhat similar lines, but not exactly, he also lands newspaper photos of his new "Flying" wide screen, with the engineer who built it, himself and a newsman, viewing these new dimensions, on the theatre stage. Good newspaper contact, good showmanship displayed in tear-sheets of advertising and free space.

Showmen in Action

W. S. Samuels, manager of the Lamar theatre, Beaumont, Texas, puts a publicity slant at work with his billing "Is Kinsey Wrong About—'South Sea Women'?" which is the subject of his latest program herald.

▼

Matt Plunkett, manager of the RKO Uptown theatre, Detroit, had his entire staff in western attire for "Shane"—and landed a news picture in neighborhood papers with his street ballyhoo.

▼

James A. Womble, manager of the Lompoc theatre, Lompoc, Calif., produced a double-truck co-op ad with the sponsorship of local merchants, and says it is good public relations, involved with unity, as any community project.

▼

H. G. Boesel, manager of the Palace theatre, Milwaukee, is in the third quarter Quigley Awards competition again, with a good campaign on "Mission Over Korea" with Audrey Totter, in person.

▼

Earl Peterson, manager of the Fox theatre, Anaheim, Calif., whose name will also be in the news next week, was winner of the Charles Skouras Showman's plaque, in a picture we would reproduce here if we had the original photograph.

▼

John W. Godfroy, manager of the Paramount theatre, Ashland, Ky., whose showmanship attracts attention, getting more local newspaper breaks with his handling of "City of Badmen."

▼

D. P. Savage, manager of the Capitol theatre, Listowel, Ont., obtained practically free publicity for "Titanic" by advertising for actual survivors, their friends or relatives, who could be his guests and available for interviews on the local radio station.

The World's Champions

F. J. SMIDMORE (above), manager of the Odeon, Manchester, has been declared the world's champion showman in the J. Arthur Rank International contest in connection with the Corporation film, "A Queen Is Crowned." He gets £250 as an additional cash bonus, and a two-weeks, all-expense holiday to any country in the sterling area. We hope he goes to Canada via New York —so we may congratulate him in person.

Second prize, of £150 and a holiday in London, goes to D. W. Laue, manager of the Playhouse, Durban, South Africa— that trip is a good one, too; and the third prize of £75 and two weeks in London was awarded to Henry A. Fol, Cinema de L'Avenue, Brussels, Belgium. In addition, the judges had particular praise for J. W. Gerard, manager of the Tasma and Memorial theatres, Coff's Harbour, N.S.W.; Elliott Brown, the Odeon theatre, Vancouver; Rudolf Jastrow, Luli-Palast, Schweinfurt, Germany; Orlando Orlandini, Cinema Al Parterre, Florence, Italy; A. R. Chapman, St. James theatre, Dunedin, New Zealand; and the Neues Cinema, Rapperswil, Switzerland. In addition, the judges gave special commendation to monsieur Jean-Robert Aymard, of the Etoile cinema, Montauban, France, whose town was the smallest represented among the finalists. We invite these good showmen to participate in future Round Table meetings as new members from around the world.

Lansing Drive-In Now Closing for Season

Pearce Parkhurst sends us formal notice of the closing of the Lansing Drive-In for the season, on October 18th, and the card which he handed out to patrons has an additional gimmick—typical of the showman. If you keep the card until the Lansing Drive-In opens in the Spring and bring it with you on the opening night, you will receive a special gift, which is now wrapped and waiting, with the appreciation of the management for your continued patronage.

Selling Approach

THE SEA AROUND US—RKO Radio Pictures — Print by Technicolor. Academy Award winner as the best documentary feature of 1952. Rachel L. Carson's best-selling, non-fiction book, transformed into a picture of nature's most fantastic wonders. 20,000 thrills under the sea! Photographed at deep-sea levels never before seen on your theatre screen. 6-sheet and all posters made to create display for lobby and marquee. All accessories, including a set of full-color lobby cards, show color to sell color. The herald keys the campaign in a majority of situations, for it has all the advertising slants for the picture in a miniature pressbook for the public. Newspaper ad mats are vigorous and vital, in the style of the new showmanship. Very good display in all sizes and shapes, with strong drawings to sell undersea marvels. You'll find many that you like, so pick what suits your public and your budget best. Don't be afraid to give this picture an extra push —it will bring in the ones who seldom go to movies. The big 35¢ economy mat, at National Screen, supplies the complete campaign for small theatres. Six ad mats and slugs, and two publicity mats that will rate free space, all for the price of one ordinary mat. Only ordinary showmen depend on one ordinary mat, anymore, since the big 35¢ bargain mat came into regular use on standing orders. Good exploitation stunts, which have been tried out successfully, in the two first-runs. You can follow either suggestion, without too much difficulty. Folks come for miles to see "The Sea Around Us" and to find what they have read about elsewhere.

•

THE CRUEL SEA—Universal-International. Surging out of the thrill-swept pages of an international best-seller, a magnificent motion picture of fighting men, of loving women and gallant ships. Produced in England by the J. Arthur Rank Organization, from Nicholas Monsarrat's great novel that has thrilled millions of readers the world over. Something new has been provided in this pressbook—the idea of David A. Lipton, Universal vice-president in charge of advertising, publicity and exploitation. He gives you two complete newspaper campaigns, one for "art" theatres, one for general patronage houses. Good showmen will do themselves and their box office potential a real favor if they study these differences, and decide which they like best—and WHY. For our money, the "art" campaign is the better of the two. The other, older treatment is the same thing that we've been dealing out for many years, and it's hard to tell these ads from nine kinds of sea stories that have flitted across your screen. Maybe your public has to be prodded in the same place with the same gadgets, but look at the "art" theatre ads, and agree—they have quality, they are "something new and different"—they may bring in that "lost" audience that we've been waiting for. The film has been so extensively pre-sold, so far in advance of playdates, that seven out of ten won't know for sure whether it's "The Cruel Sea" or "The Sea Around Us"—or "The Caine Mutiny"—they've been wanting to see for so long!

•

TAKE THE HIGH GROUND—MGM. In vivid Ansco color. High, wide and handsome entertainment. What "Battleground" was to the shooting-war, "Take the High Ground" is to the training camps. Richard Widmark, Karl Madden and Elaine Stewart. Here is a rousing, roaring story of glory and grime—take guys and gumption, hard knocks and easy laughter, and you get the greatest picture of the American infantryman! 24-sheet and other posters contain art work for lobby and marquee display. Lobby door panels, and a special set of 8x10 color prints, to sell color with color. No regular herald, but a "Most Wanted" throwaway on new girl-star, Elaine Stewart. Newspaper ad mats repeat the line-drawing theme of service-men walking with Elaine, which has merit as something different in style than many or most military pictures. The title "Take the High Ground" is vague to most people, but proper illustration will help explain it. It is shown in the 6-sheet and some newspaper ads. A set of teaser ads in the pressbook consist of type slogans which can be used with the same slug, which is available separately as well as part of the teaser mats. The 35¢ bargain mat, originated by MGM, has everything necessary for small theatres, ad mats, slugs, publicity mats and linotype borders. The American Legion and other veterans' organizations, both locally and nationally, are prepared to give this picture their wholehearted support and cooperation. Picture was pre-released in a saturation premiere across Texas, and it landed in force with exhibitors, public and the military.

FOR FAST SERVICE PLUS QUALITY
Get Your SPECIAL TRAILERS from
FILMACK
Try Us On Your Next Order!
1327 S. Wabash Ave. CHICAGO
630 Ninth Ave. NEW YORK

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

NEW EQUIPMENT

SAVE 70% ON MARQUEE LETTERS! TEMpered Masonite: 4"—35c; 8"—50c; 10"—60c; 12"—85c; 14"—$1.25; 16"—$1.50 any color. Fits Wagner, Adler. Bevelite signs. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

INCREASE B.O. RECEIPTS WITH WIDEscreen & 3D equipment. Silver screens 90c sq. ft. (above 32' wide $1.35). Minimum delay on short focus Lenses, order now. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

USED EQUIPMENT

LOWEST PRICES EVER! HOLMES EDUCATOR dual equipments 35mm projection-sound complete, excellent condition $495. Buy on time! S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

YOU CAN'T BEAT STAR'S VALUES! RCA PG-230 sound system, rebuilt, $1395; Ashcraft D Lamphouses, rebuilt, $489.50 pair; Simplex Standard Rear Shutter mechanisms, rebuilt, $475 pair; Imperial 65/130 generator, complete, built, $675; Strong 1 kw. Lamphouses and Rectifiers, rebuilt, $625. What do you need? STAR CINEMA SUPPLY, 447 West 52nd St., New York 19.

STUDIO EQUIPMENT

BECOME A PRODUCER—SHOOT LOCAL NEWSreels, TV commercials, documentaries. Make advertising tie-ups with local merchants. Film production equipment catalog free. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

BOOKS

"NEW SCREEN TECHNIQUES"—the new book that is a "must" for everybody in or connected with the motion picture industry—the clearly presented. authoritative facts about 3-D, Cinerama, CinemaScope and other processes—covering production, exhibition and exploitation—contains 26 illustrated articles by leading authorities—edited by Martin Quigley, Jr. 208 pages. Price $4.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller, since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

MOTION PICTURE AND TELEVISION ALMANAC —the big book about your business—1953-54 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today, $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue. New York 20, N. Y.

DRIVE-IN EQUIPMENT

DEVRYS AGAIN AVAILABLE! COMPLETE drive-in projection-sound outfits from $1595 (send for lists). Time deals arranged. In-car speakers w/4" cones $15.50 pair w/junction box; underground cable $65M. S. O S. CINEMA SUPPLY CORP., 604 West 52nd St., New York 19.

HELP WANTED

WANTED: TWO MANAGERS WITH CONSIDERable amount of exploitation and promotional experience for large theatre chain situated in the Eastern States. Good starting salary. Group Insurance, Hospitalization. Answer giving past experience and whether available for interviews. Box 2343, MOTION PICTURE HERALD.

MANAGER EXPERIENCED IN ALL PHASES. particularly newspaper advertising and exploitation. Tell all first letter. References used your permission only. Salary $5,200 year, group insurance, hospitalization. BOX 2746, MOTION PICTURE HERALD.

OPERATOR, SOBER, RELIABLE, NEIGHBORhood situation, steady full time work, must know care and maintenance of equipment. BISON THEATRE, 1314 N. E. 23, Oklahoma City, Okla.

THEATRES

FOR SALE—AIR-CONDITIONED MOTION PICture theatre, fully equipped and successfully operating for many years. Located in fast growing suburban section of New Orleans, La. BOX 2742, MOTION PICTURE HERALD.

SEATING

OUR BEST CHAIR BUY! 1000 FULLY UPHOLstered back, spring seat, metal lined, good condition. only $4.95. Many more — send for Chair Bulletin. S. O. S. CINEMA SUPPLY CORP., 604 West 52nd St., New York 19.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS. photo-offset printing. CATO SHOW PRINTING CO Cato, N. Y.

Legion Qualifies Its Rating of "The Robe"

The national Legion of Decency, in placing "The Robe" in Class A in its current listing, stated, "While this film deals with incidents of Sacred history in a reverent and inspirational manner, it is to be noted that it is a fictional narrative, and contains variances from, and omissions of, Scriptural and historical accuracy."

In the same listing the Legion placed 10 other films in Class A and four in Class B.

In Class A, Section 1, in addition to "The Robe," are "The Village" and "Titfield Thunderbolt." Eight films in Class A, Section 2, are "Blowing Wild," "Botany Bay," "Cinque Poveri in Automobile (Italian), "Ettore Fieramosca" (Italian), "The Moonlighter," "Prisoners of the Casbah," "Torch Song" and "Wings of the Hawk."

In Class B are "Decameron Nights," "Fiamma Sulla Laguna" (Italian), "Mogambo" and "Paris Model."

Nigel Bruce, Character Actor, Dies in Hollywood

Nigel Bruce, 58, character actor whose leading role in American films was as a typical Englishman, and who also was a leader in the English colony of Hollywood, died October 8 at St. John's Hospital, Santa Monica, Cal., after suffering a heart attack at his nearby home in Pacific Palisades. Mr. Bruce was known for his portrayals of Dr. Watson in film and radio dramatizations of the Sherlock Holmes series. His most recent performances were in "Limelight," "B'wana Devil," and "The World for Ransom."

Edward A. Bonns

Edward A. Bonns, 65, industry veteran, died at his San Francisco home October 5 of a heart attack. Mr. Bonns had retired a month previously as manager of the Enean theatre, Concord, Cal. He had been with Warners in the east many years, and with the Martin circuit in Georgia, among other posts he held in the industry.

Porter Hall

HOLLYWOOD: Porter Hall, distinguished actor, 65, died October 6 following a heart attack. The character actor is survived by his widow and a daughter.

W. W. Page

W. W. Page, head of the Page circuit of Louisiana, died in his sleep at his home in Robeline, La., October 10. He had been in good health. He leaves a widow and a daughter.

Washington Circuits Ban Racial Segregation

WASHINGTON: The Stanley Warner circuit and K-B Neighborhood Theatres here have issued orders banning racial segregation in their Washington area theatres.

The action came following the disclosure earlier in the week that the three local Loew's theatres have been operating on a non-segregated policy since last spring.

Allied Units Are Agents For Theatre TV Shows

BOSTON: William Carroll, executive secretary of Allied Theatre Owners of Indiana, and Robert Wile, executive secretary of Independent Theatre Owners of Ohio, concluded at the Allied States national convention here last week agreements with William Rosensohn, vice-president of Box-Office Television, Inc., under which the two Allied organizations will be exclusive agents in their states for sponsorship of the company's theatre television setup.

It plans to furnish TV theatre projectors on a per-use rental basis, sharing 50-50 in receipts from a minimum of 20 theatre TV programs promised for next year.

For large theatres, RCA TV projectors will be available. Exhibitors will be required to pay estimated $3,000 installation.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 126 attractions 5,161 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Abbott and Costello Go to Mars (Univ.)	–	10	33	30	3
A. & C. Meet Dr. Jekyll and Mr. Hyde (Univ.)	–	5	20	2	–
Affair with a Stranger (RKO)	–	–	3	2	2
Affairs of Dobie Gillis, The (MGM)	–	1	3	3	–
All I Desire (Univ.)	–	20	21	20	1
Ambush at Tomahawk Gap (Col.)	–	5	11	10	1
Arena (3-D) (MGM)	2	6	5	14	4
Arrowhead (Para.)	–	8	14	1	–
Band Wagon, The (MGM)	4	6	27	18	5
Beast from 20,000 Fathoms, The (WB)	7	25	20	10	7
Big Leaguer, The (MGM)	–	–	2	3	1
Blueprint for Murder, A (20th-Fox)	–	–	3	2	–
By the Light of the Silvery Moon (WB)	4	33	55	19	4
Caddy, The (Para.)	4	23	5	–	–
*Call Me Madam (20th-Fox)	3	24	37	44	24
Charge at Feather River, The (3-D) (WB)	8	9	5	8	7
City of Bad Men (20th-Fox)	–	4	28	9	1
City That Never Sleeps (Rep.)	–	–	1	2	2
†Clipped Wings (AA)	–	3	3	–	–
Code Two (MGM)	–	5	10	–	1
Column South (Univ.)	–	6	15	20	1
*Count the Hours (RKO)	–	–	4	3	8
Cow Country (AA)	–	2	6	6	2
Cruisin' Down the River (Col.)	1	2	9	14	1
Cry of the Hunted (MGM)	–	–	9	7	–
†Dangerous Crossing (20th-Fox)	–	–	3	3	–
Dangerous When Wet (MGM)	5	40	62	10	–
Desert Rats, The (20th-Fox)	–	5	17	28	4
Desert Song, The (WB)	–	1	41	29	5
Devil's Canyon (3-D) (RKO)	–	2	4	4	–
Down Among the Sheltering Palms (20th-Fox)	–	1	31	25	12
Dream Wife (MGM)	–	10	20	35	9
Fair Wind to Java (Rep.)	–	1	9	26	12
Farmer Takes a Wife (20th-Fox)	–	19	29	17	17
Fast Company (MGM)	–	–	8	9	4
Fort Ti (3-D) (Col.)	15	20	8	4	–
49th Man, The (Col.)	–	6	3	1	–
Francis Covers the Big Town (Univ.)	7	37	18	9	–
From Here to Eternity (Col.)	7	4	–	–	–
Gentlemen Prefer Blondes (20th-Fox)	29	20	2	3	–
Girl Next Door, The (20th-Fox)	4	14	21	11	3
Girls of Pleasure Island (Para.)	2	14	33	16	1
Glass Wall, The (Col.)	–	3	7	3	4
Glory Brigade, The (20th-Fox)	–	5	11	11	1
Great Sioux Uprising, The (Univ.)	1	4	20	21	3
Half a Hero (MGM)	–	–	4	4	1
Hans Christian Andersen (RKO)	24	41	7	1	2
Houdini (Para.)	4	20	8	1	–
House of Wax (3-D) (WB)	52	28	5	3	3
I, the Jury (3-D) (UA)	1	5	4	–	–
Inferno (3-D) (20th-Fox)	1	1	14	1	4
Invaders from Mars (20th-Fox)	–	11	10	18	9
Island in the Sky (WB)	–	11	9	4	2
It Came from Outer Space (3-D) (Univ.)	2	4	13	7	3
It Happens Every Thursday (Univ.)	–	2	14	24	3
Jack McCall, Desperado (Col.)	–	3	20	14	6
Jamaica Run (Para.)	–	8	15	21	4
Juggler, The (Col.)	1	–	1	6	2
Kid from Left Field, The (20th-Fox)	–	–	15	11	–
Latin Lovers (MGM)	3	1	6	15	7
Law and Order (Univ.)	–	8	32	28	–
Let's Do It Again (Col.)	–	5	13	12	3
Lili (MGM)	6	12	5	5	2
Lone Hand (Univ.)	–	13	36	16	–
Loose in London (AA)	–	4	6	3	1
Ma and Pa Kettle on Vacation (Univ.)	48	33	28	20	–
Main Street to Broadway (MGM)	–	2	–	11	10
Man from the Alamo (Univ.)	–	8	5	9	3
Man in the Dark (3-D) (Col.)	4	15	7	6	2
Man on a Tightrope (20th-Fox)	–	–	6	20	6
Marshal's Daughter, The (UA)	–	2	12	1	–
Master of Ballantrae, The (WB)	1	1	10	12	3
Maze, The (3-D) (AA)	1	2	8	11	2
Melba (UA)	–	–	–	7	–
Mister Scoutmaster (20th-Fox)	3	7	32	9	1
Moon Is Blue, The (UA)	20	10	5	2	–
Never Let Me Go (MGM)	–	5	40	45	6
Off Limits (Para.)	2	17	40	26	1
Perilous Journey, A (Rep.)	–	–	–	2	4
Peter Pan (RKO)	45	31	5	2	–
Pickup on South Street (20th-Fox)	11	46	21	11	5
Plunder of the Sun (WB)	–	–	1	10	–
Pony Express (Para.)	–	27	30	12	1
Powder River (20th-Fox)	1	9	28	28	–
President's Lady, The (20th-Fox)	11	26	46	20	13
Queen Is Crowned, A (Univ.)	4	9	1	4	4
Raiders of the Seven Seas (UA)	–	2	4	12	4
Remains to Be Seen (MGM)	–	10	36	10	1
Return to Paradise (UA)	–	6	12	9	–
Ride Vaquero (MGM)	1	15	33	13	5
Roar of the Crowd (AA)	–	5	5	6	1
Roman Holiday (Para.)	–	2	7	5	2
Sailor of the King (20th-Fox)	–	–	1	2	2
Salome (Col.)	9	41	18	10	1
Sangaree (3-D) (Para.)	3	9	4	2	3
Scandal at Scourie (MGM)	–	6	17	25	7
Scared Stiff (Para.)	24	41	11	3	–
Sea Devils (RKO)	–	1	–	2	3
Second Chance (3-D) (RKO)	2	4	12	7	–
Serpent of the Nile (Col.)	–	–	6	13	3
Shane (Para.)	21	13	2	1	–
Shoot First (UA)	–	–	1	5	–
Siren of Bagdad (Col.)	–	–	4	7	2
Slight Case of Larceny, A (MGM)	–	1	2	12	–
*Small Town Girl (MGM)	–	11	36	55	3
So This Is Love (WB)	–	2	8	11	7
*Sombrero (MGM)	1	5	17	46	3
Son of Belle Starr (AA)	–	4	6	2	–
South Sea Woman (WB)	–	10	26	20	2
Split Second (RKO)	–	1	20	17	13
Stalag 17 (Para.)	3	24	13	2	–
Story of Three Loves (MGM)	–	9	10	12	4
Stranger Wore a Gun, The (3-D) (Col.)	2	10	2	1	–
Sun Shines Bright, The (Rep.)	–	–	1	5	7
Sword and the Rose, The (RKO)	–	1	3	13	1
Take Me to Town (Univ.)	–	8	20	14	1
Tarzan and the She-Devil (RKO)	–	4	9	2	1
Thunder Bay (Univ.)	3	8	29	10	2
Titanic (20th-Fox)	3	45	36	12	3
*Tonight We Sing (20th-Fox)	–	8	2	5	11
Vanquished, The (Para.)	–	1	19	17	5
Vice Squad (UA)	–	1	6	3	–
War of the Worlds (Para.)	–	2	2	5	2
White Witch Doctor (20th-Fox)	13	42	16	9	–
Wings of the Hawk (3-D) (Univ.)	–	–	3	–	5
Young Bess (MGM)	1	20	34	24	4

"THE BIG HEAT"

Smash!
in
CLEVELAND
BOSTON
PORTLAND, Me.
BRIDGEPORT

Watch!
NEW YORK
LOS ANGELES
PROVIDENCE
BALTIMORE
BUFFALO
HARTFORD
AKRON
MILWAUKEE
PHILADELPHIA
MEMPHIS
OMAHA
SPRINGFIELD, Mass.
DENVER
JACKSONVILLE
CHICAGO
TRENTON
NEW ORLEANS
SAN FRANCISCO
GRAND RAPIDS
MIAMI
MINNEAPOLIS
ST. PAUL

starring
GLENN
FORD
GLORIA
GRAHAME
JOCELYN
BRANDO
with
Alexander Scourby
Lee Marvin
Jeanette Nolan
Screen Play by
SYDNEY BOEHM
Based upon the
SATURDAY EVENING POST
serial by William P. McGivern
Produced by ROBERT ARTHUR
Directed by FRITZ LANG

THE BIG HIT!

FROM COLUMBIA

OCTOBER 24, 1953

MOTION PICTURE HERALD

Hollywood Plans A Minimum of 321 Features in 1954

20

REVIEWS (In Product Digest): JACK SLADE, HERE COME THE GIRLS, GUN FURY

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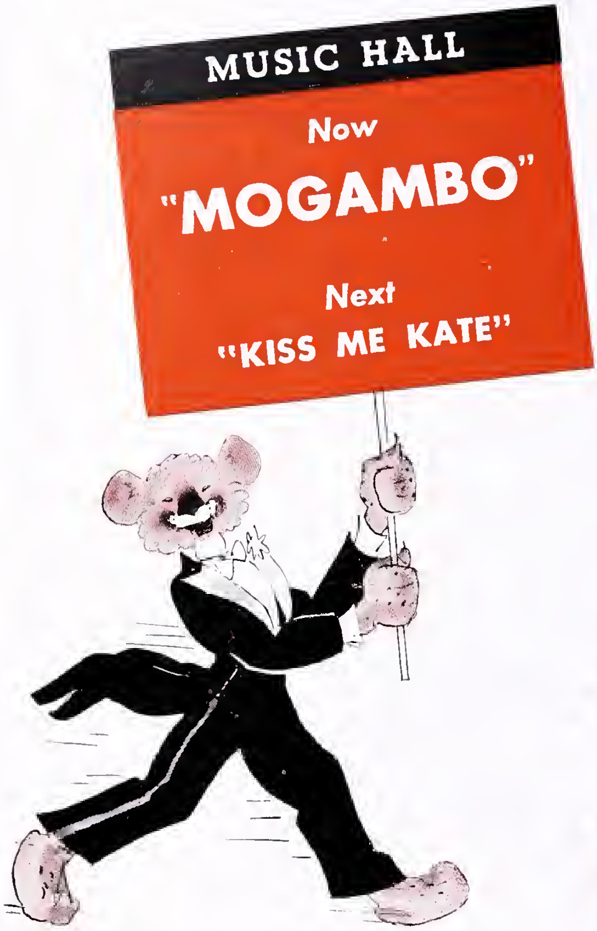
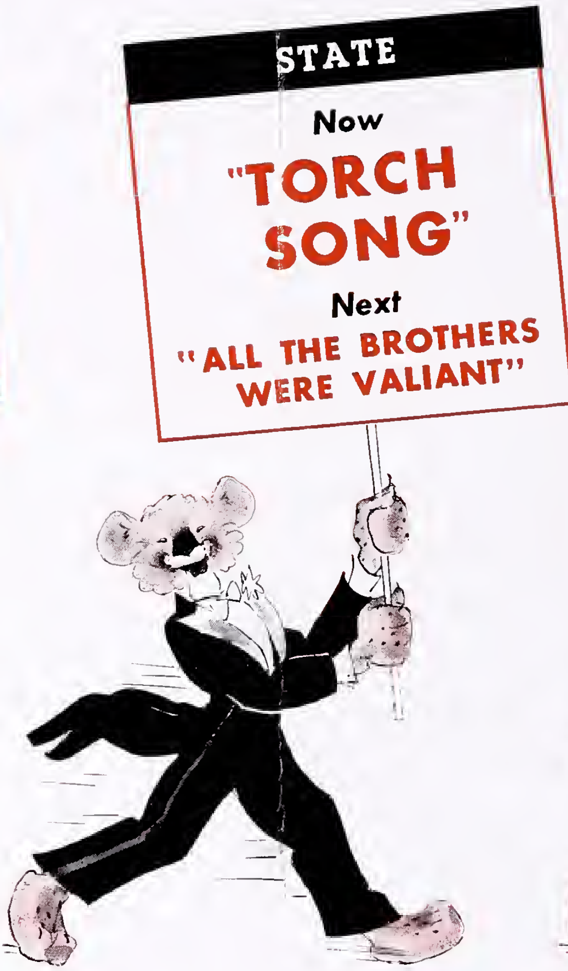
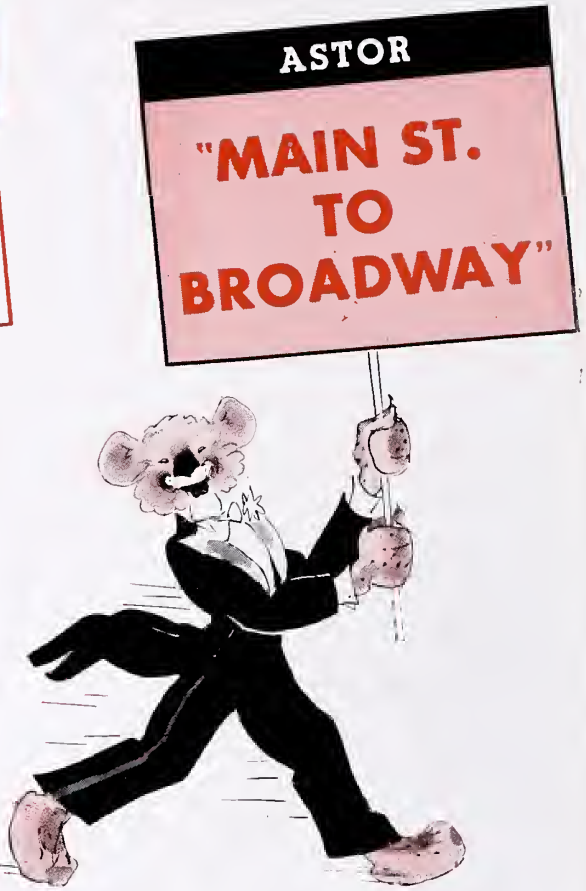

MUSIC HALL
Now
"MOGAMBO"
Next
"KISS ME KATE"

("Mogambo"—Tech.—Clark Gable, Ava Gardne Grace Kelly) • ("Kiss Me Kate"—Ansco Color—Kathryn Grayson, Howard Keel, Ann Miller)

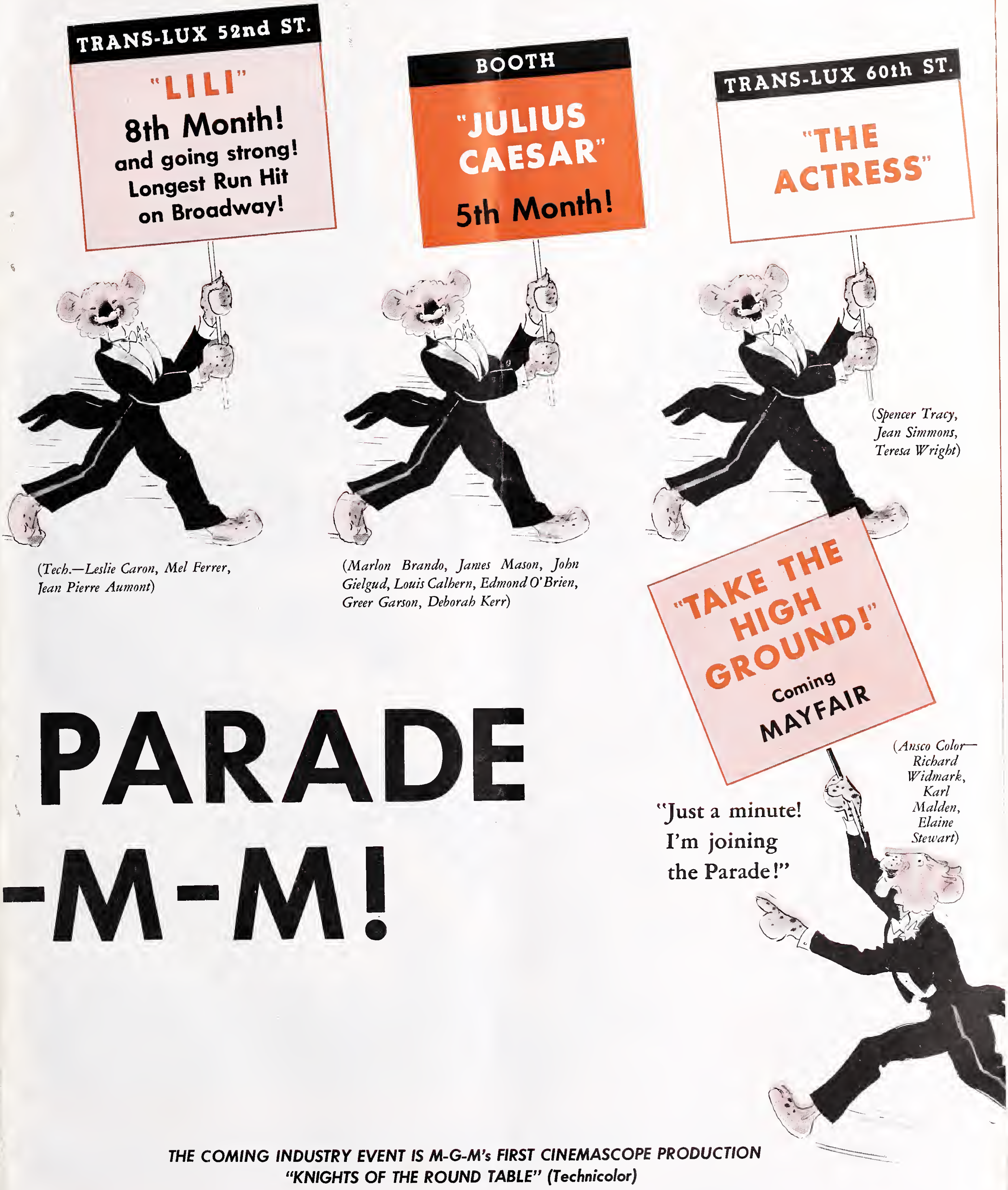

STATE
Now
"TORCH SONG"
Next
"ALL THE BROTHERS WERE VALIANT"

("Torch Song"—Tech.—Joan Crawford, Michael Wilding) • ("All The Brothers Were Valiant"—Tech.—Robert Taylor, Stewart Granger, Ann Blyth)


ASTOR
"MAIN ST. TO BROADWAY"

All Star Cast

THE BROADWAY IS VERY M-G-M



TRANS-LUX 52nd ST.

"LILI"

8th Month!
and going strong!
Longest Run Hit
on Broadway!

(Tech.—Leslie Caron, Mel Ferrer, Jean Pierre Aumont)

BOOTH

"JULIUS CAESAR"

5th Month!

(Marlon Brando, James Mason, John Gielgud, Louis Calhern, Edmond O'Brien, Greer Garson, Deborah Kerr)

TRANS-LUX 60th ST.

"THE ACTRESS"

(Spencer Tracy, Jean Simmons, Teresa Wright)

"TAKE THE HIGH GROUND!"

Coming
MAYFAIR

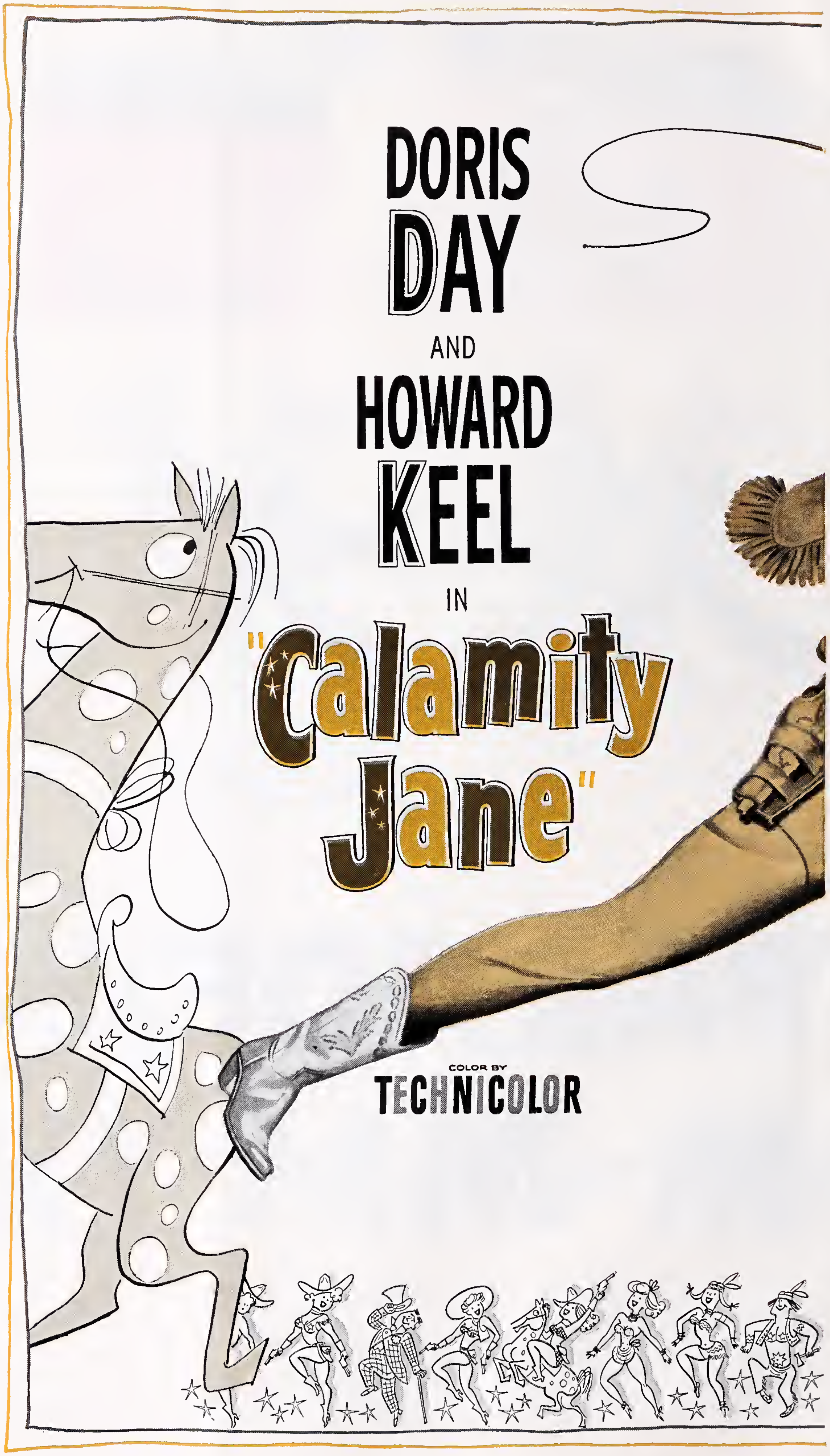
(Ansco Color—Richard Widmark, Karl Malden, Elaine Stewart)

"Just a minute!
I'm joining
the Parade!"

PARADE -M-M!

THE COMING INDUSTRY EVENT IS M-G-M's FIRST CINEMASCOPE PRODUCTION "KNIGHTS OF THE ROUND TABLE" (Technicolor)

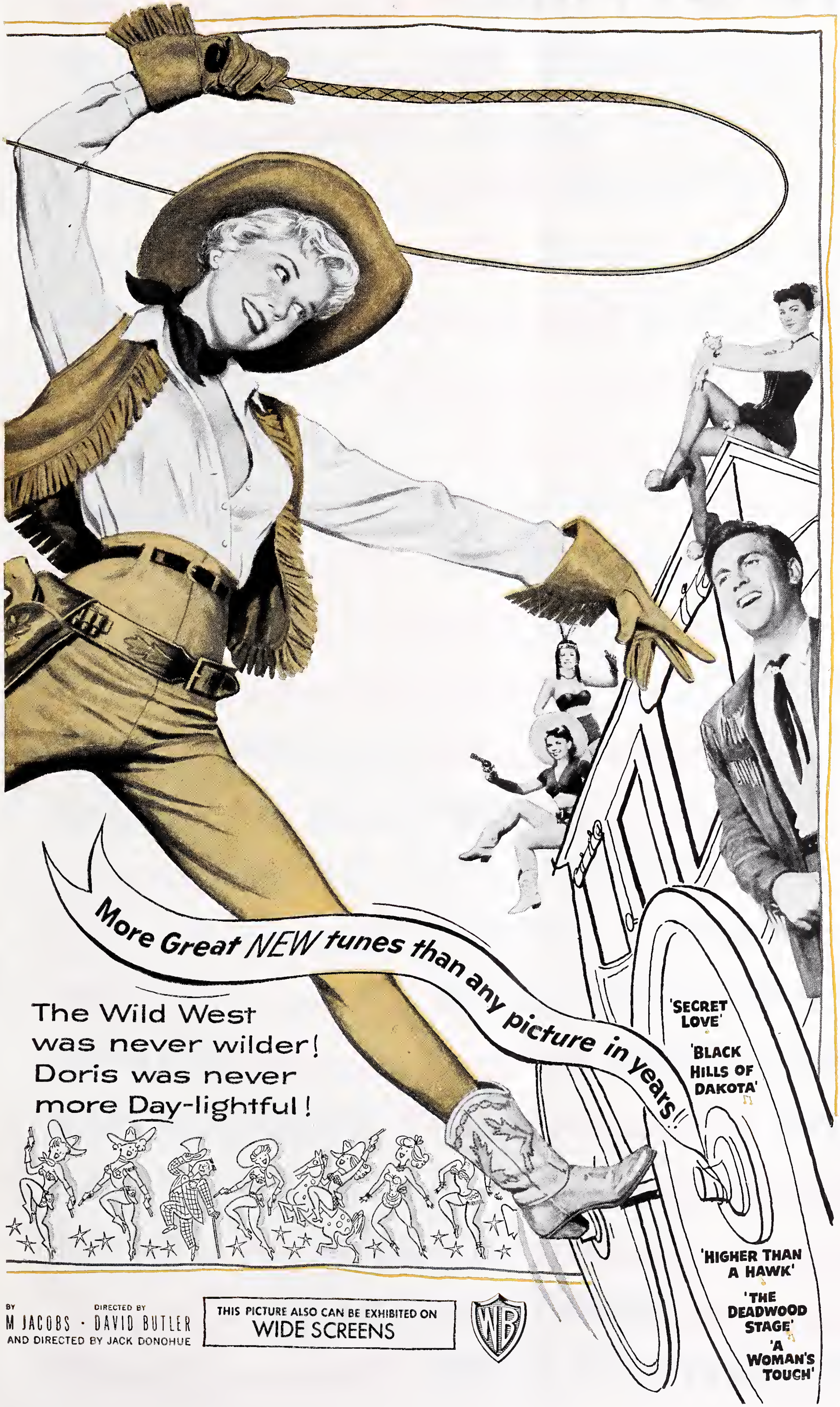
NOTHING
EVER
SEEN
ON ANY
SCREEN
CAN
ENTERTAIN
LIKE
'CALAMITY
JANE'!



DORIS
DAY
AND
HOWARD
KEEL
IN
"Calamity Jane"

COLOR BY
TECHNICOLOR

WITH
ALLYN McLERIE · PHILIP CAREY · DICK WESSON · WRITTEN BY JAMES O'HANLON · MUSICAL DIRECTION BY RAY HEINDORF · PRODUCED WILLIA
ORIGINAL SONGS: MUSIC BY SAMMY FAIN • LYRICS BY PAUL FRANCIS WEBSTER • MUSICAL NUMBERS STAGED


More Great NEW tunes than any picture in years!!
The Wild West was never wilder! Doris was never more Day-lightful!
'SECRET LOVE'
'BLACK HILLS OF DAKOTA'
'HIGHER THAN A HAWK'
'THE DEADWOOD STAGE'
'A WOMAN'S TOUCH'

BY
M JACOBS · DIRECTED BY DAVID BUTLER
AND DIRECTED BY JACK DONOHUE

THIS PICTURE ALSO CAN BE EXHIBITED ON
WIDE SCREENS

Warner Bros' TRADE SHOW OCT. 28!

ALBANY
Warner Screening Room
110 N. Pearl St. • 8:00 P.M.

ATLANTA
20th Century-Fox Screening Room
197 Walton St. N.W. • 2:00 P.M.

BOSTON
RKO Screening Room
122 Arlington St. • 2:30 P.M.

BUFFALO
Paramount Screening Room
464 Franklin St. • 8:00 P.M.

CHARLOTTE
20th Century-Fox Screening Room
308 S. Church St. • 2:00 P.M.

CHICAGO
Warner Screening Room
1307 So. Wabash Ave. • 1:30 P.M.

CINCINNATI
RKO Palace Th. Screening Room
Palace Th. Bldg. E. 6th • 8:00 P.M.

CLEVELAND
Warner Screening Room
2300 Payne Ave. • 8:30 P.M.

DALLAS
20th Century-Fox Screening Room
1803 Wood St. • 2:00 P.M.

DENVER
Paramount Screening Room
2100 Stout St. • 2:00 P.M.

DES MOINES
Paramount Screening Room
1125 High St. • 12:45 P.M.

DETROIT
Film Exchange Building
2310 Cass Ave. • 2:00 P.M.

INDIANAPOLIS
20th Century-Fox Screening Room
326 No. Illinois St. • 1:00 P.M.

JACKSONVILLE
Florida Theatre Bldg. Sc. Rm.
128 E. Forsyth St. • 2:00 P.M.

KANSAS CITY
20th Century-Fox Screening Room
1720 Wyandotte St. • 1:30 P.M.

LOS ANGELES
Warner Screening Room
2025 S. Vermont Ave. • 2:00 P.M.

MEMPHIS
20th Century-Fox Screening Room
151 Vance Ave. • 12:15 P.M.

MILWAUKEE
Warner Theatre Screening Room
212 W. Wisconsin Ave. • 2:00 P.M.

MINNEAPOLIS
Warner Screening Room
1000 Currie Ave. • 2:00 P.M.

NEW HAVEN
Warner Theatre Projection Room
70 College St. • 2:00 P.M.

NEW ORLEANS
20th Century-Fox Screening Room
200 S. Liberty St. • 8:00 P.M.

NEW YORK
Home Office
321 W. 44th St. • 2:15 P.M.

OKLAHOMA
20th Century-Fox Screening Room
10 North Lee St. • 1:30 P.M.

OMAHA
20th Century-Fox Screening Room
1502 Davenport St. • 1:30 P.M.

PHILADELPHIA
Warner Screening Room
230 No. 13th St. • 2:00 P.M.

PITTSBURGH
20th Century-Fox Screening Room
1715 Blvd. of Allies • 1:30 P.M.

PORTLAND
Star Sc. Rm.
925 N. W. 19th Ave. • 2:00 P.M.

SALT LAKE
20th Century-Fox Screening Room
316 East 1st South • 1:00 P.M.

SAN FRANCISCO
Republic Screening Room
221 Golden Gate Ave. • 1:30 P.M.

SEATTLE
Modern Theatre
2400 Third Ave. • 10:30 A.M.

ST. LOUIS
S'renco Screening Room
3143 Olive St. • 1:00 P.M.

WASHINGTON
Warner Theatre Building
13th & E. Sts. N.W. • 7:30 P.M.

NEW YORK HAS GONE CinemaScope CHICAGO HAS GONE CinemaScope LOS ANGELES HAS GONE CinemaScope BUFFALO HAS GONE CinemaScope NEW ORLEANS HAS GONE CinemaScope SAN ANTONIO'S GONE CinemaScope BIRMINGHAM'S GONE CinemaScope INDIANAPOLIS HAS GONE CinemaScope ATLANTA'S GONE CinemaScope PORTLAND'S GONE CinemaScope HOUSTON'S GONE CinemaScope KANSAS CITY'S GONE CinemaScope SAN FRANCISCO'S GONE CinemaScope BOSTON HAS GONE CinemaScope WASHINGTON'S GONE CinemaScope MEMPHIS HAS GONE CinemaScope CLEVELAND'S GONE CinemaScope SEATTLE'S GONE CinemaScope PHILADELPHIA HAS GONE CinemaScope DALLAS HAS GONE CinemaScope DETROIT HAS GONE CinemaScope SYRACUSE HAS GONE CinemaScope SALT LAKE CITY HAS GONE CinemaScope PITTSBURGH'S GONE CinemaScope DENVER HAS GONE CinemaScope NASHVILLE'S GONE CinemaScope

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher *MARTIN QUIGLEY, JR., Editor*

Vol. 193, No. 4 October 24, 1953

Tools of the Trade

SOME members of the industry in production, distribution and exhibition lately have been making statements about the fundamental value of the story as a component of a good film. That is proclaiming the obvious. It is tilting with a straw windmill. No one ever asserted anything to the contrary. The entertainment medium is a story-telling one. Without a good story—well told—everything is in vain.

The new techniques—and all the old ones—simply are "tools of the trade." When their skillful use can enhance the story-telling effectiveness of the motion picture or its dramatic impact on audiences, they are important. No device, system, method or trick may substitute for the basic values of plot, cast, direction and the other contributions of the creative crafts.

Those who are advocating development of the new techniques are confident that the best of them make valuable contributions to the power of the film medium. The opponents of all changes have already lost their battle. The days of the small screen in theatres of all sizes—all over the world—are numbered. No exhibitor now would think of installing a new screen without considering expanding its width, and if possible, height, too. Hundreds of wide screens have already been installed. A considerable portion of them are the largest that the particular theatres can handle without structural alterations. Some theatres have made extensive changes in the front of the auditorium in order to put in a big screen.

Admittedly the final form of stereophonic sound—and the extent to which it may be used—are at present unknown. Yet it would be foolish to assert that magnetic reproduction of multiple sound tracks will disappear from the industry. On the contrary, magnetically reproduced directional sound is certain to be used in more and more theatres of varying sizes. Stereophonic sound is a must for large theatres which install very wide screens. It also can be an asset in medium theatres and in some of the smaller ones.

Perhaps one of the more surprising of the current examples of "loose talk" is the assertion that implies a particular picture is a box office hit because it uses none of the new techniques and was shot in black and white. That position is equally as ridiculous as one which assigns mystical, enduring charms of box office value to techniques per se. Only a few years ago well-known and very experienced exhibitors spearheaded a drive calling for the production of all features in color. That was an extreme position and was pointed out as such. Color can and does enhance the box office appeal of many films. A comparatively small number of subjects do not need color. Then there is a middle class of stories where the use of color may be said to be optional.

Every picture in release today or to come on the market in the near future benefits because the industry has recently added to its "tools" and is showing signs of continuing to do so. In this country, where everyone considers the motion picture business as partially his own, the fact that the industry awoke this year from a technological slumber of long duration is a potent stimulus to theatre attendance. One lesson is that no industry may remain dynamic unless it constantly strives to improve its basic "tools" and adds to them as frequently as possible.

■ ■ ■

TOA & TESMA-TEDA Conventions

THIS is the last chance to make plans to attend the Theatre Owners of America and the TESMA-TEDA conventions running simultaneously at the Conrad Hilton Hotel in Chicago November 1-5. The jointly sponsored trade show is expected to be the largest in the history of the industry. Interest in the new techniques and modernization of theatres has attracted unusual attention to the importance of motion picture equipment and services. So far as TOA is concerned, it is anticipated that the agenda will be divided between the exhibitors' problems of handling—and paying for—new systems of screens, sound and projection and the more ordinary trade problems of competitive bidding and arbitration. Every exhibitor who can arrange to do so should try to be in Chicago for all or part of the conventions. TOA extends a welcome to all exhibitors, non-members as well as members. The trade show will be open to all without charge.

■ ■ ■

¶ Although the Supreme Court recently declined to hear arguments on a case involving a Charlotte, N. C. ordinance requiring that theatres shut down during certain hours on Sundays, it is to be hoped that efforts will continue to be made to have the constitutionality of such local regulations tested. It seems inconsistent for television stations, for example, to be able to operate during hours which theatres must not.

■ ■ ■

¶ That government film business is big business is attested by the hue and cry that has arisen as a result of the plan of the Canadian Government to move the National Film Board from Ottawa to a suburb of Montreal. The city of Ottawa has offered to donate 27 acres of land and also to build a low-rental housing project as inducements to get the government to reverse its decision.

—*Martin Quigley, Jr.*

Letters to the Herald

"Buyers Rating" Helps

To the Editor:

It is my desire to contribute to the Film Buyers Rating each week because the information is often a help to me; therefore, I wish to add to other exhibitors' knowledge of what to expect in the way of receipts from pictures. We need earlier reports, if possible. However, the first run exhibitors, or early birds, I should say, are generally big city fellows who are not faced with the problems we small town exhibitors struggle with at buying time; hence, they don't contribute freely.—*HUGH G. MARTIN, MCM Circuit, Columbus, Ga.*

Pictures Better

To the Editor:

No problems here except good pictures. We can always sell and do business on good pictures. The industry it seems has been trying and as a whole has been giving us a better product.—*JOHN P. BRANDENHOFF, Nicholas Theatre, Fairmount, Minn.*

Wide Screen Showing

To the Editor:

In the letter you published in your "Letters to the HERALD" Department of the October 10 issue, Shirley W. Booth of the Booth theatre, Rich Hill, Missouri, in commenting upon the problem of converting small theatres to wide screen and stereophonic sound, is critical of the presentation of "Shane" in Indianapolis.

Among other things, Mr. Booth states that despite the fact that we advertised stereophonic sound and panoramic screen, "the picture seemed to be about three feet wider than usual, with the heads of the actors put off part of the time. The sound was no different than we have here in our own theatre."

To set the record straight, Mr. Booth must have been blind if he could not see the difference between our old presentation and the new. The former width of the standard screen in the Indiana theatre was 23 feet. "Shane" was projected at a width of 41 feet, nearly double. The aspect ratio at which "Shane" was projected was 1.66 to 1, so the height of the screen was approximately 23½ feet as against 17½ feet before.

Our newsreel and short subjects were projected on the small size screen, with the change to wide screen coming at the opening of the feature. This was done for the purpose of contrast so that the public could see the vast difference in the size of the two pictures. If Mr. Booth actually saw "Shane" at the Indiana theatre, he could scarcely have been as unaware of the difference as his letter indicates.

The change from small screen to large screen was greeted with applause from the audience at nearly every performance of "Shane," and comments from the public following the performances were nothing short of wonderful. That is what counts.

I am also happy to say that business both the first and second weeks of "Shane," and on subsequent bookings in the Indiana theatre, have indicated the public's great preference for wide screen projection.

I will agree with Mr. Booth that the stereophonic sound on "Shane" was not impressive, nor has it been on any of the so-called stereophonic sound prints which we have shown, with the exception of "The Robe," which is currently playing. The answer to this, of course, is the fact that "The Robe" is actually the first true stereophonic sound recording, and if Mr. Booth could see "The Robe" at the Indiana theatre, I think that even he would agree that stereophonic sound is a vital addition to proper wide screen presentation. Of course, to get the full effect of stereophonic sound, you must have a true stereophonic sound recording, and not a dubbed-in stereophonic print such as most of the prints have been to date. —*DALE M. McFARLAND, General Manager, Greater Indianapolis Amusement Company, Inc., Indianapolis, Indiana.*

CALLS "TECHNIQUES" "MOST INFORMATIVE"

To the Editor:

I have received my copy of "New Screen Techniques" and I, and all who have seen the publication feel that it is most complete and very informative.—WILLIAM M. TALLMAN, JR., Manager, Beach Cliff Theatre, Rocky River, Ohio.

Needs Research

To the Editor:

This industry needs a research organization that will provide new ideas—with minimum of confusion—Theatre owners as well as producers would save money by contributing to such an organization.—*J. L. CRONAN, Community Theatre, Guilford, Maine.*

MOTION PICTURE HERALD

October 24, 1953

EXHIBITION will have plenty of strong feature product available for next season, HERALD study of company plans indicates Page 13

JOHNSTON to retain active MPAA post, despite Government mission Page 12

MYERS reports lively exhibitor interest in stock purchase plan Page 12

TERRY RAMSAYE Says—A column of comment on matters cinematic Page 16

WARNERS plan to suit the technique to the story, sales meeting told Page 18

"ROBE" continues to maintain hot pace throughout the country Page 20

AB-PARAMOUNT Theatres operating net for nine months is $3,182,000 Page 20

UNITED ARTISTS to mark 35th anniversary with year-long celebration Page 22

TOA and TESMA announce free admission at convention trade show Page 22

BRITISH trade groups finally reach agreement on Eady Plan procedure Page 24

FRISCH is named chairman of this year's Brotherhood Week drive Page 26

TECHNICOLOR new release prints have special value for wide screen Page 28

THEATRE telecasts of football games disappoint in initial test Page 29

FRENCH film interests seek to extend co-production deals Page 30

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VARIETY CLUB completing plans for big annual convention in Dallas Page 36

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On the Horizon

THE Department of Justice has endorsed legislation aimed at giving the Federal courts discretion to award less than treble damages in private anti-trust suits. At present the courts must award treble damages whenever an anti-trust defendant is found guilty. While the Department's attitude on a Congressional bill introduced at the last session aimed at changing this provision has not been made public, it has been learned that Attorney General Brownell has backed the bill, with certain safeguarding qualifications.

▶ A decision as to whether or not Radio City Music Hall will use the 3-D version of MGM's "Kiss Me, Kate" will be made only after full consideration of all the factors involved, Russell V. Downing, president of the Music Hall, said this week on his return to New York from Hollywood. Mr. Downing said both the 3-D and conventional versions will be screened at the Hall so that they can be appraised under the theatre's own conditions. He added that he wanted to be certain that the 3-D version could be projected perfectly, and that if that version demonstrated itself to be a plus factor for the public and box office, it would be used.

▶ President Eisenhower has been invited to be the principal guest at the Screen Producers' Guild "Milestone Dinner" in Hollywood November 22. The dinner will honor Darryl Zanuck.

▶ This should help dispel the fear once voiced by Fred Allen that future generations as a result of television will have minds like soft pillows and eyes the size of dinner plates. The cause of old-fashioned culture is not lost, according to a dispatch in last Sunday's "New York Times." The "Times" reported that James Jones' novel, "From Here to Eternity," after being off the best seller list since April, 1952, was back on the list in 13th place, reflecting huge sales of hard-backed editions. Add to this the reported 500,000 paper-bound copies of the novel which have been sold in recent weeks, and it's hard to imagine a public slowly disintegrating into illiteracy. Columbia's film version, one of the biggest hits in years, evidently is doing quite nicely by the book publishers, and vice versa. Culture and business are looking up.

▶ Cecil B. DeMille and President General Mohammed Naguib of Egypt have concluded an agreement under which the Egyptian Government will undertake to facilitate in every possible way the location filming of Mr. DeMille's "The Ten Commandments" in Egypt. The cooperation will include the loan of large formations of cavalry to take part in the spectacular chariot warfare. In return Mr. DeMille has agreed to produce, direct and narrate a color film showing the past and present glories of Egypt.

▶ Ford dealers and sales personnel will be introduced to the company's 1954 line of cars and trucks in a special film produced in CinemaScope. The announcement, by Frank J. McGinnis, manager of advertising, sales promotion and training, added that Ford has obtained exclusive use of CinemaScope in the automotive industry through 1954.

▶ The Federal Communications Commission has announced procedural changes designed to expedite the completion of hearings on applications for new radio and television stations. The changes involve the supplying of information by applicants not now required in advance of the hearings and it is believed they will facilitate the work of the hearing examiners. The Commission last week approved applications for three new TV stations, bringing the total approved since the lifting of the freeze in July, 1952, to 448 commercial stations.

▶ Industry attorneys think the distributors have little to gain, much to lose in the Crest case now before the Supreme Court. That case involves the issue of whether distributors can refuse to license first run pictures to the Crest, a neighborhood theatre. Attorneys say if the distributors win, the results may be confined largely to the Crest case, but that if they lose, the entire present nationwide distribution pattern could be affected.

▶ The board of directors of the General Federation of Women's Clubs has asked Samuel Goldwyn to re-release "The Best Years of Our Lives" as "an important public service." In the telegram Mrs. Oscar Ahlgren, president of the Federation, and Mrs. Dean Gray Edwards, national motion picture chairman, said the reissue would be "an important and stimulating contribution to the solution of the problems of the returning service man."

▶ MGM may have competition for its "Julius Caesar." Charles H. Tarbox, distribution veteran and owner of the Film Classic exchange in Hollywood, intends to put out the version of the Shakespeare play produced in Italy in 1914 starring Antonio Novelli. It will have sound track narration added. The picture originally was brought to this country by George Kleine, pioneer distributor.

▶ Allied States regional units are proceeding with plans for the setting up of film buying and booking offices, it was learned this week. Present indications are that the first regional unit will be set up in the midwest and may be ready to begin operating early in 1954. Groundwork for the project has been laid with a minimum of publicity over the past nine months.

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This week in pictures

THE DEAL. The agreement providing Republic distribution of the Hall Bartlett production, "Crazylegs" is signed in New York by C. Bruce Newbery, left, director of sales. With him are, right, George Schaefer, representing the producer, and Joseph E. McMahon, Republic counsel, standing.

Welcome
COLOSSEUM LOGES

AT THE NINTH annual convention of the Colosseum of Motion Picture Salesmen of America, in New Orleans. Standing, rear: James McCormick, vice-president; Ray Wild, president, and Glen Haviland, second vice-president. In front: Edgar Shinn, treasurer; David Beznor, counsel, and Jack Eckhardt, secretary.

AS 20TH - FOX'S "The Robe" opened in Dallas: Virgil Miers, Dallas "Times Herald"; James Gillespie, 20th - Fox; James O. Cherry, Interstate Circuit; Mark Sheridan, 20th-Fox, and Frank O. Starz, Interstate.

LEON GOLDBERG, right, on November 2 will become United Artists vice-president in charge of finance, a new post. He had been financial vice-president of Universal-International. He was previously with RKO, and before that, an investment banker.

IN HONG KONG. Milton R. Rackmil, Universal president, and Alfred E. Daff, executive vice-president, are seen above with some of the city's leading citizens. In array around the table are Sir Chouson Sow, chairman of King's theatre; Mr. Rackmil; Ginarn Lao, U-I; Mr. Daff; Harold Lee, Lee Theatres; H. C. Menzies, Australian Trade Commissioner; Kwok Chan, banker; B. C. K. Hawkins, Secretary for Chinese Affairs; Fung Ping-Fun, banker, and David McKillop, acting American Consul-General.

DAVID DALIE, left, wild life director of Okefenokee Swamp Park, Florida, arrives in New York with "George," pet alligator. He made personal appearances for Warners' "Black Fury," opening at Loew's State.

PLANNING this year's Brotherhood campaign for the amusement industry. Above, at the luncheon meeting in the Waldorf-Astoria, New York: seated, Max E. Youngstein, United Artists vice-president; Emanuel Frisch, Randforce Theatres, who was named chairman of the campaign, and J. Robert Rubin, Loew's, Inc., vice-president. Standing, Harry Brandt, Brandt Theatres; Sol Schwartz, RKO Theatres president, and Charles M. Reagan, MGM general sales manager. Story on page 26.

PREMIERE, at the MGM Empire theatre, London, of "The Intruder." The Duke of Edinburgh, left, greets Charles Goldsmith, of MGM, along with producer Ivan Foxwell, director Guy Hamilton, and star Jack Hawkins. At the extreme left, Sir Arthur Jarratt.

DRAWING PLANS for "Trouble in the Glen," which will be made in Scotland. The confreres are Herbert Wilcox, left, producer-director; and Frank Nugent, writer. The scene was at the studios of Republic, which will distribute.

FOR PRODUCING "Elephant Walk," Paramount, through A. W. Schwalberg, left, Paramount Film Distributing Corporation president, receives the 1953 Golden Teapot Award from Sam Winokur, president of the Tea Association, which with the Tea Council will assist the picture's promotion.

SEE APPROVED COLOR TV STANDARDS BY YEAR END

Indications that the new color television standards may be approved by Christmas were given last Thursday by Federal Communications Commission chairman Rosel H. Hyde following a demonstration for the FCC staged in the Waldorf-Astoria in New York by the National Television Standards Committee in cooperation with the Radio Corporation of America.

Fifteen color TV sets tuned in three separate shows from various parts of the city during the demonstration. The over-all performance was reported to be good.

Representative Charles A. Wolverton, chairman of the House Committee on Interstate and Foreign Commerce, declared: "Color television is ready for the public. There's no reason for more delay."

Initial color sets, providing a 14-inch picture are expected to sell at $700 to $1000, with lower costs and larger images coming at the start of mass production.

The introduction of color TV will not interfere with the reception on present sets which will continue to receive images in black and white. Color programming on a regular though limited basis, is expected to begin coincidental with FCC approval of transmission standards.

Stock Buying Plan Looks Big: Myers

Exhibitor interest in Allied's proposal for the buying of stock in major companies by theatre men has been "tremendous," Abram F. Myers, Allied general counsel, said in New York this week.

Allied members have been sending in suggestions both voluntarily and on request, Mr. Myers said, and these suggestions are being studied. He said that the idea "holds promise" and that it can be constructive "if properly handled." The stock buying plan was proposed at the recent Allied convention in Boston by Trueman Rembusch of Indiana Allied.

Mr. Rembusch asserted that voting control of a company, with adequate representation of exhibitors on the board of directors, might be obtained by the purchase of as little as 10 per cent of the outstanding stock. The purpose would be to initiate policies to insure against product shortages and more desirable sales policies.

Mr. Myers was in New York for a few days to discuss some unfinished business that was left over from the convention with Allied president Wilbur Snaper. A number of items need "following through," he said, among them being the theatre insurance study. A committee was appointed at the convention to study possible insurance inequities in rates for theatres.

Pittsburgh Holds First Regional Tax Meeting

The first regional meeting to discuss the new admission tax repeal campaign was to be held in Pittsburgh Thursday, Oct. 22. Col H. A. Cole, co-chairman of the Council of Motion Picture Organizations' tax repeal committee, was to attend the sessions and outline plans for the new drive. Other regional meetings are being set up, according to Robert Coyne, special counsel for COMPO.

Meanwhile, Charles P. Skouras, president of National Theatres, has agreed to serve as chairman of the Southern California tax repeal campaign committee. Al O'Keefe, who served as chairman of the Southern California group during the last campaign, has moved to New York.

Cinerama at $1,000,000 Gross Mark in Detroit

The second Cinerama theatre to pass the $1,000,000 mark is the Music Hall in Detroit, while the Warner, in Hollywood, also featuring "This Is Cinerama" is rapidly approaching the $1,000,000 mark.

Altogether, it was reported in New York, the film has grossed close to $5,000,000 in five cities thus far. Openings are slated for 15 more key houses between now and mid-1954, beginning with an engagement starting Nov. 5 at the Warner, Washington.

"This Is Cinerama," in its second year in New York City, already has grossed $2,225,000 on its Broadway run. It opened March 25th at the Music Hall, Detroit, where the Cinerama film has passed the $1,000,000 mark, shattering the box-office record of the house established by "Gone With the Wind." In Hollywood, the film is in its fifth month, while smash business is being recorded in Chicago and Philadelphia.

Sponsor Shrine Show

PORTLAND, Ore.: The Shrine "Show of Shows" will be presented in the Civic Auditorium November 4 with all proceeds going for the new building fund for the Shriners Hospital for Crippled Children. Sponsors this year are the musicians and stagehands unions, and the motion picture industry of Oregon.

Johnston to Retain Post With MPAA

WASHINGTON: Eric A. Johnston, who was to be in the Near East this week as a special representative of President Eisenhower, will retain his post as the active president of the Motion Picture Association of America during his mission.

Eric A. Johnston

This was underscored by MPAA officials last weekend following the White House announcement last Friday regarding the appointment.

Mr. Johnston, who went to Paris last Wednesday to work on French-American film problems, was expected to leave there for the Near East this week to discuss economic development of the area with officials of the local governments. MPAA officials said it was Mr. Johnston's understanding with the White House that he would be free to return to Paris whenever his presence there was needed for film negotiations. Griffith Johnson and Ted Smith of the MPAA will conduct the French film talks in Mr. Johnston's absence.

It is understood that Mr. Johnston's mission to the Near East will require his presence there for two weeks or longer, and that he might have to return there for further work at a later date.

President Eisenhower's announcement said: "I am now sending Mr. Eric Johnston to the Near East as my personal representative with the rank of Ambassador to explore with the governments of the countries of that region certain steps which might be expected to contribute to an improvement of the general situation in the region."

"How to Marry" to Have Dual Broadway Premiere

Twentieth Century-Fox's second major production to be released in CinemaScope, "How to Marry a Millionaire," starring Marilyn Monroe, Betty Grable and Lauren Bacall, will have a simultaneous world premiere at two Broadway theatres. At mid-week, the film was scheduled for an October 29 opening at the Rivoli and Globe. If the Rivoli is not available, another theatre will be chosen. There also is the possibility that the opening may be delayed a week. Personal appearances will be made at both houses by Miss Bacall, it is planned. The Miracle Mirror Screen, of course, will be utilized for the showing at both the selected theatres.

THERE'LL BE PLENTY TO SELL AT THE THEATRE

Product Crop Good, If Not Huge, for Coming Year, with Accent on Quality

by VINCENT CANBY

The product situation in 1954 will be tight, but not as tight as many exhibitors anticipate, according to a HERALD survey of current production plans comprising 11 Hollywood distributors.

Putting aside for the moment consideration of the new screen techniques, the HERALD comes up with the following product facts:

¶ A minimum of 321 features now are scheduled to be produced by the companies in 1954. This figure, representing a decline of 103 features from the number of films released in 1953, does not include backlogs from 1953, new independent product, reissues and British and foreign product which should increase the 1954 total of releases.

¶ Despite all the talk of product shortage this year, the total number of films to be released in 1953—424—shows a substantial increase over the total of 384 films released in 1952.

¶ The increase in the number of 1953 releases over 1952 is not accounted for by the increase in the number of reissues. There are to be 33 reissues this year, compared with 27 last year, an increase of only six, while 1953 releases will exceed the previous year's by 40.

THE PRODUCT BOX SCORE

The table below is a company-by-company breakdown of the number of feature films released in 1952 and 1953, plus the number of films which have been tentatively set for production in 1954. The figures in parentheses represent the number of reissues included in each company's total number of releases.

Company	1952	1953	1954
Allied Artists	37	36	35
Columbia	50 (2)	50 (3)	47*
Lippert	19	29 (2)	29
MGM	38	45 (2)	21
Paramount	23 (1)	30	30
Republic	25	22	20
RKO Radio	45 (13)	41 (10)	18
20th-Fox	43 (6)	51 (10)	22
United Artists	38 (5)	53 (2)	36
Universal	40	36	36*
Warners	26	31 (4)	27*
TOTAL	384 (27)	424 (33)	321†

* Company has announced no 1954 production schedule. It is assumed number of 1954 releases will approximate that of 1953. †Plus reissues and backlogs.

Companies included in the HERALD survey are Allied Artists, Columbia, Lippert, MGM, Paramount, Republic, RKO Radio, 20th-Fox, United Artists, Universal and Warner Brothers.

No one of these companies has committed itself to a hard-and-fast 1954 production schedule. The HERALD figures are based in so far as possible on recent product pronouncements or on policy statements by leading company officials. This is the case with Allied Artists, Lippert, MGM, Paramount, Republic, RKO, 20th-Fox and United Artists. With the others—Columbia, Universal and Warners, none of which has indicated any anticipated cutback—it is assumed they will maintain their current production pace.

Leading the companies planning a marked decrease in production are MGM and, of course, 20th Century-Fox, the company which, by casting its lot with the CinemaScope process, succeeded in making a great portion of the film news of the last year.

The total of 22 films scheduled by 20th-Fox in 1954 (compared with 41 new films in 1953) includes 13 features in CinemaScope and nine features produced by Leonard Goldstein's Panoramic Productions. It does not include an unspecified number of independent films which Al Lichtman, director of distribution, recently indicated would be added to the next year's release schedule.

Although MGM has indicated it will put only 21 films before the cameras next year, current plans, outlined by Dore Schary, production head, in New York this month, call for the release of approximately 30 films, the nine extra presumably coming from the backlog of 1953 production. Last year MGM released 43 new films and the year before 38.

RKO Radio's plans for 1954 were sketched in London late last month by James R. Grainger, president. Emphasizing that his company intended to stay in the double feature market, he said RKO would make 16 to 18 films next year.

At the same time Mr. Grainger said this total number of films would be augmented by another six from independents as well as about 10 reissues of established subjects. This year RKO expects to have released 31 new films, only one less than the 32 released in 1952.

The United Artists schedule calls for 36 films for 1954, compared with 51 new films this year and 33 in 1952. However, since its role is that of distributor of independent product, it can be assumed that the number of films which will have been released by the company by the end of next year will be somewhat more than 36—many distribution deals not being set until after shooting on a picture has been completed.

The clearest indications as to what Paramount intends for the coming year were contained in a speech by Barney Balaban, president of Paramount Pictures, at a September testimonial luncheon in honor of Adolph Zukor in New York. Mr. Balaban said the company's 1954 production release schedule will equal this year's in number (30) and quality, and production expenditure will be greater than in either 1951 or 1952. Paramount released 22 new films in 1952, plus one reissue.

Another company talking increased budgets is Herbert J. Yates' Republic Pictures. Toward the middle of this year Mr. Yates foresaw the so-called "B" picture's inevitable demise and his company's policy of concentrating henceforth on fewer but more expensive productions. Actually, the company next year plans between 15 and 20 such films. This compares with Repub-

(*Continued on page 16, column 3*)

IS YOUR
THEATRE
EQUIPPED
FOR

ALL THIS... AN

Marilyn
MONROE
Betty
GRABLE
Lauren
BACALL

H
A

D CINEMASCOPE TOO!

ow To MARRY MILLIONAIRE

TECHNICOLOR

and co-starring

William POWELL

20th's SECOND GREAT PICTURE IN CINEMASCOPE

YOUR CUSTOMERS WILL MAKE PASSES AT THESE GIRLS...WITHOUT GLASSES!

Terry Ramsaye Says

NEWSPAPER VIEWPOINT—The important "Baltimore Sun" has subordinated stage and screen by moving Donald Kirkley, twenty-five years top critic, into the now dominant post of editor of the Television department. That appears to be a judgment of the relative importance of the media concerned in the eyes of readership.

This brings complicated considerations of journalistic patterns in which, with varying accents of attention, the papers present such a medley of departmentalizations and experts among the entertainment arts. There are stage critics, screen critics, dance critics, music critics, literary critics, art (painting) critics, etc., each functioning in their compartments. Often they are, in terms of space, typography and illustration, presented in proportions that seem irrelevant in proportion to their audiences. Generally the motion picture has won an important status among them. It was years attaining that. Today the waning stage, by sheer weight of tradition, in some metropolitan journals still enjoys entertainment section pre-eminence.

The still growing television coverage, with maybe twenty-two or three million sets with family audiences, is possibly numerically close to the estimated motion picture attendance figures. Obviously they must have a large overlapping. It is also to be remembered that regardless of the rivalries Television is motion picture and a method of film distribution.

The Baltimore decision is a sort of symptom but is not likely to become a wide precedent.

* * *

A "CLEM" IN FINE ARTS—Out of proportion to its importance the press has splashed attention on a difference between Helen Traubel, the Metropolitan Opera's ranking Wagnerian soprano, and Rudolph Bing, general manager. She insists on appearing in night club engagements, incident to a concert tour. Mr. Bing appears to consider that incompatible with the dignity of The Opera. She contends for folk art and popular American music for popular audiences. So they part.

There is merit in both sides. Miss Traubel appears to be playing, to borrow a phrase from Joe Breen, "strictly for the marbles." That takes her out where the art becomes entertainment and pays its way. Mr. Bing, it is to be remembered, has been suggesting Government subsidy for his Opera, so productive of deficits. Plainly enough night clubs are "night spots," having much glitter but no glory. Much tawdry gossip, and worse emanates in their gauche publicity. The writing of it is a backstairs department of journalism. However, share a grin when we recall that there has been some lively copy about the cocktailing appurtenances of the "Met" where so many of the wealthy and gaudy patrons of the art have been sitting out performances and enjoying the show of exhibitionist dowagers on display, now and then with legs on the table. Little dignity there. Take the tinsel and the social snobbery of the Opera away from it, and see what's left? The greatest cultural result is in pictures of "names" for the papers serving the gaping masses. That obviously is not really Mr. Bing's responsibility.

It is also certainly true that big names of the screen appear decidedly willing, eager, too, to lend their service to the allures of the gambling resorts of Las Vegas. The fact that they are out "strictly for the marbles," in current Hollywood unemployment, certainly confers no distinction on the institutional repute of the motion picture, which continues to have public relations problems a-plenty—more than it recognizes. For some of the players that matters not at all. The discriminations of the masses of the box office being what they are, and what they are not, it is not a matter of devastating importance. But it is there, going into the record and the tradition. After all, in Las Vegas they buy names for sucker bait. That's not glory.

* * *

TWISTED PERSPECTIVE—Here's an example of how tradition gets upside down. In the "New York Herald Tribune," Otis L. Guernsey, Jr., film critic, remarks: "The movies in their incessant search for conflict and exaltation, have occasionally turned to church history for source material, as in the new film 'Martin Luther' . . ." The record clearly has indicated the exact reverse. Lutherans turned to the movies, for their own purposes. The project was not addressed at the general theatrical screen. Its attention there is sequel.

* * *

VANDAL THERAPY—In Sommerville, up in Massachussetts, five young hellions did $3,000 worth of damage to a fleet of new cars. Judge Charles F. Gadsby ordered that the boys, aged 12 to 14, should pay $600 each, without the aid of their parents. He said they must get after school jobs. The idea has merits. It would be interesting to have a report on enforcement a while later.

PRODUCT

(*Continued from page 13*)

lic's total of 22 releases set for this year and 25 last year.

Allied Artists' production remains fairly constant. Its total scheduled for 1954—35—is only one less than in 1953 and two less than in 1952. The range in type of product coming from this company is increasing, however. The lineup next year includes one in CinemaScope, several in 3-D and more in color than ever before in the company's history. The Lippert lineup of 29 also is the same as this year's total.

Barring any cutbacks, the coming year will see approximately 47 new films from Columbia, 36 from Universal and 27 from Warners. Not included in the Universal total is an unspecified number of special British films from J. Arthur Rank. This year Universal handled eight in that category.

Seen as inevitable results of the tightening product situation are (1) increasing numbers of reissues; (2) increasing use of short subjects to augment programs; (3) a growing market for foreign films; and (4) longer individual runs.

For one, RKO's Mr. Grainger does not fear a general product shortage. Said Mr. Grainger, "People have been talking that way for 30 years." He added that he thought cutbacks on the order of MGM and 20th-Fox will only result in the easing of the way for the independent producer.

Chicago Tax Receipts Show August Increase

CHICAGO: Reflecting a continuing rise in box office receipts, city amusement tax collections from theatres in September on August receipts, were up ten percent over last year, rising from $93,939.00 to $103,079. Totals for the year to date from theatres are $979,484.00 against $958,659 in 1952, a rise of roughly two per cent. October collections, on September receipts, ordinarily show a drop from the previous month, but "Cinerama" "The Robe," and "From Here to Eternity" are offsetting the usual season decline in the rest of the theatres here and should keep the collection figures at a high level.

Two Illinois Houses Report Reopening

The Walnut Theatre, Walnut, Ill., is reopening Sundays, Mondays, Wednesdays and Saturdays. Local merchants are backing the venture, and are underwriting a free show Wednesdays to lure shoppers into town. The Royal Theatre, Chicago, closed since early spring, is being reopened by Ben Eisenberg, former branch manager of Monogram's Chicago office.

Approve Sunday Films

ATHENS, TENN.: The City Council here has voted to permit Sunday films at hours other than church services.

the big motion picture

BOTANY BAY

ALAN LADD • JAMES MASON in **"BOTANY BAY"** Co-starring **PATRICIA MEDINA • SIR CEDRIC HARDWICKE**
A JOHN FARROW PRODUCTION • Produced by Joseph Sistrom • Directed by John Farrow • Screenplay by Jonathan Latimer
From the novel by Charles Nordhoff and James Norman Hall • Color by TECHNICOLOR • A Paramount Picture

WARNER PROGRAM:

SUIT TECHNIQUE TO FILM STORY

DIRECTORS OF THE MEETING, in Chicago, of Warner sales personnel. In array on the dais are Samuel Schneider, vice-president; Benjamin Kalmenson, vice-president in charge of distribution, who presided; Major Albert Warner, vice-president, and Mort Blumenstock, vice-president in charge of advertising and publicity.

Putting emphasis on top story properties, Ben Kalmenson, Warner Bros. distribution vice-president, declared that every picture on the company schedule "will be marketed so as to reach the maximum possible audience, with whatever type of production best fits the subject" at a sales meeting of district managers and home office executives in Chicago last week.

"A variety of product for every kind of theatre situation will be produced for distribution by Warner Bros. in a manner designed to make best possible use of the individual story's possibilities—whether in wide screen WarnerScope, 3-D, 2-D or anything else. Each picture will be available in the forms which give it maximum box office returns."

He declared, "Under Jack L. Warner's experienced leadership, this company is continually on the alert for the best story properties all over the world, and is producing them with the kind of expenditure of time, talent and resources that the properties deserve."

"You can assure every exhibitor that the aim of Warner Bros. is to produce quality entertainment for the quantity market," he asserted. "Warner Bros. intends to continue and to expand the policy of top stories indicated by some of the recent Warner deals for current best-sellers like the Book-of-the-Month club selection, 'The High and the Mighty,' starring John Wayne, directed by William A. Wellman."

He also cited "Battle Cry," Leon Uris' novel; George Stevens' production of Edna Ferber's "Giant," to be directed and produced by Mr. Stevens in association with Henry Ginsberg; Edna Ferber's "So Big," starring Jane Wyman, produced by Henry Blanke, directed by Robert Wise; "Mr. Roberts," a Joshua Logan-Leland Hayward production; and Alfred Hitchcock's "Dial M for Murder" in WarnerColor, starring Ray Milland, which Mr. Hitchcock will also direct.

Among the first pictures for distribution in the new WarnerScope process, Mr. Kalmenson told the meeting, will be "Helen of Troy." This is scheduled for immediate production in Rome with an estimated budget of $6,000,000. A recently acquired Warner Bros. story is "Anastasia," current London stage hit. It is a romantic drama by Marcelle Maurette, adapted for the stage by Guy Bolton. The play is scheduled for a Broadway opening.

Among other important properties which Mr. Kalmenson mentioned as forthcoming productions were:

The life story of General George S. Patton, on which the Warner studio has just received priority from the Department of Defense.

East of Eden, based on John Steinbeck's best-seller, to be directed and produced by Elia Kazan.

The Talisman, Sir Walter Scott's story of the Crusades, to be made on a lavish scale including filming in wide screen WarnerScope and WarnerColor, David Butler directing.

Triple Jet Ace, Ted Sherdeman's screenplay from the Korean war exploits of Captain Joseph McConnell, America's triple jet ace.

A Star Is Born, which returns Judy Garland to the screen, and also starring James Mason. Sid Luft is producing in color by Technicolor from a script by Moss Hart. George Cukor directs, songs by Ira Gershwin and Harold Arlen.

The Eddie Cantor Story, Technicolor, starring Keefe Brasselle, and Marilyn Erskine, produced by Sidney Skolsky and directed by Alfred E. Green.

Calamity Jane, starring Doris Day and Howard Keel in a Technicolor musical, produced by William Jacobs, directed by David Butler, with original songs by Sammy Fain and Paul Francis Webster.

Gown of Glory, from the best-seller by Agnes Sligh Turnbull, to be produced by Henry Blanke for the studio.

Black Ivory, from the Polan Banks novel on the exploits of the pirate, Jean Lafitte.

Land of the Pharaohs, to be produced and directed by Howard Hawks. It is being developed as a novel by Nobel prize winner William Faulkner, who is also writing the screenplay.

Hondo, in 3-D, WarnerColor, starring John Wayne in a Wayne-Fellows production, and introducing Geraldine Page.

Daniel and the Woman of Babylon, story of one of the great Biblical heroes.

Rear Guard, J. Warner Bellah's "Saturday Evening Post" story, starring Guy Madison, in WarnerColor, David Butler directing, David Weisbart producing.

Them!, a science-fiction thriller, starring Edmund Gwenn, James Whitmore, James Arness, Joan Weldon. Gordon Douglas directs with David Weisbart producing.

His Majesty O'Keefe, Technicolor, starring Burt Lancaster with Joan Rice, produced by Harold Hecht, directed by Byron Haskin from the book by Lawrence Klingman and Gerald Green.

Lucky Me, starring Doris Day, Robert Cummings, directed by Jack Donohue, produced by Henry Blanke, songs by Sammy Fain and Paul Francis Webster.

The Boy from Oklahoma, in WarnerColor, starring Will Rogers, Jr., and Nancy Olson, directed by Michael Curtiz, produced by David Weisbart.

The Bounty Hunter, in 3-D, WarnerColor, starring Randolph Scott, with Dolores Dorn and Marie Windsor, directed by Andre de Toth, and produced by Sam Bischoff.

Three Sailors and a Girl, Technicolor, starring Jane Powell and Gordon MacRae with Gene Nelson, directed by Roy Del Ruth, produced by Sammy Cahn.

The Phantom Ape, in 3-D, WarnerColor, inspired by Edgar Allen Poe's "The Murders in the Rue Morgue," starring Karl Malden, Claude Dauphin, Patricia Medina and Steve Forrest, produced by Henry Blanke, directed by Roy Del Ruth.

Thunder Over the Plains, starring Randolph Scott, with Lex Barker and Phyllis Kirk, produced in WarnerColor by David Weisbart, directed by Andre de Toth.

Kansas-Missouri Unit To Meet October 27

KANSAS CITY: A meeting of exhibitors of the Kansas-Missouri exchange area will be held here Tuesday October 27 starting with a luncheon, under the sponsorship of the Allied Independent Theatre Owners of Kansas-Missouri. An important feature of the program will be reports from delegates of the unit who attended the national Allied convention in Boston. The board of directors will meet that day also.

Three New Drive-Ins Are Planned in South

Three new drive-ins will be added soon to those operating in the South. One of the three has just started, the second is under construction and the third is in the planning stage. Just opened is J. D. Young's 250-car operation in High Springs, Fla. Plans for a de luxe 500-car drive-in have been completed by B. B. Garner, president of Talgar Theatre, Winter Haven, Fla., with an early December opening scheduled. Martin & Thompson Theatres has started work on a new 400-car drive-in at Blaxley, Ga.

Off To A Flying Start!

SABRE JET

The Thundering Story
of Uncle Sam's
"Flying Bullets"
...and Their Women!

IN COLOR
by Color Corp. of America

CLEVELAND*
KICKS OFF SATURATION REGIONAL BOOKING!
HUNDREDS OF ENGAGEMENTS ZOOMING IN!

THEN WATCH THESE KEY CITY DATES COMING UP:
LOS ANGELES (Loyola, Uptown, Iris, Los Angeles); PORTLAND, ORE. (Liberty); SAN FRANCISCO (United Artists); MILWAUKEE (Palace); DETROIT (Broadway-Capitol); NEW YORK (Criterion).

*Gala opening with coast-to-coast television, radio and press coverage!

starring ROBERT **STACK** COLEEN **GRAY** RICHARD **ARLEN** JULIE **BISHOP** LEON **AMES**
with
Amanda BLAKE · Reed SHERMAN · Michael MOORE · Lucille KNOCH · Produced by Carl Krueger · Directed by Louis King · Screenplay by Dale Eunson and Katherine Albert · Story by Carl Krueger · Music Composed and Conducted by Herschel Burke Gilbert · Associate Producer Henry Spitz

THE SKY'S
THE LIMIT
WHEN YOU
BOOK IT!
THRU
UA

"ROBE" HOLDS ITS HOT PACE

Opening in Dominion; Fox Reports Picture Shows Power in Holdovers

This was another week of premieres, plaques and the breaking of records for 20th Century-Fox, its CinemaScope production of "The Robe" and its president, Spyros P. Skouras.

The premiere was Thursday night at Toronto's Imperial theatre and marked the Canadian debut for the first film in the new medium. It was reported to be an event of high fashion, the co-hosts Mr. Skouras and J. J. Fitzgibbons, president of Famous Players Canadian Corporation. In attendance were leading Government figures, celebrities, prominent exhibitors, the press and civic and social leaders.

Executives Attended

Attending from New York with Mr. Skouras were W. C. Gehring, executive assistant general sales manager, and Arthur Silverstone, eastern and Canadian sales manager. Peter Myers, Canadian division manager, and V. J. Beattie, Toronto exchange manager, also participated in the festivities for which reports from the United States had created much advance enthusiasm.

Awards coming to 20th-Fox and "The Robe" this week were three—from the Protestant Motion Picture Council and Christian Herald, from the Broadway Association in New York, and from the New York State Optometric Association.

The plaque from the Protestant Motion Picture Council, which named "The Robe" the Picture-of-the-Month for December, marked the second successive month that a 20th-Fox film has been so honored. "Mister Scoutmaster," starring Clifton Webb, received the award in November.

From Broadway Group

The award from the Broadway Association was a scroll commending the film for "the better business in the Broadway area which this outstanding motion picture has prompted." Presentation was made by Robert K. Christenberry, association president.

The Optometric Association plaque, presented by Dr. Harold M. Fisher, president, named Mr. Skouras and 20th-Fox "in recognition of their outstanding contribution to visual progress and for their furtherance of the science of optics and better vision through their introduction of CinemaScope."

Getting down to business, the company home office reported this week what it described as the "unprecedented holdover strength" of "The Robe" in first engagements, with grosses running 200 to 300 per cent better than the company's "David and Bathsheba" in comparable playing times.

At the Chinese theatre, Los Angeles, third week grosses are nearly 300 per cent ahead of the 1952 film. Grosses at the Fox, Philadelphia, are more than double those of "David and Bathsheba" in the third week of the engagement.

Equally powerful third week marks are announced at the State Lake, Chicago, better than 200 per cent; Harris, Pittsburgh, 200 per cent; Orpheum, Kansas City, better than 200 per cent; and the Fox, San Francisco, 100 per cent.

Big two-week holdover grosses are reported at the Lyric and Villa, Salt Lake City, 100 per cent; 5th Avenue, Seattle, 200 per cent; Palace, Dallas, close to 200 per cent; Capitol, Washington, more than Buffalo, Buffalo, better than 200 per cent; Buffalo, better than 200 per cent; Fox, At-Fox, Atlanta, close to 200 per cent; Malco, Memphis, over 100 per cent; and the Memorial, Boston, more than double.

First week grosses outdistancing "David and Bathsheba" are recorded at the Majestic, San Antonio, 200 per cent; Metropolitan, Houston, more than 100 per cent; and the Hippodrome, Cleveland, 100 per cent.

Also the Orpheum, Portland, Ore., 100 per cent; Indiana, Indianapolis, 100 per cent; Radio City, Minneapolis, nearly 200 per cent; Criterion, Oklahoma City, more than double; Paramount, Syracuse, 200 per cent; and the Worth, Ft. Worth, more than double.

Deny Injunction Barring "Robe" Milwaukee Date

CHICAGO: The Standard Riverside's petition for an injunction enjoining 20th Century-Fox from licensing "The Robe" to the Wisconsin Theatre, Milwaukee, for its first-run in that city was denied last week by Judge Julius Hoffman of the U. S. District Court here.

The denial was based on the failure of the Riverside attorney, Emil Levin, to produce evidence of legal precedent or authority for an outside party to enforce the provisions of a decree when one of the parties involved waives rights or permits an exception to the decree's provisions. In this instance the Towne Theatre had waived objection to the Wisconsin, a defendant in the Towne anti-trust case, booking "The Robe" for an extended first-run, although the Towne decree limits first-runs in defendant theatres to two weeks.

This led the Riverside to step in after the Wisconsin had won the picture, in an effort to enforce the two-week provision of the decree. In the light of this decision, the Wisconsin is free to go ahead with its scheduled opening of "The Robe" October 22, and 20th-Fox's petition for an extended run on the picture in Milwaukee was taken under advisement.

AB-Para. Net In 9 Months $3,182,000

Estimated net earnings from operations of American Broadcasting-Paramount Theatres for the first nine months of 1953 were $3,182,000, compared with $3,970,000 for the same period the preceding year, it was announced by Leonard Goldenson in a report to stockholders this week. The estimated total net for the nine-month period this year was $7,559,000, of which $4,377,000 was capital gains. Total for the same period last year was $5,435,000.

The estimated consolidated earnings for the third quarter of 1953, Mr. Goldenson said, were $1,009,000, including $946,000 for operations and $63,000 from capital gains. For the same quarter in 1952 the net earnings were $1,927,000, including $1,627,000 from operations and the balance in capital gains.

Per share earnings on 3,967,618 shares of common stock outstanding were 22 cents, including 20 cents from operations for the third quarter of 1953, after preferred dividends of $133,390, and $1.82 per share, including 71 cents from operations, for the first nine months of 1953, after preferred dividends of $354,928. In 1952, with 3,300,830 shares of common outstanding and no preferred stock, earnings per share for the third quarter were 58 cents, including 49 cents from operations, and for the first nine months $1.65 per share, including $1.20 from operations.

The earnings reported for 1953 reflect a profit in operations of the theatres and a loss in the operations of the broadcast division for the third quarter and for the year to date. Theatre earnings for the third quarter, and for the year to date, are above those of the same period of 1952.

AB-Paramount Theatres theatre operating partners and affiliated executives held their annual meeting Monday through Wednesday of this week at Shawnee, Pa.

Pennsylvania Drive-in Files Anti-Trust Suit

PHILADELPHIA: An anti-trust suit seeking $300,000 in treble damages has been filed in Federal Court here by the Roosevelt Drive-In Theatre, Levittown, Pa.

The plaintiff claims that the Roosevelt is not in substantial competition with Trenton or Philadelphia, but that pictures are first released in those cities as well as in Center City, necessitating a delay of 28 days for the Roosevelt. It was charged that the defendants' alleged conspiratorial activities have caused a loss of profits amounting to $50,000 and the loss of property value to be not less than $50,000.

Named as defendants are Warner Brothers, RKO Pictures, Paramount, 20th Century-Fox, Columbia, Universal, Loew's, U.A., Stanley Warner and RKO Theatres.

RKO Radio Pictures, Inc.

congratulates

WALT DISNEY

on the selection of

ROB ROY

THE HIGHLAND ROGUE

Color by TECHNICOLOR

and

BEAR COUNTRY*

A True-Life Adventure • Print by TECHNICOLOR

as the pictures of 1953 for

THE *Royal Film Performance*

on October 26, in London, before a distinguished audience headed by

Her Gracious Majesty,

QUEEN ELIZABETH, II

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*"BEAR COUNTRY" now in release . . . "ROB ROY" national release date, February 1954

UA MARKS 35TH ANNIVERSARY WITH YEAR-LONG CELEBRATION

Arthur B. Krim, president of United Artists, Thursday announced the launching of a year-long, worldwide celebration of the 35th anniversary of the founding of the distributing company. It will mark the principal milestones in the company's history and will be highlighted by the commemoration of the April 17, 1919 incorporation of U.A.

Arthur B. Krim

Following the announcement, William J. Heineman and Arnold M. Picker, distribution vice-president and foreign distribution vice-president, respectively, jointly disclosed a worldwide sales drive would be held in honor of Mr. Krim. The drive will be an integral part of the year-long celebration of the anniversary. It will be launched in the United States and Canada November 15 and will continue for six months, until May 15, 1954. A parallel international sales drive, involving all U.A. branches outside of the U.S. and Canada, will begin December 1 and will be conducted for a full year in two periods of six months each. Prizes in the drive will be announced shortly.

Mr. Krim, in his announcement, said: "We feel the 35th anniversary of U.A. is an event of major importance not only to our company but to the entire industry. For the continued existence and growth of U.A. over so long a time reflects the continued health and growth of independent film production, the continued faith of exhibitors throughout the world in independently-produced films and the unflagging interest of the public in the industry."

Mr. Krim added: "The American motion picture industry has a great tradition in our own country and throughout the world. Through this worldwide, year-long celebration of United Artists' 35th anniversary, we intend to call attention to that tradition and to emphasize, for the public at large, that our company and the entire industry is doing its utmost now to maintain that tradition and that we will extend it far into the future."

A total program of events for the anniversary will shortly be outlined by the U.A. executive staff.

The announcement by Mr. Heineman and Mr. Krim said in part: "It is fitting that, in its 35th year, U.A. should be able to release a record schedule of top productions, the work of many of the greatest stars, directors, producers and writers in the film industry. Our entire sales force recognizes its responsibility to this outstanding lineup of attractions."

Titles, Dates Set on New Disney Series

Titles and release dates of the first 12 subjects in 1953-54 series of Walt Disney Technicolor cartoons have been announced by Sid Kramer, RKO Radio short subjects sales manager. The titles and their respective dates are: "Football (Now and Then)," October 2; "Rugged Bear," October 23; "Working for Peanuts," November 11; "Canvas Back Donald," December 4; "How to Sleep," December 25; "Spare the Rod," January 15; "Donald's Diary," February 5; "The Lone Chipmunk," February 26; "Dragon Around," March 19; "Grin and Bear It," April 9; "The Social Error," April 30, and "Chips Ahoy," May 21.

"Desert" Opening a Benefit

The world premiere of "The Living Desert," Walt Disney's first full feature-length True-Life Adventure, which is to take place at the Sutton theatre in New York in November, will be sponsored by the Damon Runyon Memorial Fund for Cancer Research. The entire proceeds of the opening night event will be turned over to a hospital in New York to be designated by the administrators of the Runyon Fund.

"Louisiana Territory" Opens in New Orleans

NEW ORLEANS: RKO's "Louisiana Territory" had its world premiere at Loew's State here last week in the middle of the sesquicentennial celebration of the purchase of the Louisiana Territory from the French, with thousands of visitors crowding the town. Elaborate tieups were arranged on the film, produced for RKO Pathe by Jay Bonafield and Douglas Travers.

Set Hecht-Lancaster Film

HOLLYWOOD: Gary Cooper and Burt Lancaster will co-star in "Vera Cruz," $3,000,000 adventure spectacle with color by Technicolor, which will be produced in Mexico by Hecht-Lancaster Productions. The film will be released by United Artists, the second to be made by Hecht-Lancaster for U.A. distribution. "Bronco Apache" went before the cameras this week.

Columbia to Release

Columbia Pictures has completed a deal to release Hemisphere Productions' feature, "Fire Over Africa." Mike Frankovich will produce and Richard Sale will direct the film, which will star Maureen O'Hara.

TOA Meeting Trade Show Free to All

CHICAGO: Preparations were continuing apace here this week at the Conrad Hilton Hotel in preparation for the Nov. 1-5 joint convention and trade show of Theatre Owners of America and the Theatre Equipment and Supply Manufacturers Association.

In pre-convention bulletins details of the much-publicized "theatre equipment and new processes forum" were released, as well as plans for the concluding banquet the evening of November 5 to be presided over by George Jessel. Convention officials also stressed the fact that there will be no charge whatever for admission to the TESMA-TOA trade show.

All Theatre Men Are Welcome

Any exhibitor or member of a theatre staff, it was emphasized, is welcome to attend the trade show at any time without charge either for registration or for admission to the exhibits.

The equipment and processes forum will highlight activities at the afternoon session November 4. Since its purpose it to answer questions which have been plaguing exhibitors, it was stated that there will be a minimum of speeches. D. E. Hyndman, of Eastman Kodak, will be moderator and will be introduced by E. D. Martin of Martin Theatres, Columbus, Ga. The keynote speaker will be Robert J. O'Donnell, of the Interstate Circuit, Dallas. Speakers will be Herbert Barnett, president of the Society of Motion Picture and Television Engineers, and R. H. Heacock, of RCA.

The panel will consist of J. Robert Hoff, president of TESMA; Ray Colvin, executive director of TEDA; Walter Green, National Theatre Supply Company; R. Kriebel, general sales manager, Polaroid Corp.; J. R. Johnstone, sales manager, National Carbon Company; J. F. O'Brien, assistant vice-president of RCA; E. O. Wilschke, Altec Lansing Company; L. E. Pope, Fox Midwest Theatre Corp.; J. C. Skinner, Interstate Circuit, Dallas, Texas; Dick Orear, Commonwealth Theatres, Inc.; and to answer particular questions on new processes, Herbert Barnett for Cinerama, Edward Lachman for Nord, Earl Sponable for CinemaScope, and M. L. Gunzburg for Natural Vision.

Gen. Van Fleet to Speak

There also will be representatives from WarnerScope, Moropticon, and Todd-AO, to be named later.

Concluding the convention will be the banquet at which General James A. Van Fleet will be the principal speaker. Master of ceremonies Jessel will be performing two functions at the banquet, broadcasting his weekly ABC radio show, "George Jessel Salutes," from the grand ballroom before the guests.

MEMO

TO: All Exhibitors

Every showman I've met lately has been concerned about the availability of top product.

I think you'll be happy to know that Allied Artists knows your problem and is helping to solve it by delivering four of the strongest pictures we've ever made available in any three-month period. You can count on us to keep up the same pace through 1954.

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President

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OCT. 25

IDA LUPINO
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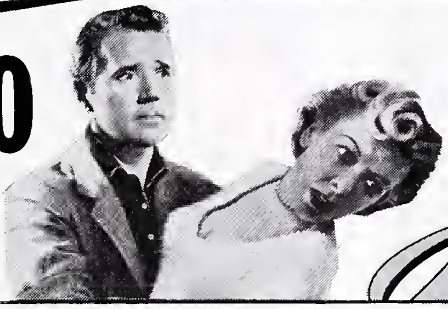
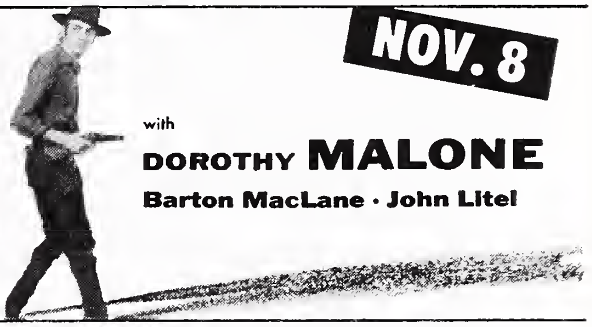


"*Jennifer*"

NOV. 8

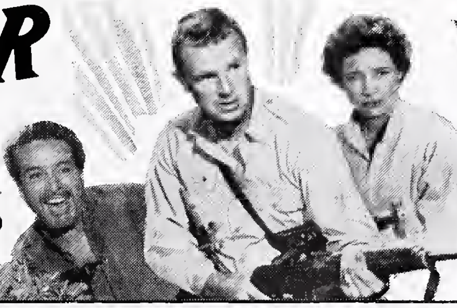
MARK STEVENS
in

"Jack Slade"



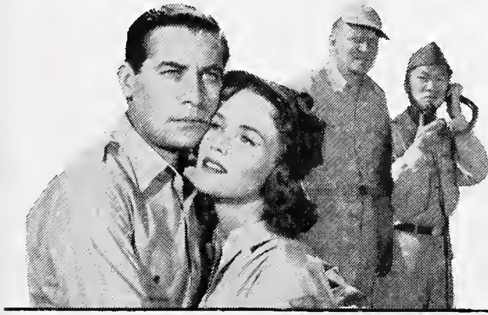
with
DOROTHY MALONE
Barton MacLane · John Litel

"FIGHTER ATTACK" In COLOR



NOV. 29

starring
STERLING HAYDEN · JOY PAGE · J. CARROL NAISH
with
KENNETH TOBEY · ANTHONY CARUSO · FRANK deKOVA



"DRAGONFLY SQUADRON"

starring
JOHN HODIAK
BARBARA BRITTON
BRUCE BENNETT
with
JESS BARKER
GERALD MOHR

DEC.

COMING!

Walter Wanger's

"RIOT IN CELL BLOCK 11"

FINALLY AGREE ON EADY PLAN

Four Trade Groups Find Basis of Formula for British Film Scheme

by PETER BURNUP

LONDON: Following a five-hour debate and reportedly occasionally bitter argument, the representatives of the four trade associations last week agreed on the basis of a formula for the voluntary continuance of the Eady Plan for a further three years.

It is proposed in the formula that the Eady levy be at the rate of ¼d. up to seat-prices of one shilling, ½d. to 2s.2d. and above that ¾d. on all seat-prices. It is estimated that at the present run of business the levy on that scale will yield about £2,250,000 annually to producers.

Subject to Ratification

Before submission to the Board of Trade for its endorsement the formula must be ratified by the general councils of the respective associations. Ratification was regarded as a foregone conclusion except in the case of exhibitors.

CEA's general council Wednesday rejected the proposed Eady settlement by a vote of 33 to 30. The provincial branches were especially adamant. It was agreed that the branches be called within 10 to a meeting to submit their views to the head office.

Uneasiness was to be discerned in the association's provincial branches. The important Hampshire branch, for example, earlier instructed its delegates to oppose the voluntary plan. Other branches were expected to take the same line, the thought being that short of Governmental control which would arise in a statutory measure exhibitors would have no say in the way producers spend the money provided out of their box offices.

Exhibitors Are Resentful

"Mess, muddle and make believe" is how one highly valued provincial exhibitor characterized the current production methods this side. In other words, theatre men don't fancy any proportion of their box office take, other than straight-forward film-hire, being handed over to producers with no check on how the money is spent.

There are plenty of exhibitors who prefer Governmental control (with all its embarrassments) to the unchecked disbursement of money to people whom they look upon generally as an ivory-towered, feathered-bedded class.

MPAA's Fayette W. Allport expressed himself as delighted at last week's settlement. Mr. Allport characterized it as the most significant step forward toward industry prosperity. But his well known ameliorative influence will be in demand in the task given the joint exhibitors-distributors committee to find "within three months" a solution of the vexed break-figure dispute.

The four associations meeting decided to submit a document to the Government "expressing very strongly" the financial needs of the industry, along on the lines of entertainment tax relief. A committee was formed consisting of the presidents and secretaries of the associations to draft the document.

CEA Prepares Tax Story

CEA already had instructed its accountants—Stoy, Hayward and Company, architects of a previous plan for tax remission—to prepare a factual account of theatre men's present parlous fiscal position. The drafting committee has started its deliberations. The document is likely to be impressive, supported as it will be by the Stoy, Hayward evidence.

Hopes run high of tax abatement when the Chancellor of the Exchequer opens his Budget next April. None knows the secrets of the Budget until the Chancellor addresses the Commons. But Whitehall officials confess that the Chancellor must inevitably concede some amelioration of the industry's crushing tax burden now that all sections appear to have got together in support of the view that production must be sustained this side.

Jack Cohn in London

Jack Cohn has arrived here to set up arrangements for the premiere of "From Here to Eternity" November 12. He spoke of the extraordinary business being done with the picture in America and quoted a cable from Joseph McConville to the effect that at the State theatre, Sydney, Australia—the first situation "Eternity" had played outside the U.S.—it had broken all records and excelled by £500 the previous record there held by "A Queen Is Crowned."

Ambitious plans have been made for the London screening. The film will play at J. Arthur Rank's Leicester Square theatre for five weeks, followed by four weeks at his Marble Arch Odeon. It will then go into the Strand Tivoli for an indefinite run. Columbia's Max Thorpe also announces that the company will continue production here in what Mr. Thorpe describes as a big way.

See 3-D Honeymoon Over

The 3-D honeymoon seems definitely over in this country. Following the announcement by 20th-Fox that "Inferno" will go out in 2-D form only, RKO Radio states that its "Second Chance" will be offered in conventional form. It is not yet clear whether the latter film will be available in 3-D also.

Columbia's London people are in correspondence with their New York office in regard to the Company's 3-D policy but it seems likely that "The Stranger Wore a Gun" will be sold in 2-D form. Columbia's Max Thorpe went on record with the thought that it would be wrong to show the picture in, say, Manchester in 3-D followed by "flat" screenings in the city's suburbs. The public, said Mr. Thorpe, would rightly feel that they had been gypped.

Distributors claim they have been driven to conventional form by the slowness of exhibitors in equipping for 3-D. Less than 200 theatres have been equipped with stereoscopic gear. It is indeed reliably stated that, in all, only 120 situations are available. Exhibitors who took the 3-D plunge are understandingly wrathful. They say they were chiselled when they were talked into investing in the new process.

Rank Company to Make CinemaScope Equipment

LONDON: J. Arthur Rank and 20th Centurn-Fox Tuesday jointly announced the completion of an agreement under which the Rank British Optical and Precision Engineers Company will manufacture CinemaScope lenses and screens in England. The statement added that distribution of the equipment will be handled through GB Kalee, another Rank company, domestically and overseas, but it is understood that other equipment manufacturers, for example RCA and Western Electric, are also prepared to make and distribute CinemaScope requisites.

Dudley Appoints Australian Agent on Vistarama Use

SYDNEY: Otto Camphion & Son, industrial film producers here, have been engaged as Australian representatives for Vistarama. By the terms of the contract signed by Camphion and Carl Dudley, president of Vistarama Corp. and Dudley pictures, Mr. Camphion will handle all deals involving use of the Dudley anamorphic lens system in Australian films. William Camphion will fly to Hollywood early next month to close co-production deals involving Vistarama, it was said.

Seek to Keep National Film Board in Ottawa

TORONTO: Offer of an outright gift of 27 acres of land and a plan for a 300-unit low-rental housing development has been made by the City of Ottawa to the Federal Government as inducements to retain the National Film Board in Ottawa. The offers are being studied. The board had announced plans to move to Montreal, and a building costing $6,000,000 is supposed to be constructed. But the Mayor of Ottawa, Dr. Charlotte Whitton, made the land offer, as well as the housing plan with special priority for NFB employes.

U.A. Acquires "Hindu"

Frank Ferrin's "The Hindu," produced in India, has been acquired by United Artists for foreign distribution. George Schaefer, the film's international sales representative, said domestic release may be delayed, and the title changed.

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People in The News

Samuel Goldwyn arrived in New York Monday from Hollywood.

J. R. Grainger, president of RKO Radio, left New York Tuesday for Hollywood for a series of conferences with studio executives.

Mrs. Barney Balaban, wife of the Paramount Pictures president, Barney Balaban, sang at a luncheon of the Greater New York Women's Committee of the American Technion Society at the Waldorf-Astoria in New York Monday.

John W. McGuire and Maurie Gresham were appointed central division sales manager and western sales manager, respectively, of Motion Pictures for Television film syndication division.

Sol Konecoff, assistant to the head of the U.A. print department, has been appointed head of the print department, replacing Robert Hilton, who resigned.

Mo Rothman, assistant to Charles Smadja, U.A. continental manager, has arrived in New York from Paris.

James F. McCarthy, recently promoted to Stanley Warner Connecticut district manager, will be honored at a testimonial dinner in Hartford October 29.

Frank McFadden, who resigned as publicity director at Universal's studio, has been named publicity director of Panoramic Productions.

Ned Clarke, Walt Disney foreign sales manager, has returned to New York following a two-month sales trip abroad.

George E. Lawrence of Rochester, N. Y., has been appointed Deputy Director of the Scientific, Motion Picture and Photographic Products Division of the Business and Defense Services Administration.

Koken and Fitzgibbons Among Popcorn Officers

CHICAGO: Lee Koken of RKO Theatres, New York, and J. J. Fitzgibbons, Jr., of Theatre Confections, Ltd., Toronto, have been elected to the board of directors of the newly-formed International Popcorn Association at the ninth annual convention of the National Association of Popcorn Manufacturers here. Fitzgibbons previously was elected president of the new organization.

Other officers elected included: Bert Nathan, Theatre Popcorn Vending Corp., Brooklyn, first vice-president; A. J. Schmitt, Houston Popcorn and Supply Co., Houston, second vice-president, and Harry Alver, Premier Popcorn Co., Watseka, Ill., treasurer. Thomas J. Sullivan was reelected executive vice-president and secretary.

RKO Southeastern Sales Drive to Honor Prince

The sales staffs of RKO Radio's four branches of the Southeastern District have joined forces to pay tribute to Dave Prince, their veteran district chief. The month of December will be Dave Prince Month in the territory with the Atlanta RKO manager, Ira Stone, as drive leader. Other RKO branch managers in the territory include Rovy Branon of Charlotte; Rogers Lamantia of New Orleans and Cam Price of Jacksonville.

Dore Schary to Receive B'nai B'rith Award

HOLLYWOOD: The seventh annual "Man-of-the-Year Award" from the Beverly Hills B'nai B'rith will be presented to Dore Schary, production head of MGM, at the Biltmore Bowl on Sunday evening, December 20. Sid Rogell and Stanley Bergerman have been named honorary chairmen and Albert E. Isenberg general chairman at the presentation dinner. Previous recipients of the award were Artie Stebbins, Al Jolson, Darryl Zanuck, George Jessel and Charles P. Skouras.

Clagett Answers "Life" Attack on U. S. Films

An article in "Life" magazine which referred to the "criminal cunning of American movie makers" was attacked here in a letter to the editor, signed by Manning Clagett, associate director of public relations for the Motion Picture Association of America. The article, titled "A Dangerous European Luxury: Hating America," was published in the Oct. 12 issue. Mr. Clagett, in his letter, contended that the British writer "spoiled an otherwise penetrating analysis by indulging in another dangerous—but convenient—luxury: hating American motion pictures. This kind of absurd and damaging generalities," he continued, "can only make suspect the validity of his contributions to better U.S.-Europe understanding."

Honor Sophie Tucker

PHILADELPHIA: Industry leaders in Philadelphia have joined in the sponsorship of a Golden Jubilee Dinner honoring Sophie Tucker, to be held November 15 at the Bellevue-Stratford Hotel. International Variety Club Chief Barker Jack Beresin is honorary chairman. Local theatrical charities will benefit from the dinner proceeds.

Name Frisch Brotherhood Chairman

Emanuel Frisch of Randforce Amusement Company and president of the Metropolitan Motion Picture Theatres Association, will serve as chairman of the amusement industry division of the National Conference of Christians and Jews for the 1954 Brotherhood Week campaign, held annually in February.

Emanuel Frisch

The acceptance of the appointment was announced at a luncheon in New York last Thursday by J. Robert Rubin, first vice-president of Loew's and general chairman of the amusement division.

The meeting also heard the report of Sol Schwartz, president of RKO Theatres, on this year's Brotherhood Week campaign, of which he was chairman of the amusement division. Mr. Schwartz reported total collections in the campaign of $117,825, which exceeded the collections for the previous year by $36,627, and which was approximately $1,000 more than the previous campaign high record set in 1947.

Mr. Schwartz was commended by Mr. Rubin on his conduct of the campaign and was presented with an NCCJ plaque in recognition of his work. Mr. Schwartz in turn gave credit to his campaign assistants, in particular thanking Morton Sunshine for his handling of the annual Brotherhood Week dinner. An NCCJ plaque was presented to Mr. Sunshine by Mr. Schwartz.

"There should be a minimum of 5,000 theatres collecting an average of $50 each, or a total of $250,000, to make such a campaign as this successful," Mr. Schwartz said.

Suggestions for increasing industry and public interest in the campaign were made by S. F. Seadler of MGM; Austin Keough, Paramount; Max Youngstein, United Artists, and Sam Rinzler of Randforce Circuit.

Delay "Kate" Test

MGM has postponed its six test engagements on "Kiss Me Kate," scheduled to start October 15, to October 29 and 30. The three theatres scheduled to play the 3-D version with stereophonic sound are the Loew's Ohio or Broad theatre in Columbus and Loew's State, Syracuse, October 29, and Interstate Majestic theatre in Dallas October 30. The regular flat version with stereophonic sound will open October 29 at Loew's theatre in Rochester, N. Y., Loew's State, Houston, and Loew's Victory, Evansville, Ind.

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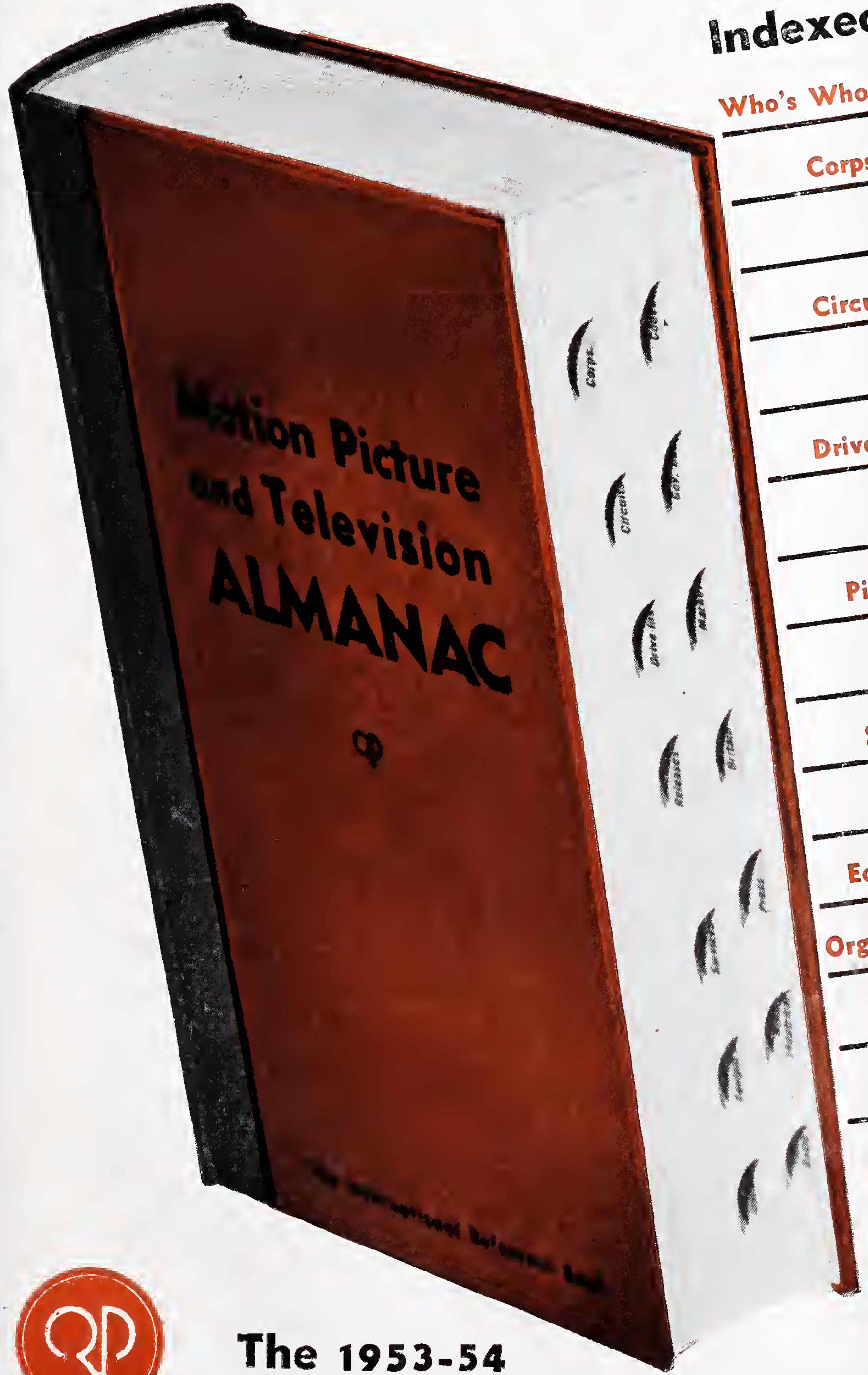
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Hollywood Scene

NEW TECHNICOLOR RELEASE PRINT VALUES HIGH FOR WIDE SCREEN

Deadwood, S. D.

ESTEEMED EDITOR:

The technological teapot had begun boiling furiously again when vacation take-off time came 'round, and, as before, the turbulence dates from far back.

The thing that set the pot boiling this time was the Technicolor announcement of a new release print, especially beneficial when used for wide screen blow-up purposes, that is obtainable by a procedure consisting principally of passing a negative through a modified black-and-white camera horizontally, instead of vertically as customary, at twice normal speed (as to film travel) although at normal photographic rate (24 exposures per second), and then optically printing the resultant over-sized images on standard-sized and vertically-moving positive prints.

Spurred Competitive Studios To Make Investigation

The additional disclosure that such a procedure is being followed in filming Paramount's "White Christmas" galvanized competitor studio executives into immediate investigation, which Paramount aided by inviting them in to see the camera and the process in action.

Now the principle involved in this technological development is not especially complex, and by no means new. It is the same principle that accounts for the fact that a 16mm television film which has been derived by optical-printing from an original shot on 35mm yields a picture far superior to one shot in 16mm originally. It is also, unhappily, the principle that explains why a standard 1.33:1 picture pales out and goes grainy when widened, by cropping, to 1.85:1 or beyond.

The procedure tipped off by the Technicolor announcement simply takes advantage of that principle in the same way the better television film makers take advantage of the 35mm-16mm reduction. That is, by exposing an area of negative twice as large as the 35mm frame that is to be the end result, roughly twice as much definition, detail and clarity are obtained on the negative, for transfer, reduced in size but unimpaired to the positive of the release print.

Explains Origin of Graininess Condition

It is a background fact of deepest significance that the "graininess" noted when a picture shot for 1.33:1 is shot up by cropping is not the grain of the positive print (which has virtually no graininess of its own) but comes from the negative that, simply, was fine enough for normal enlargement but not for the stretching it's been subjected to.

The "modified black and white camera" used for shooting "White Christmas" has a story of its own. The use of the word "modified" does not mean, as might appear, simply that it is a regular camera to which things have been done. It is a camera designed originally for the usual vertical passage of film, but with two lenses, one above the other, photographing the same scene on two frames of standard 35mm negative, simultaneously, and with an intermittent movement geared to pull down eight sprockets at a time, instead of the usual four. It was developed about 20 years ago in connection with a two-color process which never came to market, and quite a number of camera units were produced at that time.

In the wartime plenitude of money and scarcity of critical materials the Morgan Camera company of Hollywood, which serves primarily the home and amateur photography trade, and secondarily the studios, bought two of these then-abandoned cameras from the studio that had built (and discarded) them, and utilized them for their laboratory convenience in handling the 35mm slides then coming into popularity. With the outbreak last winter of the technological revolution, Gilbert Morgan, founder of the camera company, rented the thus acquired cameras to Jack Bishop of the Paramount camera department, as well as to others, for experimental purposes. Paramount engineers worked on the camera, laid it on its side, eliminated one of the two lenses, rigged a blimp, collaborated with Technicolor technicians and came up with what quickly became the most wanted and scarcest type of camera in town.

Only one studio has a plentiful supply of these cameras. That is the studio that developed it, and the only studio that hasn't any need of it. Because the parental studio, 20th Century-Fox, is committed to an all-anamorphic policy. Ironic.

WILLIAM R. WEAVER.

P.S.—The negative area referred to as twice normal size is as high as a standard 35mm frame is wide, and is twice as wide as a standard 35mm frame is high.

◆

NINE pictures were started during the week, and two others finished, bringing the shooting level up to 29.

Lindsley Parsons Productions began shooting "Off the Record," for Allied Artists release, with Barry Sullivan and Dorothy Malone in the main roles and Harold Schuster directing.

Sam Katzman's Esskay Pictures Company for Columbia, began shooting "Saracen Blade" in Technicolor, with William Castle directing Ricardo Montalban and Betta St. John.

Columbia's Jonie Taps began filming "Little Giant," with Mickey Rooney, Dianne Foster and Kevin McCarthy, under direction of Richard Quine.

Three Dimensional Pictures, Inc., independent, Al Zimbalist producer and Arthur Hilton director, started production on "Cat Women on the Moon," a 3-D picture in Sepia-Tone. Victor Jory, Marie Windsor,

(*Continued on opposite page*)

THIS WEEK IN PRODUCTION:

STARTED (9)

ALLIED ARTISTS
Off the Record (Lindsley Parsons Prod.)

COLUMBIA
Saracen Blade (Technicolor)
Little Giant

INDEPENDENT
Cat Women on the Moon (3-D Picts., Inc.)

MGM
Panther Squadron (Ansco Color)

PARAMOUNT
About Mrs. Leslie (Hal Wallis Prod.)

REPUBLIC
Johnny Guitar (TruColor)

UNIVERSAL-INT'L
Tanganyika (Technicolor)

WARNER BROS.
A Star Is Born (Technicolor)

COMPLETED (2)

COLUMBIA
Mad Magician (Edward Small Prod., Technicolor, 3-D)

REPUBLIC
Fortune Hunter (TruColor—formerly "Red Horizon")

SHOOTING (20)

ALLIED ARTISTS
Paris Bombshells
Ghost of O'Leary (Technicolor)

COLUMBIA
Massacre at Moccasin Pass
Black Knight (Warwick Prod., Technicolor)

INDEPENDENT
Congo Killer (Trinity Prod. Keywest Studios)
Captain Kidd's Slave Girl (Wisberg-Pollexfen Prod., U.A. release)
River Beat (Abtcon Prod.)
Americano (Moulin Prod., U.A. release)
Duel in the Jungle (Moulin-Assoc. British, Technicolor)

MGM
True and the Brave (Technicolor)
Rose Marie (Eastman Color, CinemaScope)

PARAMOUNT
White Christmas (Technicolor)
Sabrina Fair

UNIVERSAL-INT'L
Drums Across the River (Technicolor)
Johnny Dark (Technicolor)
Magnificent Obsession (Technicolor)
The Far Country (Technicolor)
Black Lagoon (3-D)

WARNER BROS.
Them! (3-D, Warner-Color)
Phantom Ape (3-D, Warner-Color)

HOLLYWOOD SCENE

(*Continued from opposite page*)

Sonny Tufts, Susan Morrow, Douglas Fowley and Bill Phipps are principals.

Producer Henry Berman began shooting "Panther Squadron" in Asnco Color, for MGM release. Andrew Marton is directing Van Johnson, Dewey Martin, Walter Pidgeon, Frank Lovejoy, Louis Calhern, Keenan Wynn and Dorothy Patrick.

Producer Hal Wallis returned to the production scene with "About Mrs. Leslie" for Paramount release. Daniel Mann is directing a cast headed by Shirley Booth (of "Come Back Little Sheba" fame), Robert Ryan and Alex Nicol.

Producer-director Nick Ray started "Johnny Guitar" in TruColor for Republic. It has Joan Crawford, Sterling Hayden, Mercedes McCambridge and Scott Brady heading the cast.

"Tanganyika," Universal-International, is being produced in color by Technicolor by Albert J. Cohen, and directed by Andre de Toth. Van Heflin, Ruth Roman and Howard Duff are the main players.

Producer Sid Luft and director George Cukor started shooting "A Star Is Born," Technicolor, for Warner Bros. Judy Garland returns to the screen once again and is joined by James Mason, Jack Carson and Charles Bickford as the top stars of the picture.

Walsh, IATSE Head, in Hollywood to Aid Talks

HOLLYWOOD: His primary purpose is to aid Hollywood locals in obtaining contracts with the studios, Richard F. Walsh, president of the International Alliance of Theatrical Stage Employees, said Monday on arriving in Hollywood from New York. The contracts expire October 25. Some locals have reached agreements; others have problems which require lengthy talking. Mr. Walsh said he didn't know how long he'd stay. He also said he was undecided on filling the position held by Roy M. Brewer, resigned Hollywood IATSE representative. Carl Cooper, vice-president, temporarily is doing the work.

"Botany Bay" Given Big Opening in San Diego

One of the stunts highlighting the world premiere of Paramount's "Botany Bay" October 14 at the Fox Theatre, San Diego, was celebration of the fourth birthday of three Koala bears at the local Zoo. They had been imported from Australia for atmosphere in the production, and then were turned over to the Zoo. The party was in front of their cage. Among the Hollywood personalities at these occurrences and others were director John Farrow, and players Patricia Medina, Helen Winston, Marla English and Robert Strauss. Some 40 top Hollywood press, trade paper, wire service, fan, radio, and television representatives also were on hand. The premiere at the theatre had an accompaniment of klieg-lights, interviews, and enormous crowd attendance.

Plan Appeal on "Moon" Ban in Jersey City

United Artists and Stanley Warner will file an appeal immediately from Jersey City's Court Judge Thomas J. Stanton's decision banning "The Moon Is Blue" from showing in Stanley Warner's Stanley Theatre or in any other theatre in the city. Judge Stanton handed down his verdict last week after seeing the picture at a private showing which was attended by city officials and attorneys for the circuit.

The distributing company, upon being informed by the judge of his decision, asked for a compromise under which an age limit would be attached to the admission of patrons. But this offer was rejected by the judge.

The action stemmed from an application by Stanley Warner for an injunction to prevent city interference with the showing of the film at the theatre. Previously, Bernard J. Berry, director of Jersey City's municipal public safety, had directed police to seize the picture and arrest Arthur J. Manfredonia, manager of the Stanley, invoking an ordinance against the showing, possession or advertising of alleged "indecent or obscene films."

Engel Assails Lessing's Resignation from Academy

HOLLYWOOD: Resignation of Gunther Lessing from the Academy of Motion Picture Arts and Sciences has aroused a controversy about the composition of the Academy board and disclosed differences between independent and organized producers. Mr. Lessing had resigned to protest "loading of the board with major studio representatives." He is president of the Society of Independent Motion Picture Producers. Monday, Samuel Engel, chairman of the Academy's membership committee, said Mr. Lessing's action was an "irresponsible, flagrant and misguided" attack. He charged insincerity and declared Mr. Lessing during three years had contributed nothing to the Academy. He said: "We never even heard from him until he sent his letter of resignation."

Universal Starts Studio Construction Program

HOLLYWOOD: In line with its expanding activities, Universal-International Tuesday broke ground for a new two-story building to house the studio advertising and promotion departments. Milton R. Rackmil, president, turned the first spade of dirt in ceremonies attended by N. J. Blumberg, chairman of the board; Alfred E. Daff, executive vice-president; Edward Muhl, vice-president in charge of production; David A. Lipton, vice-president; Morris Weiner, studio manager; and other company executives. In a brief speech Mr. Rackmil pointed out that the construction of the advertising building, which is only one phase of a $350,000 building program, reflects the confidence of U-I executives not only in the future of their own company but in that of the entire motion picture industry.

Theatre TV Of Football Disappoints

The first theatre telecast of the Notre Dame home football games last Saturday, which nine theatres in eight cities picked up, was disappointing from an attendance standpoint, although the reception was reported very good. Patron reaction, however, was good and it is believed word-of-mouth advertising by those who attended the telecast may stimulate business for the next game, between Notre Dame and Georgia Tech. In last Saturday's game Notre Dame's rival was Pittsburgh.

The Century Circuit's Marine theatre in Brooklyn and the Prospect in Flushing, Queens, were less than one-fourth filled. The houses have approximate seating capacities of 2,000 each. Walter Reade's 1,558-seat St. James theatre in Asbury Park, N. J., was reported to have sold only about one-fourth of its seats. Prices were scaled up to $1.50. Spokesmen for the two circuits asserted that they would "play along" for at least two more telecasts before deciding whether to continue them.

In Omaha, the 3,000-seat Orpheum had a disappointing attendance of 600 and manager Don Shane said it was a matter of "wait and see" what the Tri-State circuit planned to do for future gridiron offerings. Admission was $1.20 with a 76-cent admission for students.

Although Detroit's Hollywood theatre did not have a sellout, the advance sale for Saturday's Georgia Tech game was heavy. The audience reaction last week was excellent, management reported.

At the 1,700-seat Paramount theatre in Des Moines, the house was less than one-third filled, and on the basis of the poor attendance, the Tri-States Theatre Corp. has decided not to continue its experiment there after its commitment ends.

The Indiana theatre in Indianapolis, which had been scheduled to carry the game, did not join the network because of its presentation of "The Robe." The house announced that it would carry from three to six of the games.

In Chicago Essaness and B. & K. executives were optimistic about attendance for forthcoming games despite disappointing receipts. This was explained by the excellent audience reaction and the fine reception of the game at the Essaness Crown and B. & K. Marbro. The 3,978-seat Marbro sold approximately 1,500 seats and 650 people attended the event at the 1,225-seat Crown. Both theatres charged $1.50 plus tax.

"Yesterday" to U.A.

"Yesterday and Today," producer Abner J. Greshler's cavalcade of the films, narrated by George Jessel, has been acquired for release by United Artists.

FRENCH AFTER CO-PRODUCTION

by HENRI KAHN
in Paris

If the French Government can persuade Britain's Board of Trade to consider Franco-British co-productions outside of any quota restrictions, another link will have been forged in the growing chain of European film cooperation.

The French are particularly interested in what has been called a European film pool. They do not consider the present Franco-American film agreement very satisfactory and can see no other way of defending French films.

The Government itself would like to be able to lift all obstacles to the free exchange of films, but there are only two ways that this can be done. Either the national industry must be made strong enough to stand the competition alone, or it must find allies to help it.

All Have Same Problem

The French consider that all European countries are up against the same problem. They cannot see how any of them can extricate themselves without aid. They feel, however, that if a way can be found to combine the European energies, then the individual industries this side will be strong enough to stand up to Hollywood.

Over the past several years great progress has been made. France now has co-production agreements with Italy, Germany, Spain and others. Talks now are being carried on with Great Britain. The French insist, however, that all co-produced films be treated as national productions. They are optimistic about the British talks.

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The following figures have been issued showing the development of French film production.

In 1949-50, France produced 122 films. Of these, 105 were all French, 16 were Franco-Italian, and one was a co-production with another country. In 1950-51, the total number of films produced dropped to 112, with only 99 all-French productions. The remaining 13 were Franco-Italian co-productions.

In 1951-52, there was a further decline. Entirely French films declined to 80, Franco-Italian co-productions numbered 15, and two other co-produced films brought the year's total to 97.

Now the 1952-53 figures indicate the line France is taking generally. Total production stands at 111 films. Of these, only 70 are all-French productions, while the number of Franco-Italian co-productions has jumped to 36. Five other co-productions round out the total.

It is evident therefore that France intends reducing purely national production while stepping up co-production. She seems to be leading the continent in the effort.

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Work on French documentaries is slowly coming to a standstill. Unemployment is expected to grow. This follows the Government's decision to permit the showing of double feature programs. Documentary producers say this will leave them without a market, since exhibitors will always prefer old films which already have paid for themselves, as second features. Therefore the producers are demanding that the Government make an order which will compel exhibitors to include a documentary under 10 years old in each program.

SWITZERLAND

by ARTHUR GOEPFERT
in Zurich

The television situation here has a lot of people yelling, having received some adverse publicity in a recent, well-publicized incident.

Some time ago a Zurich restaurant owner asked by written form submitted to the Bureau of Post, Telegraph and Telephone (PTT) permission to put a TV set in his bistro. After waiting 50 days, he received a negative answer. Unknown to the general public, the PTT and the Association of Theatre Owners signed an agreement last April restricting TV sets to private homes only, because, presumably, TV sets in restaurants would hurt theatre business.

The disclosure of the agreement has brought forth a great hue and cry from the public and other interested parties who argue that about 95 per cent of the people here have not enough money to buy a home set, and therefore are without means to enjoy TV except by visiting rich relatives.

MEXICO

by LUIS BECERRA CELIS
in Mexico City

Individual producers may or may not—as they wish—accept the Garduno Plan for the rehabilitation of the Mexican film industry, they have been informed by their association.

The plan, authored by Eduardo Garduno, director general of the trade's own bank, the semi-official Banco Nacional Cinematografio, S.A., features close Government supervision of the industry and demands limiting to 150 yearly the number of films imported.

Several top producers—comprising those who between them had produced over half of the films made in Mexico during the first six months of the year—recently told the Government that they could not accept the plan because it would mean too much Government in business. They even compared it to the way business is done in Russia. Rather than work under such a plan, they said they would quit the film industry.

Hollywood alone sends Mexico some 300 films annually. The aim of the plan, of course, is to stimulate local production through the curtailment of imports.

The plan is now in the hands of Angel Garvajal, Secretary of the Interior, the department in which most cinema matters are handled. Secretary Garvajal now is going about getting industry opinion on the matter.

Cesar Santos Galindo, president of the Producers' Association, in announcing that members of his organization had complete freedom of individual action regarding the plan, declared that he himself considers the plan "has many positive aspects that can aid our industry."

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Charlie Chaplin's "Limelight" is getting the biggest moveover business ever seen in Mexico. After bringing in a very creditable gross of $86,800 in five weeks at a 46-cent admission at the select Cine Roble, the picture grossed another $57,800 in seven weeks at a 36-cent admission at the Cine Palacio, where it is now in its eighth week with no sign of reduced business. That gross is a new high record in the Palacio's 30-year history.

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While the trade generally agrees that 1953 production will barely reach 100, there is disagreement about the prospects for the 1954 output. One sector sees 150 pictures being made next year. This would be the highest number for any 12 months since the industry was started here in 1930. There is to be foreign as well as Mexican money in the 1954 product, with Francia Films and Ultramar Films being named as those most likely to put up some foreign backing.

The Producers' Association, however, does not see more than 75 films being produced next year. Taking 100 as the average annual output, the Association said that production must be reduced by at least 25 per cent to stress quality and thus enable Mexican product to compete with other countries.

PUERTO RICO

by E. SANCHEZ ORTIZ
in San Juan

Rafael Ramos Cobian, pioneer in the ranks of Puerto Rico's exhibitors, has signed a contract to take over operation of the 14 theatres owned by the T. Llamas Theatre Circuit, the second largest chain in Puerto Rico. The contract goes into effect November 1.

Mr. Cobian is planning an improvement program for the newly acquired theatres, including the installation of a new screen and equipment at the Broadway, in the heart of San Juan, and air-conditioning at the Oriente, a few blocks from the Broadway. The new Broadway screen, incidentally, will be adaptable to CinemaScope and will be the city's first house thus providing facilities for the new process.

The National Spotlight

ALBANY

"From Here to Eternity" held for a second week at the Palace—unusual for the Fabian 3,660-seater, but in keeping with picture's record on exchange district dates. . . . F. Chase Hathaway, Hoosick drive-in, No. Hoosick, and Harry Lamont, operating a chain of open-airs, reported profitable business with a series of 3-D features this season. Lamont, also president of Albany TOA, would like to see MGM's "Kiss Me, Kate" released in 3-D. . . . Hathaway will install a wide screen and 3-D equipment in Haven, Fair Haven, Vt. He also conducts Ft. Warren drive-in, Castleton, Vt., which closed after a good summer. . . . Adam Mlinarik, president of B-43 and chief shipper for Columbia, has been a patient at Albany Veterans Hospital. . . . The Pontiac, Ogdensburg, closed. . . . John Borgin, new lessee of Crane, Schenectady, had theatre experience in the South. . . . A delegation from Film Row attended the funeral of Irvin H. Barker, New theatre, Hoosick Falls, who died suddenly at 71. . . . "The Robe" is scheduled to open at Palace, Oct. 28, and, probably, at Charles Gordon's Olympic, Utica, Nov. 4.

ATLANTA

Dick Kennedy, theatre owner in Alabama and Tennessee, was on the row booking. . . . The Parkway drive-in at Mount Pleasant, S. C., was damaged by fire. . . . Sidney Query, manager, said the loss was fully covered by insurance. . . . Stein Theatres, Jacksonville, Fla., has started work on a new 300-car drive-in at Sparks, Ga. Opening date is set for Nov. 15. . . . Bailey Theatres, Atlanta, has closed the Avenue theatre, Sanford, Fla. . . . Mrs. Rose Lancaster, Astor Pictures, back after a spell of illness. . . . President Richardson, of same company, is back after his annual fishing trip to Florida. . . . Jack Rudd, who managed the Martin theatre, DeFuniak Springs, Fla., for the past several years, has resigned to go to Houston, Texas, to take over a theatre there. . . . Raymond R. Crosby has been appointed manager of the Silver Moon drive-in, Lakeland, Fla. . . . Leonard Wallace, Jr., has been appointed manager of the Madison theatre, Madison, Ga. . . . Martin Theatres closed the Liberty theatre Atalla, Ala. . . . Victor Martin has been appointed manager of the new Stuart drive-in in Stuart, Fla.

BOSTON

"How to Marry a Millionaire" has been booked into the Metropolitan theatre for November 11, Armistice Day. . . . Benjamin Sack, owner of the Beacon Hill theatre, has signed for the world premiere of Orson Welles' "Othello" for its January presentation. . . . There were 47 new members installed in the Sentry Lodge (theatrical) of B'nai B'rith at the headquarters at American Theatres Building with George Roberts, president, presiding. . . . Tom O'Brien, Columbia branch manager, has been named chairman of the motion picture distributors group of the Mercantile Division of the 1954 United Red Feather Campaign. Frank Lydon, executive secretary of Allied Theatres of New England, was recently named exhibitor chairman for the campaign which kicks off October 25. . . . Anne Gillis, producer of the TV show "Who Said That?", NBC, has notified Bill Koster, executive director of the Children's Cancer Research Foundation, that one of the October panel "fines" will be donated to the Jimmy Fund.

WHEN AND WHERE

October 31-November 5: TESMA convention and trade show, Conrad Hilton Hotel, Chicago.

November 1-5: Theatre Owners of America, annual convention, Conrad Hilton Hotel, Chicago.

November 3-4: Allied Theatre Owners of Indiana, annual convention, Hotel Lincoln, Indianapolis.

November 12: Annual dinner, Motion Picture Pioneers, Hotel Astor, New York City.

November 15-17: Annual convention, Motion Picture Exhibitors of Florida, Roosevelt Hotel, Jacksonville.

November 22: 26th annual dinner, Tent No. 1, Variety Club of Pittsburgh, Hotel William Penn, Pittsburgh.

November 22-24: Annual convention, Theatre Owners of North and South Carolina, Hotel Charlotte, Charlotte, N. C.

December 1-2: Kansas-Missouri Theatres Association, annual convention, Kansas City.

December 7-8: Theatre Owners of Oklahoma, Inc., annual convention, Biltmore Hotel, Oklahoma City.

December 7-9: Annual convention, Tri-States Theatre Owners, Hotel Gayoso, Memphis, Tenn.

December 14-15: Annual convention, Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois, Sheraton Hotel, St. Louis, Mo.

BUFFALO

The Evening News threw a bombshell into the local radio field the other day when it announced that WBEN and WBEN-TV, both of which stations it owns and operates, will switch from NBC to the Columbia Broadcasting System as soon as present contracts expire, or other arrangements can be completed. . . . Arthur Krolick, district manager, UPT, Buffalo and Rochester, attended the UPT three-day pow-wow at Shawnee the first part of this week, flying to New York last Saturday with Murray Whiteman, past chief barker, Tent 7, Variety club, who went to attend the dedication of a monument in honor of his late father. . . . Edward T. McCormick, president of the American Stock Exchange, will be the Fall Guy at the annual frolic of Buffalo Bill Tent, Circus Saints and Sinners, Nov. 14, in Kleinhans Music Hall. Richard T. Kemper, zone manager, Dipson Theatres, and Charles B. Taylor, UPT, are members of the committee staging the event. . . . Jim McSweeney is re-opening his Newfane theatre in the town of the same name, near Lockport, this week. . . . The Delaware drive-in, operated by Berkson & Dickman, and the Star drive-in, Blasdell, operated by the Blatt Bros., closed last week—two of the earliest closings in the area.

CHICAGO

Most notable development of recent weeks here has been the staying power exhibited by top pictures such as "The Robe," "Martin Luther," "From Here to Eternity" and Cinerama. Cinerama, in its 12th week at the Palace, still is playing to near-capacity business, while "Here to Eternity," originally booked for eight weeks, is doing so well that managing director Charles Hogan has extended the run at least two extra weeks. . . . Ansel Winston, long-time manager of the Grand, has been promoted by RKO to city manager of Dayton, O., with three theatres under his personal direction. Tyrus Anderson takes over as manager of the Grand. . . . The Kerasotes Circuit has taken over the Pekin drive-in, Pekin, Ill., from Rosenberg and Youngblood. . . . Rudd Lohrenz closed his Bradford, Bradford, Ill., effective Oct. 19.

CINCINNATI

What is destined to be a high record in recent years for an all-film program is being chalked up by "From Here to Eternity" at the RKO Albee, where the picture is run-

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ning for four weeks, which in itself is something of a record at this 3,300-seat flagship of the local circuit. The combined estimated gross for the four-week period is well over $90,000. . . . The Cincinnati Variety Club, Tent No. 3, is celebrating its 20th anniversary October 26 with an elaborate dinner-dance and floor show, with attendance limited to 500. The floor show of the affair, to be held at the Beverly Hills Country Club, will be headlined by Carmen Miranda, appearing at a local night spot. The club also is holding a Hallowe'en party in the club quarters October 31. . . . Although a few drive-ins in the area have closed for the winter season, the majority of the open airers are remaining open, taking advantage of the unusually warm weather, while others are planning to remain open throughout the winter for the first time. Business generally is reported good by the open air operators, quite a few of whom are showing 3-D programs.

CLEVELAND

"The Robe" and "From Here to Eternity" are making local motion picture history. At the Hippodrome "The Robe" grossed a fantastic $70,000 in its opening week with six performances daily starting at 8:30 A. M. At the RKO Palace, "From Here to Eternity" is the first picture ever to be held over five weeks. . . . William Harwell has taken a leave of absence as manager of the S-W Palace theatre, Lorain, where Vogal Gettier is now in charge, and at the S-W Ohio, Mansfield, Joe Murdock has been appointed manager to succeed Robert Lytel, resigned, to go into another business. . . . Edward Graves, 20th-Fox booker, was named president of the Local F-5 to complete the 2-year term of Nate Gerson who is no longer in the motion picture business. Graves, who previously served two terms as president of the local, will now serve until Jan. 1, 1955. . . . Harry Buxbaum, Paramount branch manager and distributor chairman of the Will Rogers Hospital Fund drive, outlined campaign plans at a meeting of exchange personnel held in the 20th-Fox screening room. . . . 250-seat Town theatre, Marblehead, is being dismantled and the 250-seat Smithfield theatre, Smithfield, playing an open-and-closed policy, is again closed.

COLUMBUS

Charles Reeder, former program head of WING, Dayton, Ohio, has been appointed acting manager of radio station WCOL, following the death of Neal Smith, well-known in local theatre and radio circles. . . . "Kip" Smiley has been appointed Metro-Goldwyn-Mayer salesman in this territory, succeeding Art Adams. . . . It is reported that the Avondale may be reopened if suitable seats can be obtained. . . . Local motion picture operators' union tried to acquire the Champion for its headquarters but the deal fell through. The Champion is expected to reopen soon, following renovation and redecoration. . . . Herbert Stewart, former assistant in RKO theatres publicity department here, is now managing a new UHF TV station in Dayton, Ohio. . . . Bert Charles, manager of radio station WVKO, has been notified by Howard Dietz that he is the winner of second prize of $250 in U. S. Savings Bonds in the "Band Wagon" disc jockey contest.

DENVER

Pete Bayes, Paramount publicity man for this and the Salt Lake City territory, is father to a new daughter, named Nora Bayes. . . . Mrs. Ted (Elsie) Knox is serving on the Federal grand jury. . . . Bruce Marshall, Columbia salesman, is recovering satisfactorily at St. Luke's hospital following an eye operation. . . . Virginia Bowcock, Warner inspectress, has moved over to Manley, Inc., as clerk. . . . C. J. Duer, Allied Artists branch manager, went to Billings, Mont., on a sales trip. . . . Robert Patrick is completing a remodeling job on Preferred Pictures exchange. . . . Don Hammer, former independent distributor here, was here from Indianapolis, arranging for shipment of his furniture. . . . Ed Baumgarten, Lippert Pictures vice-president, and Arthur Greenblatt, sales manager, here for two-day conference with Tom Bailey, franchise owner. Bailey left soon after to attend a Filmakers sales meeting in San Francisco. . . . "The Robe" is breaking all existing records at the Denver, and is set for an indefinite run.

DES MOINES

A 10-cent children's admission ticket soon will be a thing of the past at theatres in the Iowa United Theatres, Inc., string. Already in Des Moines, a child's ticket has been doubled to 20 cents and other theatres in the circuit soon will follow suit, the management here announced last week. Adult admissions, for the most part, will remain unchanged, it was stated. . . . James Wren, 22, former assistant manager of the Paramount in Waterloo, has been named manager of the Strand there. Both houses are operated by Tri-State Theatre Corp. Wren has been with Tri-States for five years. . . . Movies are being shown in Garwin again through the co-operation of the Garwin Commercial club. Darrell Evans of Cedar Rapids is under contract to provide pictures once a week at the Savoy theatre. . . . Twenty-six merchants in the Vinton area are co-operating to sponsor a series of Saturday matinees at Ernie Kammerer's Palace there. The tickets are given away by the merchants. . . . The 500-seat Evansdale theatre opened last week under the ownership and operation of David E. Oliphant. . . . 3-D equipment is contemplated at the Sunset theatre in Sumner, according to Harry Pace, proprietor. . . . Variety club has set its Christmas party for Dec. 7. . . . Martha McDowell has resigned her Warners post.

DETROIT

Joe Louis was featured in full page ads by department stores where he made personal appearances. . . . Hollywood theatre, Detroit Enterprise Circuit, reserves a 468-seat section for the Notre Dame football telecasts at $1.50. 3,000 other seats go for $1.25 general admission. . . . September marked another month that the Police Censorship Bureau found nothing to clip in Detroit. . . . Warren Slee left MGM here for Wainae, Hawaii and public relations work. . . . Herbert Boshoven reports the closing of the Liberty in Grand Rapids. . . . Following a month off due to an operation, Phil Schare has returned to the Film Exchange booth. . . . Albert Dezel is back from New York. . . . Boris Bernardi, former super of Mideast Theatres, was in visiting friends. . . . Archie Campbell, of the Broadway Capitol house staff, had the job of running things while manager Mark Parsons was laid up following his cataract operation. . . . Lee Ward, Mount Pleasant exhibitor, is now with Cooperative Theatres.

HARTFORD

Robert Kaufmann, formerly Connecticut exploitation representative for 20th-Fox, and more recently in the Paramount home office exploitation department, has joined CBS-Radio, Los Angeles, as program promotion manager. . . . George Jessel addressed the Oct. 17 special gifts dinner of the Hartford Hadassah at Tumble Brook Country Club, Bloomfield, Conn. . . . Edward G. Robinson and Conrad Nagel participated in the Homecoming activities for American Legion National Commander Arthur J. Connell at Middletown, Conn. Sal Adorno, Jr., assistant general manager of the M&D Theatres, booked MGM's "Take the High Ground" for New England premiere showing at the Middlesex Theatre, as part of Homecoming weekend program. . . . Mrs. Ted Harris, wife of the State theatre, Hartford, managing director, has returned from a visit to their married daughter's home in Louisville, Ky. . . . Ann Marie Sullivan has been named assistant manager of the Victoria theatre, Greenfield, Mass. . . . Lou Brown, director of advertising and publicity, Loew's Poli-New England Theatres, New Haven, has been elected treasurer of the Spring Glen Community Association.

INDIANAPOLIS

Admission prices are edging upward here. The Indiana has raised its regular scale. Two neighborhoods, the Uptown and Zaring, have jumped their prices. Other houses, both first and subsequent run, are expected to follow shortly. . . . Insurance underwriters will provide a panel to answer exhibitor questions at the Allied Theatre Owners of Indiana convention here Nov. 3-4. . . . The Variety Club is planning another party in the Hotel Antlers ballroom Nov. 13. . . . "The Robe" broke all box office records at the Indiana last week, grossing in excess of $43,000, according to manager Al Hendricks. . . . Marc Wolf, Y & W general manager, is exhibitor chairman for the Will Rogers Christmas salute. . . . The Paikos circuit has acquired the Logan at Noblesville from John Servaas. . . . The Switow circuit was to reopen the Vondee at Seymour Oct. 23.

JACKSONVILLE

J. S. Carscallon, owner, Skyway drive-in theatre, Tampa, visited the Film Row branch offices. . . . T. P. Tidwell, Fox branch manager, invited all his employees to a private screening of "The Robe," prior to its opening at the Florida theatre. . . . Louis J. Finske, vice-president, Florida State Theatres, left for conferences at the ABC-Paramount offices in New York City. . . . Sheldon Mandell's new assistant at the St. Johns is Harvey Bellamy, formerly with the Roy Smith Co. . . . Mrs. Mabel Leventhal, manager of the San Marco, only art theatre on the Southside, has booked in a new series of art pictures for Tuesday and Wednesday nights. . . . Mrs. Bobby Preacher managed the Brentwood theatre while Mrs. Lillian Parker was on a leave

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of absence. . . . Phil Lentz, former Palace theatre manager, now heads up the staff at the Dale Mabry drive-in theatre, Tampa. . . . Horace Denning, Atlantic drive-in owner; Bob Anderson, manager, Main Street drive-in; Howard Pettengill, publicist, Florida State Theatres; Arvin Rothschild, general manager, National Theatre Enterprises, and others were working hard on preparations for the annual convention of the Motion Picture Exhibitors of Florida, which is to be held in this city next month.

KANSAS CITY

"Mogambo" has had a big first week at the Midland, and is being held over at this 3,500-seat theatre. . . . Reports on the Allied convention in Boston will be made to exhibitors at a meeting October 27, starting with luncheon, set up by the Allied unit of Kansas and Missouri. Beverly Miller, president; Jay Wooten, past president, and other members of the unit who attended the Boston meeting will talk. The board of directors of the unit will also meet that day. . . . Many local exhibitors, including circuit representatives, and some from out of town, attended the trade screening of "All the Brothers Were Valiant" at the Kimo, October 16. . . . "Lili" is nearing the end of its nearly six-month run at the Kimo. . . . James Head, manager of Commonwealth's Meade theatre, Kingman, Kas., recently addressed the Rotary club of that city. . . . The Regent, downtown "all-night" theatre of the Commonwealth circuit, has installed plastic, seamless, curved wide-screen. . . . Drive-ins in the Kansas City exchange area are tending toward week-end business only.

LOS ANGELES

At the recent meeting of the Warner Club held in the club rooms at the Warner exchange, the following officers were elected to serve for the new term: president, George Tripp; vice-president, Milton L. Frankel; secretary, Vicki Pineda; and treasurer, Mildred Weber. . . . Richard Gillis was the winner in the fall golf tournament of Variety Tent 38, with a net of 63, with thirty-nine exhibitors and distributors competing in the tourney. . . . Dick Carnegie, U.A. manager, was back at his desk after being confined to his home with an illness. . . . Jack Jacobs, salesman for National Screen Service, after a four-month absence, during which time he underwent surgery for an eye ailment, was back on the Row. . . . Ed Penn resigned his position with IFE to join a television sales organization. . . . A re-opening in late October is plotted for the Banning theatre in Banning, long shuttered, which will boast a new front, marquee, box-office and a CinemaScope screen. . . . Vaughn Taylor has been appointed manager of FWC's Monrovia theatre in Monrovia to succeed William Hertz. . . . Fox West Coast has shrunk five Southern California districts into three, with Bruce Fowler, present L.A. first-run manager, promoted to assistant manager to George Bowser, general manager.

MEMPHIS

Tennessee Theatre Owners Association directors elected Stacey Wilhite, Cookville, Tenn., president for the coming year at the annual meeting. . . . Directors are: Alfred Starr, Nashville; Cowan Oldham, McMinville; Earl Hendren, Erwin; R. B. Gooch, Selmer; M. E. Rice, Brownsville; Ed Sapinsley, Memphis; J. A. West, Memphis; W. F. Ruffin, Jr., Covington; R. D. Page, Mt. Pleasant; Kermit Stengel, Nashville; Walter Morris, Knoxville; Robert Wilby, Atlanta; and Jay Solomon, Chattanooga. . . . M. H. Brandon, Sr., president of Film Transit, Inc., is in Los Angeles attending a national convention of the American Trucking Association, of which he is a vice-president. . . . Wayne-Fellows Productions had a crew of cameramen and directors in Memphis taking scenes at the Clyde Beatty Circus for a forthcoming picture.

MIAMI

Ralph Puckhaber, manager of the Florida, has a colossal exploitation planned for the run of "Mogambo" which will include a safari to the schools. African material—including spears, shields, leopard skins, and an African in native dress; and two cheetahs from Africa. . . . As president of the Symphony Club, Mrs. Mitchell Wolfson announced a membership drive for the year and a half club and the observation of Miami's first Symphony Week, October 25-Nov. 1, which will precede the first seasonal concerts of the University of Miami Symphony Orchestra on Nov. 1 and 2. . . . John Hornstein, of the theatre supply house, reports he is installing new Astrolite screen at the Florida and Miracle Mirror screen at the Olympia. . . . Mitch Rubenstein has taken over the reins at the Parkway and Harry Gabriel is now relief manager for Wometco theatres. . . . Bill Dock reports a highly successful manager's banquet at the Shelbourne, attended by the managers, wives and executives. Shindig was a kick-off for a manager's drive of 8 weeks honoring Lou Finske, vice-president of Florida State Theatres, who was speaker at the banquet.

MILWAUKEE

The Capitol theatre here is only opened weekends. It is an S & M house. . . . The Wisconsin Allied's board of directors held their first meeting, since the regional meeting at Rice Lake, at their office October 21. . . . The new office manager at the Metro exchange here is Andy Kenny, formerly at Warners. . . . Harry Karp is the new booker for Jake Eskin, replacing Dick Saeger. . . . The Bay theatre has closed. . . . Although "The Moon Is Blue" was banned in Milwaukee and Winnebago county, of which Oshkosh is the county seat, it has played in several other Wisconsin communities.

MINNEAPOLIS

"The Robe" reportedly broke all box office records in its first week at the Radio City theatre here, even out-pulling "Gone With the Wind" at the same admission prices. . . . Fire in a popcorn machine competed with "The Robe" at Radio City on a recent Sunday night. Fumes were swept up into the theatre's ventilating system and sent through the theatre, but few patrons were disturbed. . . . About 40 students carrying signs protesting increases in admission prices marched up and down in front of the State and Marshall theatres in Marshall, Minn., recently. The students, ranging in age from 8 to 17, formed picket lines in front of the two theatres, but caused no disturbances. . . . Harry Weiss, RKO Theatres district manager, returned from a visit to situations in Iowa. . . . "From Here to Eternity" went into its fourth week at the Orpheum. . . . Johnny Sheffield, Allied Artists' "Bomba Boy," will be in Anoka, Minn., for its Hallowe'en festival Oct. 30. . . . LeRoy Miller, U-I branch manager, was in Milwaukee for conferences with the Swirnoff and Marcus circuit. . . . Gus Kakuris, Columbia home office auditor, is in. . . . Ernie Hill, Warner salesman, vacationed at home. . . . James Rangard of Staples, Minn., has taken over the Gilles at Wahpeton, N. D.

NEW ORLEANS

Robert Molzon, Royal, Norco, La., is back from a month's vacation swing in the East. . . . Albert G. Pabst, manager of Buffalo Engineering Co., Dallas, Texas, was here to confer with Frank Smith, Smith Refrigeration sales and installations. Smith also operates the Grand, Grand Isle, La. . . . Joyce Freeling, NTS, rounded out her 21st birthday Oct. 17. . . . Tringas Bros.' Ranch drive-in, Pensacola, Fla., resumed operations after a month's repairs of extensive damages by Hurricane Florence. . . . Mr. and Mrs. Wm. Sendy, Patio, before returning home after attending the Allied convention in Boston, journeyed to Montreal, Canada, for a couple weeks' vacation. . . . Roland Hoffman, Dixie Theatres, Inc., and wife, vacationed in Chicago, Ill. . . . Among recent National Theatre Supply sales of wide screen and lenses: to Doyle Maynard's Don, Natchitoches, La.; W. W. Hawkin's Hawkins, Newellton, La., and "Hap" Bruno's Bruno, St. Joseph, La. . . . C. J. "Jimmy" Briant, MGM manager; W. A. Hodges, Hodges Theatre Supply; John Winnberry, Columbia salesman; T. P. Thompson, Paramount salesman, and Doyle Maynard, Don, Natchitoches, were among the many of the industry attending the funeral of W. W. Page at Robeline, La. . . . Redwood Theatre, Bogalusa, La., reopened after being re-equipped with new screen, sound and projection techniques.

OKLAHOMA CITY

Oklahoma City high school students, facing complaints about misbehavior in theatres, promised better conduct and won the right to continue use of identification cards, good for cut rates, in the majortiy of movie houses. . . . The Redskin theatre, closed for a few days, while new CinemaScope equipment and new seats were being installed. When completed, the Redskin will be a first-run house. . . . "From Here to Eternity" has been held over for the third week at the Center theatre—the first time in the history of the Center. . . . Twelve Boy Scouts of Troop 116, Capitol Hill, attended "Mr. Scoutmaster" at the Knob Hill theatre last week through the courtesy of the manager, Mrs. Ethel Coxey. . . . Educational theatre workers from five states—Arkansas, Louisiana, New Mexico, Oklahoma and Texas—are expected to attend the sixth annual convention of the Southwest Theatre Conference at the University of Arkansas at Fayetteville, Oct. 29-31.

OMAHA

Glen Slipper, manager of the Omaha and Des Moines branches of the National Theatre Supply, announced that Robert Tankersley of Denver will become assistant manager

(*Continued on following page*)

(*Continued from preceding page*)

of both offices November 1. Tankersley, native of Illinois, has been with the company seven years at the Denver office. . . . I. M. Weiner, Universal exchange head, spent his vacation in Dallas. . . . Joe Scott, 20th-Fox branch boss, returned from a divisional meeting in New York. . . . Myer Stern of Hollywood Pictures, back from New York, said both he and Bob Hoff of Ballantyne won prizes playing in the Variety Club tournament at Westchester Country Club, Rye, N. Y. . . . MGM Publicist Art Katzan revealed his engagement to an Augustana College freshman at Rock Island, Ill., Berta Weiler. The wedding will be June 20. . . . John Trude, Columbia office manager and booker, has a new assistant, Chester Marshall, former manager of the Admiral theatre before joining the service. . . . The Primghar, Ia., theatre, owned by Harold Klingman for many years, has closed its doors.

PHILADELPHIA

The Reading Fair, Reading, Pa., operating two Sundays and six week days last month—representing the most competing factor to the theatre box-office, last month showed an 11 per cent drop in total attendance, although there was only one period of rain in the eight days. Other fairs in the territory also showed similar drop in attendance for the shows this year. . . . The Engel Brothers, of Temple, Pa., have taken over the Park, Scranton, Pa. . . . Clarence F. Brown, special assistant to the director of sales of the film department of the DuPont Company, Wilmington, Del., retired after 34 years' service. He was in charge of cellophane sales since the film department was created in 1950. . . . Stanley Warner Theatres sold the Aldine, darkened first-run house in the downtown district, to Henry Parker for commercial purposes at a purchase price of $325,000. . . . Fire Commissioner Frank L. McNamee informed the motion picture distributors here that they no longer have to maintain expensive vaults for the storage of film as a fire prevention measure because of the development of fire-proof, explosive-proof film. . . . Exceptional Films starts off with the Mexican-made "The Pearl" for the first of its monthly programs offered on Thursday, Friday and Saturday nights at the Franklin Institute. . . . Shep Bloom, 20th Century-Fox salesman, became the father of a son born last week at the Albert Einstein Medical Center.

PITTSBURGH

The arrival of five new pictures has altered the local scene which for the past several weeks had been marked by holdovers. The Stanley brought in "Little Boy Lost" after four big weeks with "From Here to Eternity," the Warner now has "Lion in the Streets" after three profitable sessions of "Martin Luther," and the Fulton brought in "Dangerous Crossing" after three fine weeks with "The Moon Is Blue." . . . The only holdover in town now is "Mogambo," which gave the Penn a $21,000 week, its biggest in months. . . . "The Big Leaguer" at the Ritz marks the first first-run in that small house in months. . . . The Squirrel Hill will follow its current "Beggar's Opera" with "The Sea Around Us" by Pittsburgher Rachel Carson. . . . The Warner, which will close for about six weeks after "The Lion in the Streets" to install Cinerama, will lose at least 600 seats in the transition. . . . Tent Number One of the Variety Club will hold its 26th annual dinner Sunday night, Nov. 22, in Hotel William Penn. . . . "The Robe" continues strong in the J. P. Harris, doing $44,000 in its second week to top its first week by $1,000.

PORTLAND

Business at most first run houses is in a slump. Holdovers are doing all of the business. "The Robe" has broken every box office record held in the city and nearly set a Pacific Northwest record. . . . "Moon Is Blue" goes into a 12th week. . . . "From Here to Eternity" holds for a sixth frame. . . . "Seven Deadly Sins" moves into a second stanza. . . . Keith Petzold, J. J. Parker publicity director, was selected as "Mr. Jr. C. of C. for the month of Sept. . . Portland's senior doorman, John Collins, at the United Artists is ill. . . . United Artists manager, Harold Lawrence, has a big campaign going for "Mogambo." . . . Zolly Volchock, N. W. Releasing Corp. representative, in town for the week. . . . Bob Hassod has moved to ass't manager of the Orpheum theatre from the Mayfair. . . . Paramount theatre manager Oscar Nyberg had a big college football rally at his theatre last Saturday.

PROVIDENCE

Columbus Day, a full holiday in this state, saw all business activities suspended, and for the majority of workers, with the exception of store employees, it meant a three-day holiday, with the result that all theatres, first-runs, neighborhood houses and drive-ins, benefited materially. Columbus Day, falling on Monday, "hypoed" week-end business, giving theatre operators three banner days instead of the normal two-day week-end. . . . "The Caddy," Martin and Lewis film, held for a second week at the Strand. . . . The Majestic offered a triple-header, with Barbara Stanwyck and Fred MacMurray in the 3-D "The Moonlighter"; "Sweethearts on Parade"; and the first 3-D cartoon shown in this area, Bugs Bunny in "Lumber Jack-Rabbit." . . . Marciano-LaStarza fight pictures, which appeared for the first time in this locality at the Majestic, were hitting neighborhood houses and drive-ins. . . . Something of a new record was hung up when "Gentlemen Prefer Blondes" played simultaneously engagements at nine drive-ins and neighborhood theatres in this vicinity.

SAN FRANCISCO

Excitement of the week centered around the testimonial luncheon honoring H. Neal East at the Variety Club, yesterday. Members of the industry were loud in their praise of East, recently named assistant western division manager, Paramount Pictures. . . . Fay S. Reeder is now city manager of Oakland for Fox West Coast Theatres and was replaced on the peninsula as district manager, by Fred Glass, formerly of Southern California (FWC). Reeder replaced Frank Burhans, resigned. Other changes in the circuit include the resignation of Amus Hanson from the post of manager of the Fox; replaced by George Barnes who stepped up from manager of the Cinema. . . . FWC put the 600-seat Redwood, Redwood City, on a week-end only policy and did the same with the 600-seat Hi-Ho, Paso Robles. . . . Jerry Zigmond, western division manager, United-Paramount, was in New York from Los Angeles for sales meetings. He spent one day here conferring with district manager Earl Long and the local staff. . . . James R. Barry, president, Western Theatrical Equipment and his store manager, Dave Petersen, were scheduled to leave Oct. 28 for he TOA convention in Chicago, Robert Schultz, RCA representative planned to accompany them. . . . Frank Harris, United Artists Exchange manager, has recovered from recent illness and is back at work. . . . George Glosser, head booker, UA Exchange, is on a two-week vacation. . . . Herman Rosen, owner, Royal Amusement Co. of Honolulu, was in to look over the new processes of exhibition and to buy film.

VANCOUVER

Shelia Pemberton, former secretary at Warner Bros., replaced Jean Nicholson as cashier with Belle Seman taking over as secretary. . . . Jack Senior, of Paramount, is the newly elected business agent of local B-71, film row back-shop workers, replacing William Warke, retired from film business. . . . Odeon circuit will play "From Here to Eternity" at three downtown houses with a combined seating capacity of 3544, at increased prices. . . . The Foto-Nite case based on its operation in two Calgary theatres has been passed up by Calgary police because of insufficient evidence. . . . Jack Waite, veteran doorman at the Orpheum, has retired from show business to manage an apartment block. . . . Violet Bedford, MGM cashier, is back at her desk after an appendectomy in Burnaby hospital. . . . Vancouver City Council may take over the Star theatre as a site for a new jail. The Star, one of the city's oldest theatres, seats 449 and has a policy of Western and action pictures. . . . Wally Hopp, of the International-Cinema, gave baseball fans a treat by showing "Big Leaguer" while world series interest was high. . . . A 350-car drive-in theatre is planned at Cassidy, near Naniamo on Vancouver Island, by local interests. . . . Isadore Reinhorn has opened his 800-seat Nortown at Regina, Sask. . . . Gordon Brewerton, who operates two theatres at Cardston, southern Alberta, is building a 350-car outdoor theatre located near the town.

WASHINGTON

Governor Theodore McKeldin, of Maryland, received tickets to the premiere showing of "The Beggars Opera" which will play at Roth's Silver Spring theatre at a special benefit for the Montgomery County Cerebral Fund. . . . Variety Clubs International has been selected as the 1953 recipient of the Poverello Medal, the highest non-academic award made by the College of Steubenville, Steubenville, Ohio, in recognition of "great benefactions to humanity, exemplifying in our age, the Christlike spirit of charity which filled the life of St. Francis of Assisi." . . . "The Cruel Sea" at the MacArthur theatre will be sponsored as a benefit for King George's Fund for Sailors, the late monarch's favorite charity. . . . "Little Boy Lost" at the Plaza on October 22 was the benefit sponsored by the Overseas Press Club. . . . John Tassos, formerly with Paramount Pictures here, is the father of a daughter, Penelope. . . . "The Robe" grossed close to $130,000 in two weeks of its engagement at Loew's Capitol here.

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

ALL ASHORE: Mickey Rooney, Dick Haymes—A nice musical comedy in color, full of laughs and priced right. Should go in any small town box office. Did above average business. Weather warm. Played Friday, Saturday, October 2, 3.—Charles Reynolds, Marco Theatre, Waterford, Calif.

MAN BEHIND THE GUN: Randolph Scott, Patrice Wymore—A slow moving western which was a little slow at the box office. This one is not up to par for Randolph Scott—just an average western with too little action. Played Sunday, Monday, September 13, 14.—James Hardy, Shoals Theatre, Shoals, Ind.

UNTAMED BREED: Sonny Tufts, Barbara Britton—This is a good reprint of a good western that is different in story than most with a lot of laughs in it. Did above average at box office. Weather warm. Played Friday, Saturday, October 2, 3.—Charles Reynolds, Marco Theatre, Waterford, Calif.

Metro-Goldwyn-Mayer

NAKED SPUR, THE: James Stewart, Janet Leigh—A very good outdoor picture which did better than average business. I can always count on a Jimmy Stewart picture for he's always a good draw here. You can't go wrong on this one. I played it late, but still did O. K. on it. Thanks to MGM for this one. Played Sunday, Monday, September 20, 21.—James Hardy, Shoals Theatre, Shoals, Ind.

NEVER LET ME GO: Clark Gable, Gene Tierney—Comments were favorable on this, but weekend business reached a new low in this disaster area. Gable seems to have lost all drawing power, but possibly a bigger picture would help. Small town and country patronage. Played Sunday, Monday, September 27, 28.—S. W. Booth, Booth Theatre, Rich Hill, Mo.

SKY FULL OF MOON: Carleton Carpenter, Jan Sterling—This one should do on any double bill. It is a very good comedy and I can recommend it for all small towns. Play it with a short western. It will make it O. K. Played Saturday, September 19.—James Hardy, Shoals Theatre, Shoals, Ind.

Paramount

COME BACK, LITTLE SHEBA: Burt Lancaster, Shirley Booth—If your patrons like dramatic, here is one that will please them. This is an excellent picture. It sure surprised me. I did better than average business both nights. Shirley Booth lives up to her reputation in this picture. Play it. An adult only picture. Played Tuesday, Wednesday, September 8, 9.—James Hardy, Shoals Theatre, Shoals, Ind.

HOUDINI: Tony Curtis, Janet Leigh—This is ideal entertainment for the entire family. Dad will wonder just as much as Junior. It will draw customers if advertised, and you can use plenty on this. A swell show! Small town and rural patronage. Played Thursday, Friday, Saturday, September 24, 25, 26.—D. P. Savage, Capitol Theatre, Listowel, Ont., Canada.

PONY EXPRESS: Charlton Heston, Rhonda Fleming—Good family entertainment. Very satisfactory box office. Played Sunday, Monday, September 6, 7.—A. F. Peters, Bath Drive-In Theatre, Bath, N. Y.

SHANE: Alan Ladd, Jean Arthur—This opened tremendously on Sunday, but it could not combat the elements—Monday and Tuesday rain, and on the frosty side. Terrific picture which should do well in any situation. Played Sunday, Monday, Tuesday, October 4, 5, 6.—A. F. Peters, Bath Drive-In Theatre, Bath, N. Y.

STALAG 17: William Holden, Don Taylor—One of the finest pictures of the year. Did a little above average business. Played Thursday, Friday, September 10, 11, at the Magnolia Theatre.—David Flexer, President, Flexer Theatres, New Albany, Miss.

NEW CONTRIBUTORS ARE WELCOMED

New contributors to the columns of the What the Picture Did for Me department continue to swell the total of exhibitors who assist their fellow-showmen with reports on product in terms of box office performance. The new and welcome contributors:

WILLIAM A. BLAIR, Vaca Theatre, Vacaville, Calif.
SHARON BODENSTEIN, Telepix Theatre, Boston, Mass.
EDDIE BRISTOW, Hamlet Theatre, Hamlet, N. C.
MILTON DORRIETY, Ga-Ana Theatre, Georgiana, Ala.
W. C. ENMARK, Legion Theatre, Bienfait, Sask., Canada.
DAVID FLEXER (Circuit Owner), Varsity Theatre, Amory, Miss.
J. MEL GOW, Capitol Theatre, Nanaimo, B. C., Canada
ROBERT HARVEY, Capitol Theatre, North Bay, Ont., Canada
JAMES J. HAYES, Roxy Art Theatre, Rochester, N. Y.
HUGH G. MARTIN, M. C. M. Theatres. Leesburg, Fla.
T. C. MONROE, Relax Drive-In Theatre, Langteen, Texas
I. JAY SADOW, Starlite Drive-In Theatre, Rossville, Ga.
B. F. SAUTTER, Rex Theatre, Townsend, Mont.
D. P. SAVAGE, Capitol Theatre, Listowell, Ont., Canada
EARLE H. SHOWVE, De Anza Theatre, Riverside, Calif.
ARTHUR J. SILBERMAN, Piccadilly Theatre, Chicago, Ill.

STOOGE, THE: Dean Martin, Jerry Lewis—Played this one late but did better than average business both nights. This is not as good as some of their other pictures—just an average picture—but I always do well with them. Played Sunday, Monday, September 6, 7.—James Hardy, Shoals Theatre, Shoals, Ind.

RKO-Radio

HANS CHRISTIAN ANDERSEN: Danny Kaye, Farley Granger—Upped the price but in spite of a very good picture, did not seem to click. Forced to run after the nearest drive-in. Business poor. Kids do not seem to read fairy tales any more, or at least did not know the title character. Small town and country patronage. Two years of drought and one of floods have about finished what the excise tax had started. Played Sunday, Monday, September 13, 14.—S. W. Booth, Booth Theatre, Rich Hill, Mo.

NEVER WAVE AT A WAC: Rosalind Russell, Paul Douglas—A slow moving comedy which failed at the box office for me. In fact, I wasted a Sunday-Monday date on it. Just an average picture. If you have a bank night, play it on that night. Had a few walk-outs. Played Sunday, Monday, September 27, 28.—James Hardy, Shoals Theatre, Shoals, Ind.

ONE MINUTE TO ZERO: Robert Mitchum, Ann Blyth—This is one I did extra business on. Play it on your slow nights. Mitchum always brings them in for some reason. This is also a very good Korean war picture. I played it late, which did not hurt too much. Play it. Played Thursday, Friday, September 17, 18.—James Hardy, Shoals Theatre, Shoals, Ind.

PETER PAN: Walt Disney Cartoon Feature—In spite of the national ballyhoo on this one, everybody wanted to know just why we raised the price on it. We were very surprised at the reaction. Business poor. Ran right behind the nearest drive-in (12 miles). Small town and country patronage. Played Sunday, Monday, September 27, 28.—S. W. Booth, Booth Theatre, Rich Hill, Mo.

Twentieth Century-Fox

LYDIA BAILEY: Anne Francis, Dale Robertson—Good picture. Did average business at box office. Price a trifle high when one considers business generally isn't as good as last year. Played Tuesday, Wednesday, Thursday, August 18, 19, 20.—A. F. Peters, Bath Drive-In Theatre, Bath, N. Y.

PONY SOLDIER: Tyrone Power, Cameron Mitchell—This one is a real natural for all small towns, but did not pay off at the box office. Very good outdoor picture. Fox had this one priced too high for me. If you can get a fair rental price, you will do O. K. Play it; you can't go wrong on this one. Played Thursday, Friday, September 3, 4.—James Hardy, Shoals Theatre, Shoals, Ind.

Shorts

Lippert

COLLEGE CAPERS: 3-D—This was an awful letdown after "Day in the Country" (Lippert). There was little mirth or story to this, and there were many places where all you could make of this was 2-D. In only two places was the 3-D really there. They left, panning this, after having praised "Day in the Country" last month.—Bob Walker, Uintah Theatre, Fruita, Colo.

Universal

ARMY'S FINEST, THE: Variety Views—Good short showing training of M. P.'s at Camp Gordon, Ga.—S. T. Jackson, Jackson Theatre, Flomation, Ala.

SKY POLICE: Variety Views—Here is a 10 minute short that will please in large or small towns. The cops and robbers chase is the highlight.—Charles Reynolds, Marco Theatre, Waterford, Calif.

Set Exhibitor Committee on Rogers Fund

Leading exhibitors comprise the committees in every area for the Will Rogers Memorial Hospital annual Christmas Salute, which began October 15 and continues through January 15.

The committeemen were disclosed this week by Moe Silver, Stanley Warner executive, national exhibitor chairman for the fund-raising campaign. He added:

"The goal this year is $250,000, with all of us pledged to reach it. We will appeal to every man and women employed in our industry, for signatures and contributions, seeking a minimum of one hour's pay from every individual. The demands confronting our hospital have grown to the serious point where every individual in our industry must feel his full responsibility."

The exhibitors' committees, by exchange areas, follow: Albany, Saul Ullman and Charles Smakwitz; Atlanta, E. E. Whitaker and John W. Harrell; Boston, Charles Kurtzman; Buffalo, George McKenna; Charlotte, Scott Lett; Chicago, Jack Kirsch; Cincinnati, Philip Chakeres; Cleveland, Bert Lefkowitz; Dallas, William J. O'Donnell; Denver, William Hastings; Des Moines, Leo Wolcott; Detroit, Jim Sharkey and Art Robinson; Florida, Guy Kenimer; Indianapolis, Marc Wolf; Kansas City, Elmer Rhoden, Jr.; Los Angeles, Milton Hossfeld; Memphis, Herbert Kohn; Milwaukee, Ben Marcus; Minneapolis, Tom Burke; New Haven, Harry Feinstein and Harry Shaw; New Orleans, Henry Plitt; New York, Charles B. Moss; Oklahoma City, Morris Lowenstein and Ralph Drewry; Omaha, Glenn K. Slipper; Philadelphia, Ted Schlanger; Pittsburgh, Harry Handel; Portland, Tom Walsh and Art Adamson; St. Louis, Edward B. Arthur; Salt Lake City, Arthur Jensen and Roger Mendenhall; Seattle, Bill Conner; Washington, D. C., Morton Gerber.

AMPA Sets Schedules for Showmanship School

The 1953-1954 Showmanship School conducted by Associated Motion Picture Advertisers, Inc., will be held at the Hotel Astor, New York, it has been announced by Lige Brien, AMPA president, and Maurice Bergman, Showmanship School chairman. The sessions will be held in larger quarters as a result of the increased interest in the school, which is devoted to instruction in the fundamentals of motion picture advertising, publicity and exploitation. The AMPA committee conducting the 1953-1954 School includes: Mr. Bergman, chairman; Mr. Brien, Arthur De Bra, Albert Floersheimer, Jr., Blanche Livingston, Harry McWilliams and Gordon White. For information, inquiries may be addressed to the AMPA Showmanship School, care of Lige Brien, United Artists Corp., 729 Seventh Avenue.

Theatre Owners Sue Lessees for Candy Profit

Charging failure to pay percentages due from the gross receipts of concessions in five Long Island theatres, owners of the houses filed suit in New York Supreme Court against Skouras Theatres Corp., Metropolitan Playhouses and Circuit Vendors, Inc., asking $200,000 in damages and an accounting. The theatres had been leased by the owners to Skouras and Metropolitan.

The plaintiffs contend in the action that a conspiracy existed to conceal the gross receipts from the concessions which were serviced by Circuit Vendors, Inc. They want an accounting for the years 1949 through 1952.

The plaintiffs are the Rivoli Theatre Co., operating the Hempstead Theatre in Hempstead; the Hempstead Theatre Corp., operating the Rivoli in Hempstead; the School Street Corp., owner of the Cove Theatre, Glen Cove; the Calderone Corp., owner of the Valley Stream Theatre, Valley Stream, and the Erone Corp., owner of the Calderone in Hempstead.

Appoint Committee Heads For Pioneers Dinner

Committee heads were appointed this week for the annual dinner of the Motion Picture Pioneers, New York, November 12, at the Hotel Waldorf-Astoria. Harry J. Takiff and Marvin Kirsch again will be in charge of the dinner, assisted by Gil Josephson, handling physical arrangements. Ted Sullivan, Charles Alicoate, and Jack Levin will handle admissions and new inductees. Don Mersereau is in charge of the membership drive, and is assisted on the West Coast by Harry Joe Brown. Maurice Bergman is chairman of the publicity committee, and Dave Bader assists him as trade press contact. The dinner will honor Barney Balaban, Paramount Pictures president, as Pioneer of the Year.

Connecticut MPTO Reelects Wilkinson

NEW HAVEN: George H. Wilkinson, Jr., of Wallingford, has been unanimously reelected president of the Motion Picture Theatre Owners of Connecticut. Irving C. Jacocks, Jr., of Bradford, and Herman M. Levy, of New Haven, were likewise unanimously reelected treasurer and executive secretary, respectively. Two new members of the board were elected, Harry Feinstein and Albert M. Pickus. The balance of the board reelected included E. Michael Alperin, Louis A. Brown, Harry Browning, B. E. Hoffman, Mr. Jacocks, Arthur M. Lockwood, Samuel Rosen, Harry F. Shaw, Sam Weiss and Irwin Wheeler.

Depinet, Walker Aid Drive

Ned Depinet, former president of RKO, and J. Miller Walker, general counsel of that company, have accepted the posts of co-chairmen of the motion pictures division in the campaign of the Travelers Aid Society of New York to raise $364,000.

Variety Club Convention Program Set

Variety International's convention, to be held March 22 to 25 at the Adolphus Hotel, Dallas, already has its program set according to John Rowley, general chairman of the convention committee.

It will start with an "early arrival" party at the hotel the evening of March 21. First day sessions will then be held at the Gymnasium of the Dallas Variety Club's Boy's Ranch, Bedford, Texas, main charity of that club. A barbecue luncheon will be followed by a tour of the ranch projects. The evening will see entertainment provided at a ballroom of the hotel.

Tuesday, second day, there will be business sessions in the Grand Ballroom, with a luncheon, a "surprise" program, and a "special speaker." There will be a "Texas Jamboree" that evening.

Heart reports of various tents will be given Wednesday in the Crystal Ballroom. A film star will be guest at the luncheon. Several entertainment and social functions will give the day its climax.

Elections will be held Thursday morning. The convention climax, the annual Humanitarian Award Banquet will be held that evening at the Automobile Building on the Texas State Fair Grounds. There also is to be an unusual round of activities for the women.

Last week in Dallas more than 25 members of the convention committee attended the official kick-off dinner which launched the effort to make the convention bigger than any in the organization's history. Robert J. O'Donnell, international chairman, Mr. Rowley, and Paul Short, managing director, led the discussions.

National Exhibitors Theatre Television Committee to Meet

The National Exhibitors Theatre Television Committee, scheduled to meet in the Conrad Hilton Hotel, Chicago, November 2, will probably hear a report on the recent Federal Communications Commission hearings in Washington on theatre television allocations, and may take action on FCC decisions, S. H. Fabian, its chairman, said this week in New York. He added that specific suggestions for exhibitor action in this field would be discussed. The FCC ruled in June common carriers transmitting theatre programs only should be allowed to use frequencies allocated to other common carriers.

Paramount Signs Pal

George Pal has been signed by Paramount to a new long term producing contract, with "Conquest of Space" as his next production effort. "The Naked Jungle," starring Eleanor Parker and Charlton Heston, is his next Paramount release.

MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen—Walter Brooks, Director

Now You Can Believe In Community Relations

THESE trying times require some remedies that haven't been on the agenda of the exhibitor conventions. Nor are they in the trade news, as such, for these are not things that are new, but things that are old. And because they are old, they may get a fast and smooth brush-off, even in quarters where they will be needed most. Our motion picture industry is going to need the old showmanship—more often and sooner than anything legal or legislative.

In this issue of the Round Table, we are particularly fortunate in piling up some public relations reports, on the community side. Things that have reached, and touched, the whole community, the entire business neighborhood, with a new sense of the importance of the theatre in community affairs. It will do your heart good to see and hear what is going on around you, in these matters.

On another page, we cite the first comprehensive report of the unqualified success of the Round Table's plan to stimulate children's club activities by giving them a concrete objective—in this case, inspired by Bing Crosby's "Little Boy Lost" and going to new highs in public relations values for this industry. We have a right to be proud of it, for nothing that has ever been done by a service department of a trade paper will equal this effort. We'll have our "Little Boy" plan at work in a thousand theatres this year—and it will provide a continuous audience participation and business incentive program for children's clubs.

And there is, too, a report contained in the Stanley Warner Pittsburgh Zone Showmanship Drive, from Portsmouth, Ohio. It shows you how one manager enlisted nearly a hundred local sponsors, the cooperation of the veterans' organizations and public officials, to welcome fifteen former prisoners-of-war, on stage, as part of his showing of "Stalag 17"—and to provide the setting for a blood donors' drive in his community, with reason and purpose obvious to all.

There will be fewer and better pictures. There will be pre-release and extended runs. We are facing a different sort of film industry, which comparatively, is not different from any other kind of business along Main Street, anywhere across the nation. We must meet new conditions on our own footing, without asking or expecting special legal or legislative assistance. If your theatre owns its place in the community, you will never need to go beyond local borders, to find the solution to your problems.

YOU COULD DO IT

Earl R. Peterson manager of the Fox theatre, Anaheim, California, has forwarded tear-sheets from the Anaheim Bulletin of Monday, October 5th, to show the marvelous publicity break which this event received at the hands of the local newspaper. It runs from the front page and is a half-page wide and two columns deep on an inside page.

We have reproduced the top half of the inside page—and the front page head, as well as we can in a small halftone, on another page in this week's Round Table, since it arrived too late to be included in our original story. But the thing to note, and remember, is the way in which the local newspaper by-line writer and his editorial desk covered the subject, with their own news-photographer to illustrate it.

What we want to stress, right here, is the fact that you can do the same thing in your town, large or small, for folks will warm up to this heart appeal, and your grown-up audience as well as your Children's Club will enthuse over the new objective you have provided for your Saturday morning crowd. We can readily imagine that country weeklies, and small daily papers as well as the larger towns, will respond to the same inspiration.

Let's not spare the horses in putting a good idea into effect while it can have the benefit of "Little Boy Lost."

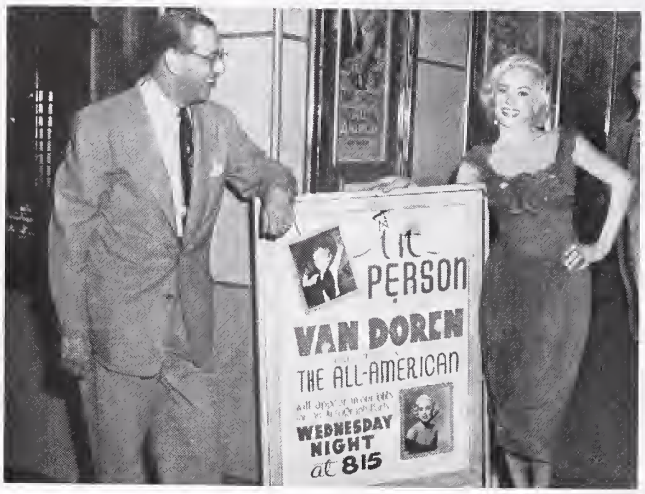
¶ WHEN WE SAW "This Is Cinerama" for the first time on October 1st, 1952, we were properly impressed with the fact that it would have the effect of an A-bomb in this industry. The concensus of opinion at the time was that the attraction would run a year on Broadway, and gross an average of $50,000 a week for the engagement. It has done all of that, with compound interest.

Since that time, the original Cinerama program has opened in four theatres, and will open in several more by the end of this year. Everywhere, the story is the same, of records broken for gross receipts, with the enthusiastic reception of both press and public. In Detroit, Chicago and Hollywood, it has made history.

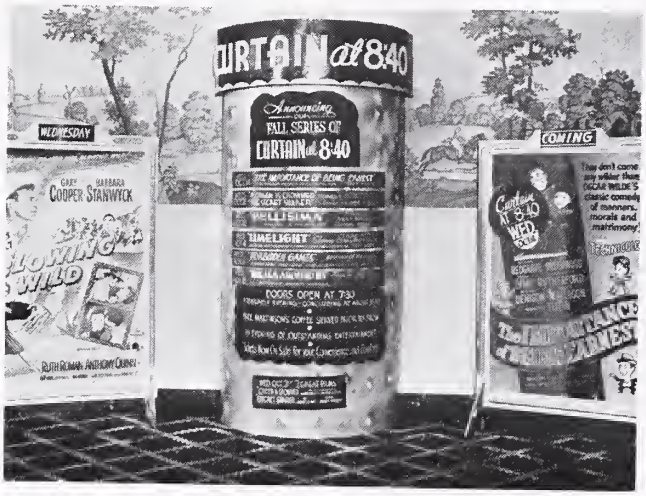
Last week, announcement was made of the appointment of a new field organization of publicity and advertising men, under the direction of John Joseph. Harry Weiss has been assigned to the Warner theatre in Washington; Arthur Manson resigned his position with MGM in Canada to assume the post in Pittsburgh; Oscar Kantner is in charge in Los Angeles; William Green in Detroit and William Brooker in Philadelphia. The Lynn Farnol office serves as national public relations consultant.

You will notice that this procedure puts one man in each theatre where Cinerama is playing, so we again call attention to the fact that this is big-time picture business, on legitimate theatre scale. It isn't possible to publicize Cinerama with mere repetition of the name, although the publicity may catch a ride on such ancient devices as "Cinerama hamburgers—with the new dimension." What we anticipate is a forward step in the treatment of this new kind of motion pictures, with up-to-date methods to match. We've grown up to new dimensions in showmanship, and with the addition of the weight and experience of the Stanley Warner top executives to the original Cinerama organization, we look for new scope in advertising, publicity and promotion to benefit all brackets in the exhibition of motion pictures. —*Walter Brooks*

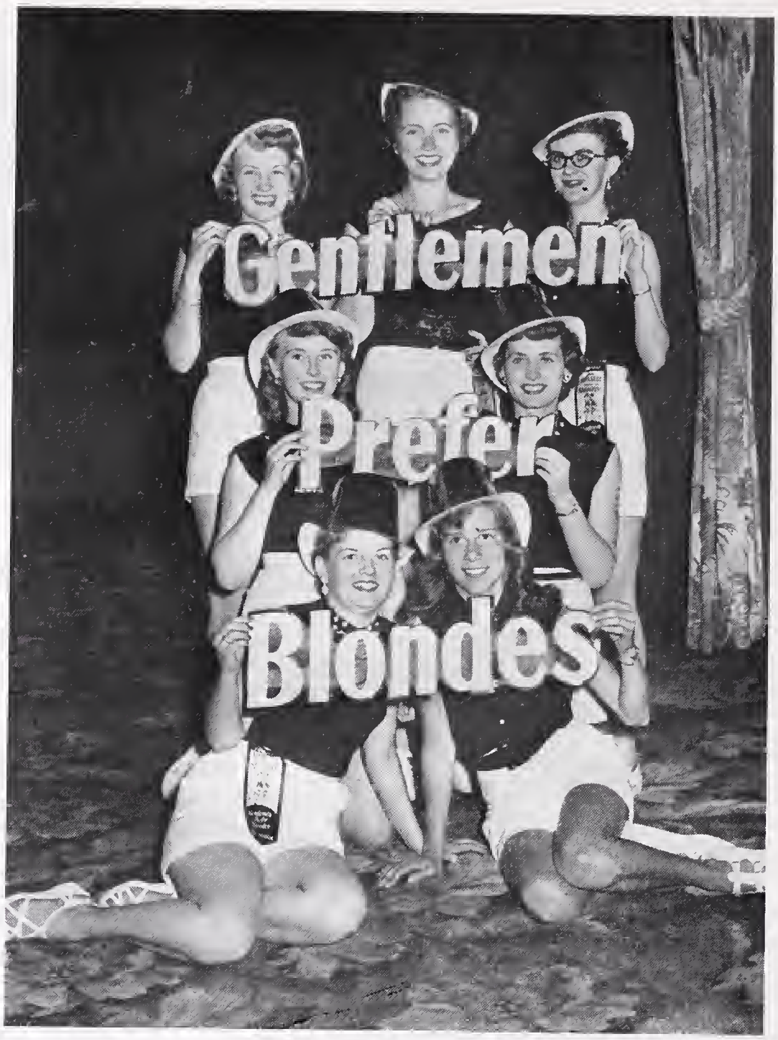
Lobby Stunts—Rain or Shine


IN PERSON
VAN DOREN
THE ALL-AMERICAN
WEDNESDAY NIGHT at 815

Irwin Solomon, manager of the Ohio theatre, Canton, O., welcomes Mamie Van Doren, Universal-International star of "The All American" at an autographing party in the theatre lobby.

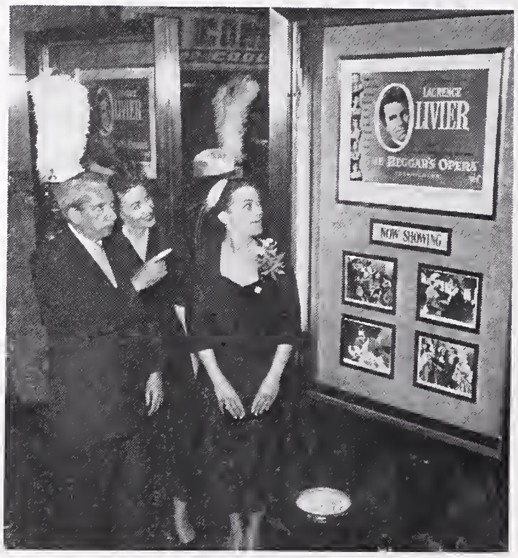

CURTAIN at 8:40
Announcing our FALL SERIES OF CURTAIN at 8:40
WEDNESDAY
GARY COOPER BARBARA STANWYCK
BLOWING WILD
COMING
Curtain at 8:40 WED.
The IMPORTANCE OF BEING EARNEST

Attractive kiosk-type display arranged by Joe Sommers, city manager for Walter Reade theatre in Kingston, N. Y., for the special series of art-films, sold as "Curtain at 8:40"—for a one-time, reserved seat showing.


Gentlemen
Prefer
Blondes

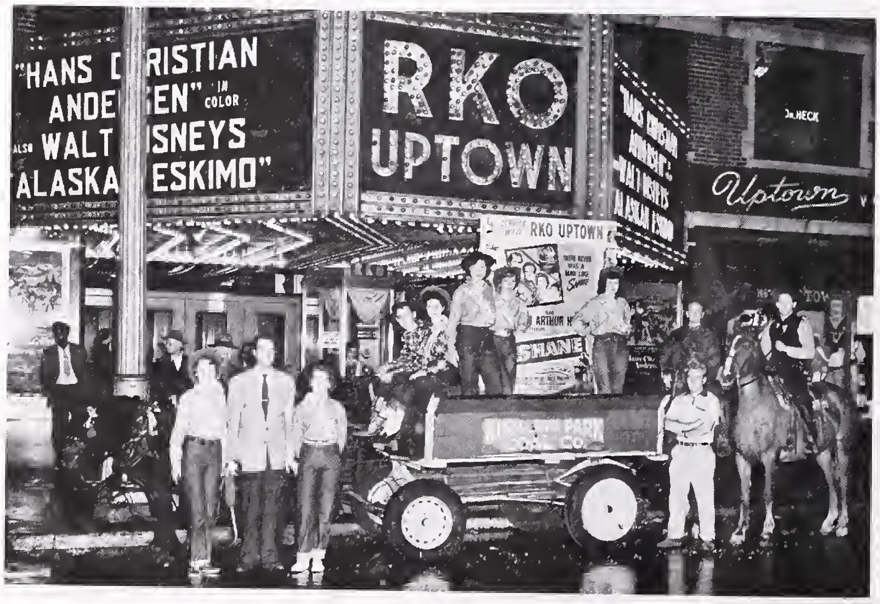
Dean Matthews, manager of the State theatre, Olympia, Wash., rigged out his entire staff in proper costume as efficient display for "Gentlemen Prefer Blondes"—to prove his point.

❖


LAURENCE OLIVIER
THE BEGGAR'S OPERA
NOW SHOWING

Fred Mindling, manager of the Ziegfeld theatre in Chicago, shows ladies of the famous Cradle Society his lobby display on "The Beggar's Opera" for which they sponsored a premiere tea.

❖


"HANS CHRISTIAN ANDERSEN" IN COLOR
ALSO WALT DISNEYS ALASKAN ESKIMO"
RKO UPTOWN
Uptown
RKO UPTOWN
SHANE

Neither rain nor snow nor dark of night diminished the attraction value of street ballyhoo which Matt Plunkett, manager of the RKO Uptown theatre, Detroit, had out in front for "Shane."

Odeon Fetes Their New Champions

A very gala affair, at the Royal York Hotel in Toronto, was "The Champion's Luncheon" tendered by Odeon theatres (Canada) to honor Jacques Martin, manager of the Odeon-Mercer theatre, Montreal, top-winner, and the all-star team of Odeon showmen who were runners-up. It was the climax of the David Griesdorf Big League Pennant Race, which was run in April, May and June, in a thirteen-weeks' drive to stimulate showmanship and concession sales. We even enjoyed reading the menu.

Baseball was the theme, and here's the winning team, in batting order. Marcel Desjardine, manager of the Rex theatre, St. Jerome, Que., was second. Elliott Brown, manager of the Odeon, Victoria, B. C., was third. Albert Miner, manager of the Cremaizie theatre, Montreal; Don Gauld, of the Odeon, Fort Williams, Ont.; Victor Nowe, at the Odeon, Toronto; Jean-Paul Legris, of the Champlain, Montreal; Roy McLeod, manager of the Hastings theatre, Vancouver, and Mrs. Constance Smith, of the Odeon, Duncan, B. C., complete the line-up. We like our official score-card, with the pictures of the winners, and we're going to try for reproduction.

Among other original photographs that we wish we had is one of Larry Graburn, Wannie Tyers and Mr. Griesdorf, viewing the pile of campaigns entered in this showmanship drive, a picture that speaks volumes for Odeon's esprit de corps.

SHOWMEN IN ACTION

Frank Bruton, owner-manager of the Towne theatre, Burlington, N. C., got a round of applause from Tom Baldridge—and from this corner—for catching a publicity ride during the shooting of MGM's "Big Leaguer" on location.

▼

Sam Gilman had them turning their heads to see the largest book ever wheeled through the streets of Syracuse, for "From Here to Eternity"—with a lovely lady as the means of locomotion.

▼

Marcia Henderson, star of Universal's "Thunder Bay," was feted with a luncheon by the I. G. A. grocery chain—"fit for a Queen"—they said, and the I. G. A. should know their groceries.

▼

Bill Haver, manager of the Paramount theatre, Des Moines, had a pretty model attired in a sarong (not Iowa fashion) to attract attention for "South Sea Woman"—with the cooperation of the United States Marines.

▼

Joe Real, manager of Warner's Midwest theatre, Oklahoma City, putting "Thunder Bay"—an oil picture—on his big screen, in the oil country.

▼

Jack Foxe wrapped up a bundle of tearsheets from Washington papers to show his front-page, inside spreads, art layouts, publicity stories, display advertising and general handling of "The Robe" at Loew's Capitol theatre.

▼

Jack Sanson, manager of the Strand theatre, Hartford, had a fine spread in Allen Widem's column, with added publicity pictures. On Myrna Hansen's personal appearance for "The All-American."

▼

George E. Landers, division manager for E. M. Loew's theatres putting energy and enthusiasm behind the hold-over ads for "From Here to Eternity"—in its sixth week in Hartford.

Jack Silverthorne, manager of the Hippodrome theatre, Cleveland, has been named winner of the "Thief of Venice" showmanship contest which 20th Century-Fox has conducted since early this year. The campaign submitted was judged most productive and will give Mr. Silverstone a trip to Venice, for two.

▼

Robert Heekin, manager of the Florida theatre, Jacksonville, had hundreds of double-faced, 36x24-inch colored show cards fastened to lamp posts lining all thoroughfares leading into the city, as a welcome to "The Robe" and CinemaScope.

▼

William W. Howard, vice-president of RKO Theatres, is covering the circuit's houses on a trip through the midwest, where he will preside at managers' meetings to discuss theatre operation and current and future film bookings.

▼

Adam G. Goelz, manager of the Paramount theatre, Steubenville, Ohio, sends an outline of his women's club story of "What Women Do in the Army" as campaign material for "Never Wave at WAC." First class advertising, too.

▼

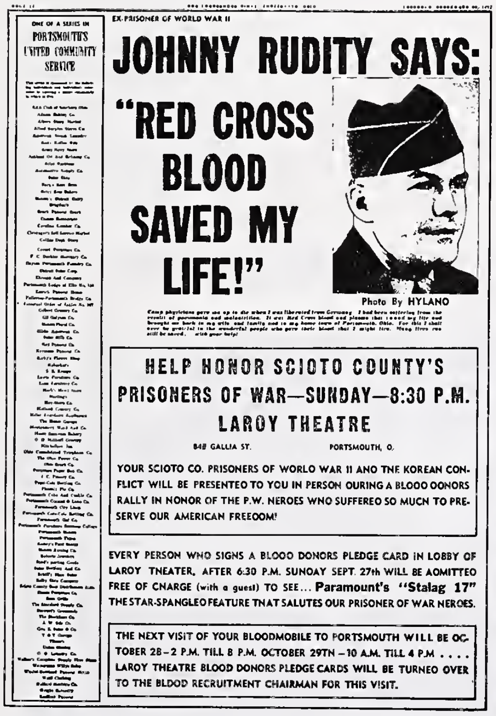
Vern Hudson, manager of the Capitol theatre, St. Catharines, Ont., sends a herald on 'Scandal at Scourie" which he localized with these flaming words: "You'll cheer the fighting McChesneys of Ontario"—it's well understood up there.

▼

Vic Morelli, manager of the State theatre, Manchester, Conn., promoted a nice full-page cooperative ad from local merchants to proclaim their interest in "Roman Holiday."

▼

Raymond T. McNamara, manager of the Allyn theatre, Hartford, Conn., put out throwaways for "The Caddy" with a golf tee attached, to lend authenticity and offer practical argument to golfers to enjoy this Martin and Lewis picture.



ONE OF A SERIES IN PORTSMOUTH'S UNITED COMMUNITY SERVICE

EX-PRISONER OF WORLD WAR II

JOHNNY RUDITY SAYS:

"RED CROSS BLOOD SAVED MY LIFE!"

Photo By HYLANO

HELP HONOR SCIOTO COUNTY'S PRISONERS OF WAR—SUNDAY—8:30 P.M.

LAROY THEATRE

848 GALLIA ST. PORTSMOUTH, O.

YOUR SCIOTO CO. PRISONERS OF WORLD WAR II AND THE KOREAN CONFLICT WILL BE PRESENTED TO YOU IN PERSON DURING A BLOOD DONORS RALLY IN HONOR OF THE P.W. HEROES WHO SUFFERED SO MUCH TO PRESERVE OUR AMERICAN FREEDOM!

EVERY PERSON WHO SIGNS A BLOOD DONORS PLEDGE CARD IN LOBBY OF LAROY THEATER, AFTER 6:30 P.M. SUNDAY SEPT. 27th WILL BE ADMITTED FREE OF CHARGE (with a guest) TO SEE... Paramount's "Stalag 17" THE STAR-SPANGLED FEATURE THAT SALUTES OUR PRISONER OF WAR HEROES.

THE NEXT VISIT OF YOUR BLOODMOBILE TO PORTSMOUTH WILL BE OCTOBER 28—2 P.M. TILL 8 P.M. OCTOBER 29TH —10 A.M. TILL 4 P.M .... LAROY THEATRE BLOOD DONORS PLEDGE CARDS WILL BE TURNED OVER TO THE BLOOD RECRUITMENT CHAIRMAN FOR THIS VISIT.

Move over, boys! Here's another member of the full-page cooperative ad club, this time for community purposes. Paul Jacobs, manager of the Stanley-Warner Laroy theatre, Portsmouth, Ohio, formed committees of the Scioto County Red Cross, American Legion, Blood Donor's Assn., Chamber of Commerce, with public officials, to appear on stage with TWELVE prisoners of war from the German camp "Stalag 17" plus THREE Korean POW's, as an impressive finale for Paramount's "Stalag 17" on stage, with an appeal for blood donors, supported by the terrific page ad, which had ninety-two local sponsors! A local jeweler gave each POW a personal gift, the aggregate worth of the fifteen presents being $300, as his contribution to the effort.

HEARTS & HANDS ACROSS THE SEA

Demonstration of a New Round Table Idea For Children's Shows

We were delighted to receive a letter from Earl R. Peterson, manager of the Fox theatre, Anaheim, California, with the good news that his Optimist Children's Club has "adopted" a Korean war orphan, under the plan suggested in the Round Table of July 11th, and to get from Leonore Sorin, director of the Foster Parents' Plan for War Children, the confirmation of this project, completed. You will find full details in these pages of new developments.

The Children Take Charge

Earl Peterson says the youngsters have elected their own "officers"—a president, secretary and treasurer—to take care of this project, and they have paid $45, which is three months' upkeep for little Ui Kil Sung, eight years old, who is their charge. They have over a hundred dollars in their bank, and they are thinking about Christmas in Korea, and a little boy's birthday, and the first anniversary of their plan. Earl says "Their enthusiasm is terrific"—and we know that this idea will grow and grow and grow, as a continuing interest for children's clubs in theatres throughout the world.

In Anaheim, the local Optimist Club "buys" the theatre for their program of children's shows, with the cooperation of local merchants in the same manner that is so popular with Schine theatres, who "sell" their holiday shows extensively to local sponsors. Thus, the kids get their tickets to the Saturday morning shows from local stores—they don't have to pay admission at the theatre. The Optimist Club has built this feature as a regular attraction, and they have 1000 youngsters as loyal members. The picture on this page shows the crowd waiting to get in, but doesn't show the line down the block and around the corner—a crowd limited only by capacity.

Korean Veteran on Stage

At the theatre, to launch this plan, Earl Peterson had Sergeant Moreno, the first local veteran to be returned, after three years as a prisoner-of-war in Korea, to tell the children about conditions over there and to describe to them just what faces a little boy, destitute, hungry and cold, through a Korean winter. His best friends have been the GI's, but the service men can't do the whole job. Now, this little boy, and his orphaned "family" over there, have 1000 "foster parents" who will fill the void. The interchange of letters and photographs will be something out of this world.

The Anaheim project has been written up in the Optimist International magazine, to appear in the November issue. Under the local arrangements, ten merchants continuously underwrite the shows, and there is a waiting list of merchants ready to join. You can see that the plan has its own energy, plus enthusiasm, plus profits. Since the experiment in Anaheim, Earl says he has had letters and telephone calls from theatre managers all over the West Coast, asking for details. The entire Evergreen circuit in Washington and Oregon, and other Fox theatre affiliates, are ready to sign up.

We have purposely held back the development of our Round Table plan, to permit it to be of mutual advantage and benefit in the promotion of Paramount's "Little Boy Lost". After all, it was the Bing Crosby picture that inspired the idea, but it is in no way dependent on a tieup with the film, or is a booking of the picture necessary to launch the plan. In Anaheim, they didn't use the picture—nor do you have to, in any situation. But it will help, for you'll find the picture an inspiration, and the film tieup with the Foster Parents' Plan, an active promotion with preview audiences.

It's in the Pressbook

Paramount's pressbook on "Little Boy Lost" contains full details of the unusual preview promotion for the picture to be obtained through the tieup. Lists of all the sponsors of the Foster Parents' Plan, broken down by key cities, have been made available, so that actual persons in many communities who have participated in the "adoption" of 72,000 war children since 1937 may be contacted, invited to press previews to see "Little Boy Lost" and interviewed for their opinions in connection with the theme of the film story. By the way this Bing Crosby picture is building we have reason to believe it will win another Academy Award.

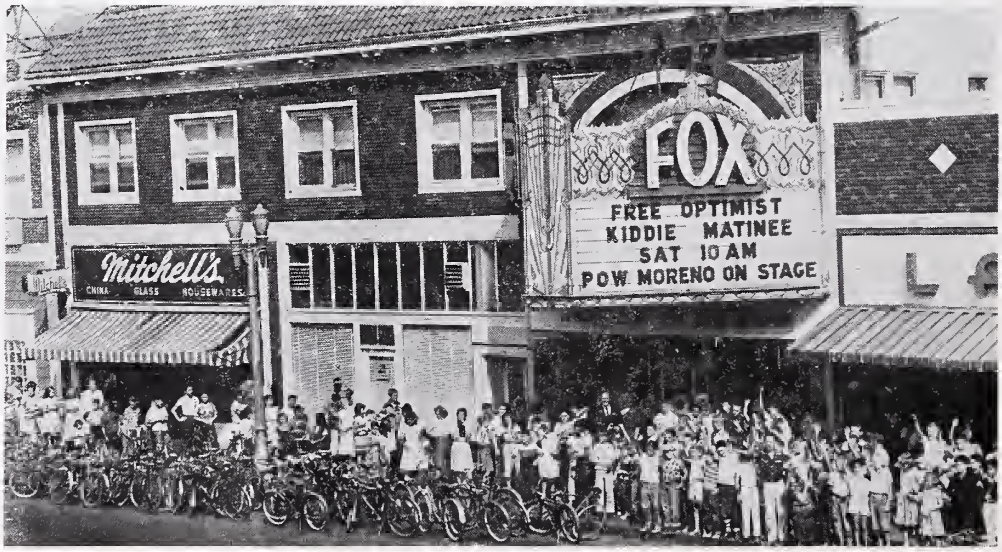
This is UI KIL SUNG

Ui Kil Sung was born above the 38th parallel in Korea, on March 4th, 1945. His father held a good position as chief of the railway station. The family lived in comfort until the father's untimely death. Then, at the outbreak of the Korean war, his mother and her two children fled from their home under the attack of the Communists at Seoul.

His mother died of a fatal disease, and his elder brother married, only to be soon drafted into the ROK army, and nothing has ever been heard from him since. The bombing of Seoul made it impossible for Ui Kil Sung and his sister-in-law to remain there, and with her own two infants, the young mother joined the hoardes of refugees. They lived in the hills, above Pusan.

She has had a small job doing needlework which is totally insufficient to keep her little family together. Ui Kil Sung has suffered terribly through Korean winters trying to help satisfy their urgent needs. The Foster Parents' Plan means food, clothing, shelter and a small monthly cash grant, with some degree of security, which they need so much. His bitter experience has made him timid and quiet. He likes to read—wants to go to school. He has had few friends, but now he literally has a thousand of them. It is believed the friendship and love extended to him across the seas, will now give him the assurance and hope, that he needs so much.

These Are His Foster Parents!



GOOD SHOWMAN

EARL R. PETERSON, manager of the Fox theatre, Anaheim, California, whom we greet as a new member of the Round Table, and as the first manager in America to provide a demonstration of the Round Table plan to give children's clubs a continuous objective, as outlined on the opposite page. He is further distinguished as one of four winners of the Charles P. Skouras Showmanship Award in the past year, and the only one west of the Rockies to win this National Award.

We especially commend Earl Peterson because he saw his opportunity and made the most of it. And his premonition was based on good solid business experience, with children's club activities over a period of years. The children are loyal to their sponsors, and sustained interest is assured.

We quote Earl Peterson with regard to sponsored shows: "First, and particularly in smaller communities, it is a revenue producing show, bringing in from $3000 to $5000 additionally, each year, plus another $4000 to $5000 in extra merchandise gross income. This in itself might mean the salvation of many small theatres.

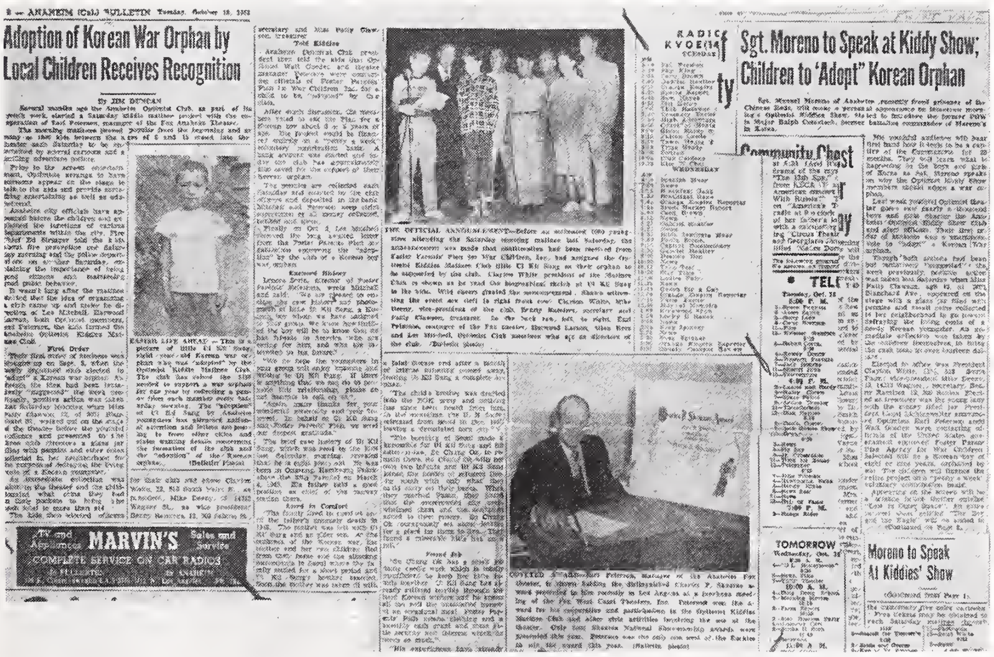
"There are, however, greater values that accrue to the marginal theatre. As a public relations and publicity vehicle, it has proven of inestimable value, responsible for a renewed public interest in the neighborhood theatre, with results that have been definitely visible at the box office. We feel that we are doing something constructive to combat juvenile delinquency."

FOR FAST SERVICE PLUS QUALITY
Get Your SPECIAL TRAILERS from
FILMACK
Try Us On Your Next Order!
1327 S. Wabash Ave. CHICAGO
630 Ninth Ave. NEW YORK

Selling Approach

ROMAN HOLIDAY—Paramount. The gayest entertainment event of the year. William Wyler's production, filmed in romantic Rome, with Gregory Peck in his best role, and Audrey Hepburn, the new "little princess" of the movies. You'll tingle when this runaway princess goes on a 24-hour holiday with the man of every girl's dreams. The happiest picture you'll see on big theatre screen, and the industry's reply to television competition. 24-sheet and other accessories are very fine examples of poster-quality, which is necessary to create lobby and marquee display. Newspaper ad mats in excellent assortment, from a good set of teasers to very large display and hold-over ads, with a 35c campaign mat for small situations that supplies all the mats and slugs for routine purposes. Folder herald keys the campaign in miniature pressbook style, because it has all the advertising slants. A special 40x60 display sells the shining new star, and she is your best bet in something new to meet competition. There's a contest to win a "Roman Holiday" with the sponsorship of Italian steamship services. Two solid pages of showmanship ideas in the pressbook need careful study to choose your best local exploitation stunts. Several kinds of trailers, and free television trailers and cards to obtain the full force of this powerful new advertising medium. Picture, and star, have been extensively pre-sold in national magazines and press. Make no mistake about this little Audrey—she's an audience darling.

TORCH SONG—MGM. In color by Technicolor. Joan Crawford returns to her home studio for the greatest performance of her career. Could you fall in love with a man like this . . . ? Until tonight, she was just singing words—but suddenly the words had a meaning! The private life of a sultry torch singer. The star of "Sudden Fear" scores a new triumph. 24-sheet, part cartoon for art purposes, in advertising theme style. All posters have different material to create your own lobby and marquee display. Newspaper ad mats in good assortment and with differences to make the choice effective on your amusement page. Some unusual poses of the star with the unusual legs. The big economy mat, at 35c from National Screen, justifies belief that this MGM innovation is the best bargain along Film Row. It gives small theatres nine ad mats and slugs, two publicity mats and half a yard of borders, all for the price of a single mat on standing order. Poster from Cato Show Print, and 8x10 color stills at National Screen. These color stills are the same price as black-and-white, so you can sell color with color in your lobby display. MGM Record album, direct from Sol Handwerger, MGM Records, 701 Seventh Avenue, New York, in all three speeds. This is another of Metro's "Lucky 7" contest pictures, and the proposed campaigns from first-run theatres in three categories will soon be judged in New York. Then, these campaigns will be carried out by real showmen who have entered to win campaign costs and extra cash prizes.



Adoption of Korean War Orphan by Local Children Receives Recognition

Sgt. Moreno to Speak at Kiddy Show; Children to 'Adopt' Korean Orphan

Community Chest

MARVIN'S

Moreno to Speak At Kiddies' Show

The wonderful newspaper break which Earl Peterson had in the Anaheim (Cal.) Bulletin arrived late for our story on the opposite page. The newspaper sent their by-line writer and press photographer, and the story started on the front page with the spread inside. We know you can't read the fine print, but you can see what the local enthusiasm is for the Round Table Children's Club plan, in this first demonstration (more to come!).

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

NEW EQUIPMENT

MASONITE MARQUEE LETTERS--FIT WAGner, Adler, Bevelite signs 4″—35c, 8″—50c. 10″—60c, 12″—85c, 14″—$1.25, 16″—$1.50 any color. S. O. .S CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

WIDE-SCREEN INCREASES RECEIPTS! METallic screen w/invisible seams 90c sq. ft.; minimum delay wide angle lenses, some sizes immediate. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

HELP WANTED

PROJECTIONIST - ASSISTANT MANAGER wanted for Modern small town house, 45 miles from Richmond and 96 miles from Washington located on beautiful river. Excellent equipment, dual sound, spare projector, air-conditioned, new seats. Good present and future. Write only GEORGE CLANTON, owner, Daw, Tappahannock, Va.

OPERATOR, SOBER, RELIABLE, NEIGHBORhood situation, steady full time work, must know care and maintenance of equipment. BISON THEATRE, 1314 N. E. 23, Oklahoma City, Okla.

VENDING

PRE-POPT POP CORN READY TO EAT shipped everywhere. Kraft and noiseless bags, boxes. New poppers and warmers. NATIONAL POPCORN SUPPLY CO., 107 Commonwealth, Buffalo 16, N. Y.

BOOKS

"NEW SCREEN TECHNIQUES" — the new book that is a "must" for everybody in or connected with the motion picture industry—the clearly presented, authoritative facts about 3-D, Cinerama, CinemaScope and other processes—covering production, exhibition and exploitation—contains 26 illustrated articles by leading authorities—edited by Martin Quigley, Jr. 208 pages. Price $4.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller, since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

MOTION PICTURE AND TELEVISION ALMANAC —the big book about your business—1953-54 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today, $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

DRIVE-IN EQUIPMENT

DEVRYS AGAIN AVAILABLE! COMPLETE drive-in projection-sound outfits from $1595 (send for lists). Time deals arranged. In-car speakers w/4″ cones $15.50 pair w/junction box; underground cable $65M. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

USED EQUIPMENT

S. O. S. MEANS SYMBOL OF SAVINGS! Holmes dual projection-sound complete, excellent $495; DeVrys rebuilt $895. Time deals arranged. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

YOU CAN'T BEAT STAR'S VALUES! RCA PG-230 sound system, rebuilt, $1395; Ashcraft D Lamphouses, rebuilt, $489.50 pair; Simplex Standard Rear Shutter mechanisms, rebuilt, $475 pair; Imperial 65/130 generator, complete, built, $675; Strong 1 kw. Lamphouses and Rectifiers, rebuilt, $625. What do you need? STAR CINEMA SUPPLY, 447 West 52nd St., New York 19.

SEATING

CAN'T BEAT THIS SEAT FOR $4.95! 500 FULL upholstered back, box spring cushion, excellent, many more—send for Chair Bulletin. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

STUDIO EQUIPMENT

BECOME A PRODUCER—SHOOT LOCAL NEWSreels, TV commercials, documentaries. Make advertising tie-ups with local merchants. Film Product Equipment catalog free. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

Henry Herzbrun, Industry Attorney, Dies at 68

HOLLYWOOD: Henry Herzbrun, 68, industry attorney, officer and director of several motion picture enterprises, died here October 15. A native of New York City, Mr. Herzbrun had served the industry since 1912. He joined Paramount as resident attorney in 1926, an association which continued until 1937, when he resumed general law practice in Los Angeles, continuing as counsel to Paramount and director of the Association of Motion Picture Producers.

David Pence

COLUMBUS, O.: David M. Pence, 45, general manager of J. Real Neth Theatres for the past 15 years, died suddenly October 11 following a heart attack. He is survived by his widow, a son, his mother and two sisters.

W. W. Page

NEW ORLEANS: W. W. Page, 52, president of W. W. Page Amusement Company, operators of theatres in Louisiana, died in his sleep October 11 at his home in Robeline, La. Survivors are his widow, daughter and one grandchild.

Arthur Wimperis

LONDON: Arthur Wimperis, 78, co-author of the 1942 Academy Award-winning screenplay of "Mrs. Miniver," died October 14 at his home in Maidenhead. His other screenwriting credits include "Random Harvest," "Julia Misbehaves" and "Red Danube."

Joseph E. Comer

SEATTLE: Joseph Earl Comer, 54, office manager in Seattle for MGM, died October 10 in Doctors Hospital following a heart attack. Mr. Comer started with MGM in Minneapolis 37 years ago where he became head booker. He also was head booker in Los Angeles and Salt Lake City. He became office manager for Metro-Goldwyn-Mayer in Seattle in 1936.

William Steege

GREAT FALLS, MONT.: William Steege, 75, well know theatre owner-operator of the Rocky Mountain region, died here after a two weeks' illness. He was at one time Inter-Mountain division manager for the Fox Circuit, with headquarters in Salt Lake City. He retired in 1949.

Frederic Leopold

Frederic Leopold, 75, an executive in the Warner Brothers theatre circuit in the Philadelphia area since 1938, died October 12 after a short illness at his home in Lansdowne, Pa. In recent years he was a house manager for the circuit. His wife and two daughters survive.

Legion Approves Fourteen Of 18 New Pictures

The National Legion of Decency this week reviewed 18 films, finding seven unobjectionable for general patronage, seven unobjectionable for adults, and four objectionable in part for all. In the first group are "El Paso Stampede," "Fighting Lawman," Gilbert and Sullivan," "Tumbleweed," "The Joe Louis Story," "Mexican Manhunt," "So Big." In the second were: "Champ for a Day," "La Favorita," "Genoese Dragnet," "Gun Fury," "The Night Is My Kingdom," "Those Redheads from Seattle" and "Trent's Last Case." In the third group were: "Flight to Tangier," "Marry Me Again," "The Veils of Baghdad" and "What Price Innocence."

Loew's International to Meet in Belgium Nov. 22

Arthur M. Loew, president of Loew's International Corporation, has called an "MGM European Panoramic Convention" for Brussels and Antwerp, Belgium, November 22 to 25. Mr. Loew, who will be accompanied by Samuel N. Burger, international sales manager, will meet with David Lewis, regional director of Continental Europe, and with all of MGM's territorial managers, sales managers and publicity chiefs from the various company offices throughout Europe.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 123 attractions 5,072 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
*Abbott and Costello Go to Mars (Univ.)	–	10	33	30	3
A. & C. Meet Dr. Jekyll and Mr. Hyde (Univ.)	–	5	22	4	1
Affair with a Stranger (RKO)	–	–	3	2	2
Affairs of Dobie Gillis, The (MGM)	–	1	3	6	–
All I Desire (Univ.)	–	20	21	21	2
Ambush at Tomahawk Gap (Col.)	–	5	11	10	1
Arena (3-D) (MGM)	2	6	5	14	4
Arrowhead (Para.)	–	9	15	1	–
Band Wagon, The (MGM)	4	6	28	22	5
Beast from 20,000 Fathoms, The (WB)	7	25	20	10	7
Big Leaguer, The (MGM)	–	–	3	6	2
Blueprint for Murder, A (20th-Fox)	–	–	6	3	–
By the Light of the Silvery Moon (WB)	4	33	55	19	4
Caddy, The (Para.)	4	27	5	–	1
Charge at Feather River, The (3-D) (WB)	8	9	5	8	7
City of Bad Men (20th-Fox)	–	4	30	9	1
City That Never Sleeps (Rep.)	–	–	1	2	2
Clipped Wings (AA)	–	4	3	–	–
Code Two (MGM)	–	5	10	–	1
Column South (Univ.)	–	6	15	21	1
*Cow Country (AA)	–	2	6	6	2
Cruisin' Down the River (Col.)	1	2	9	14	1
Cry of the Hunted (MGM)	–	–	9	7	–
Dangerous Crossing (20th-Fox)	–	–	4	4	–
Dangerous When Wet (MGM)	5	40	63	10	–
Desert Rats, The (20th-Fox)	–	5	17	28	4
Desert Song, The (WB)	–	1	42	33	5
Devil's Canyon (3-D) (RKO)	–	2	4	4	–
Down Among the Sheltering Palms (20th-Fox)	–	1	31	25	12
Dream Wife (MGM)	–	10	20	39	9
Fair Wind to Java (Rep.)	–	1	9	26	15
Farmer Takes a Wife (20th-Fox)	–	19	29	17	17
Fast Company (MGM)	–	–	8	9	4
†Flame of Calcutta (Col.)	–	–	1	–	4
Fort Ti (3-D) (Col.)	15	20	8	4	–
49th Man, The (Col.)	–	6	3	1	–
Francis Covers the Big Town (Univ)	7	39	18	10	–
From Here to Eternity (Col.)	8	7	1	–	–
Gentlemen Prefer Blondes (20th-Fox)	36	23	2	3	–
Girl Next Door, The (20th-Fox)	11	14	21	11	3
Girls of Pleasure Island (Para.)	2	14	33	16	1
Glass Wall, The (Col.)	–	3	7	3	4
Glory Brigade, The (20th-Fox)	–	5	12	12	1
Great Sioux Uprising, The (Univ.)	1	4	20	24	3
Half a Hero (MGM)	–	–	4	4	2
*Hans Christian Andersen (RKO)	24	41	7	1	2
Houdini (Para.)	5	20	8	6	–
*House of Wax (3-D) (WB)	52	28	5	3	3
I, the Jury (3-D) (UA)	1	5	5	5	–
Inferno (3-D) (20th-Fox)	1	1	14	1	4
Invaders from Mars (20th-Fox)	–	11	10	19	9
Island in the Sky (WB)	–	12	9	5	2
It Came from Outer Space (3-D) (Univ.)	2	4	13	7	3
It Happens Every Thursday (Univ.)	–	2	14	24	3
Jack McCall, Desperado (Col.)	–	3	20	15	7
Jamaica Run (Para.)	–	8	15	21	4
Juggler, The (Col.)	1	–	1	6	2
Kid from Left Field, The (20th-Fox)	–	–	16	12	2
Latin Lovers (MGM)	3	1	6	17	7
Law and Order (Univ.)	–	8	32	28	–
Let's Do It Again (Col.)	–	5	14	15	3
Lili (MGM)	6	13	5	7	2
†Little Boy Lost (Para.)	–	4	1	–	–
Lone Hand (Univ.)	–	13	36	16	–
Loose in London (AA)	–	4	6	4	1
*Ma and Pa Kettle on Vacation (Univ.)	48	33	28	20	–
Main Street to Broadway (MGM)	–	2	–	11	10
Man from the Alamo (Univ.)	–	8	5	11	5
Man in the Dark (3-D) (Col.)	4	15	7	6	2
Man on a Tightrope (20th-Fox)	–	–	6	20	6
Marshal's Daughter, The (UA)	–	2	13	1	–
Master of Ballantrae, The (WB)	1	1	11	19	4
Maze, The (3-D) (AA)	1	2	8	11	2
Melba (UA)	–	–	–	7	–
Mister Scoutmaster (20th-Fox)	3	7	36	11	1
Moon Is Blue, The (UA)	25	14	5	2	–
Never Let Me Go (MGM)	–	5	40	45	6
*Off Limits (Para.)	2	17	40	26	1
Perilous Journey, A (Rep.)	–	–	–	2	4
*Peter Pan (RKO)	45	31	5	2	–
Pickup on South Street (20th-Fox)	11	47	21	11	5
Plunder of the Sun (WB)	–	–	1	11	–
Pony Express (Para.)	–	27	30	12	1
Powder River (20th-Fox)	1	9	29	28	–
President's Lady, The (20th-Fox)	11	26	46	20	14
Queen Is Crowned, A (Univ.)	4	9	1	4	4
Raiders of the Seven Seas (UA)	–	2	4	12	4
Remains to Be Seen (MGM)	–	10	36	10	1
Return to Paradise (UA)	–	6	13	12	1
Ride Vaquero (MGM)	2	15	35	13	5
Roar of the Crowd (AA)	–	5	5	7	1
Roman Holiday (Para.)	–	3	7	11	3
Sailor of the King (20th-Fox)	–	–	1	2	2
Salome (Col.)	9	42	18	10	1
Sangaree (3-D) (Para.)	3	9	4	2	3
Scandal at Scourie (MGM)	–	7	17	25	7
Scared Stiff (Para.)	24	41	11	3	–
Sea Devils (RKO)	–	1	–	3	3
Second Chance (3-D) (RKO)	2	4	13	7	–
Serpent of the Nile (Col.)	–	–	6	13	3
Shane (Para.)	23	14	3	1	–
Shoot First (UA)	–	–	2	6	1
Siren of Bagdad (Col.)	–	–	4	7	7
Slight Case of Larceny, A (MGM)	–	1	3	12	–
So This Is Love (WB)	–	2	9	11	7
Son of Belle Starr (AA)	–	4	6	2	–
South Sea Woman (WB)	–	10	26	29	2
Split Second (RKO)	–	1	20	17	14
Stalag 17 (Para.)	3	25	14	3	–
Story of Three Loves, The (MGM)	–	9	12	12	10
Stranger Wore a Gun, The (3-D) (Col.)	2	11	3	1	–
Sun Shines Bright, The (Rep.)	–	–	2	5	7
Sword and the Rose, The (RKO)	–	1	3	13	1
Take Me to Town (Univ.)	–	8	20	14	1
Tarzan and the She-Devil (RKO)	–	4	9	2	1
Thunder Bay (Univ.)	3	8	31	11	2
Titanic (20th-Fox)	3	45	36	12	3
Vanquished, The (Para.)	–	1	19	18	5
Vice Squad (UA)	–	1	7	3	–
War of the Worlds (Para.)	–	4	2	6	2
White Witch Doctor (20th-Fox)	13	44	20	9	–
Wings of the Hawk (3-D) (Univ.)	–	–	3	–	6
Young Bess (MGM)	1	20	34	24	4

Let's Put the DAZZLE Back in

RAZZLE
DAZZLE

Razzle-Dazzle is the Showman's stock-in-trade . . . It's the patron-lure that sells pictures . . . and builds patronage! . . . It's the glitter and glamor of motion picture merchandising! It's the seat-selling atmosphere that comes from "The Magic Touch of Showmanship" . . . and it results from plenty of HOLLER . . . from lobby, front and screen . . . from away-from-theatre exploitation . . . from posting and Heralds and eye-filling newspaper ads!

In today's entertainment market your pitch must be more *dazzling* than ever . . . with *more* SELL . . . *more* YELL . . . *more* SHOWMANSHIP than ever before!

So get on the Ballyhoo band wagon! Make it Big . . . and make it LOUD! Put the DAZZLE back in RAZZLE-DAZZLE and ring up the results at your Box Office!

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

OCTOBER 31, 1953

MOTION PICTURE HERALD

Shorts on Parade

—A Herald Feature

WARNERS SHIFT TO CINEMASCOPE

U-I Sets 34 for '54

REVIEWS (In Product Digest): KISS ME KATE, CALAMITY JANE, GILBERT AND SULLIVAN, CRAZYLEGS ALL-AMERICAN, THE FAKE, SEA OF LOST SHIPS, APPOINTMENT IN HONDURAS, THE PASSIONATE SENTRY, LA FAVORITA

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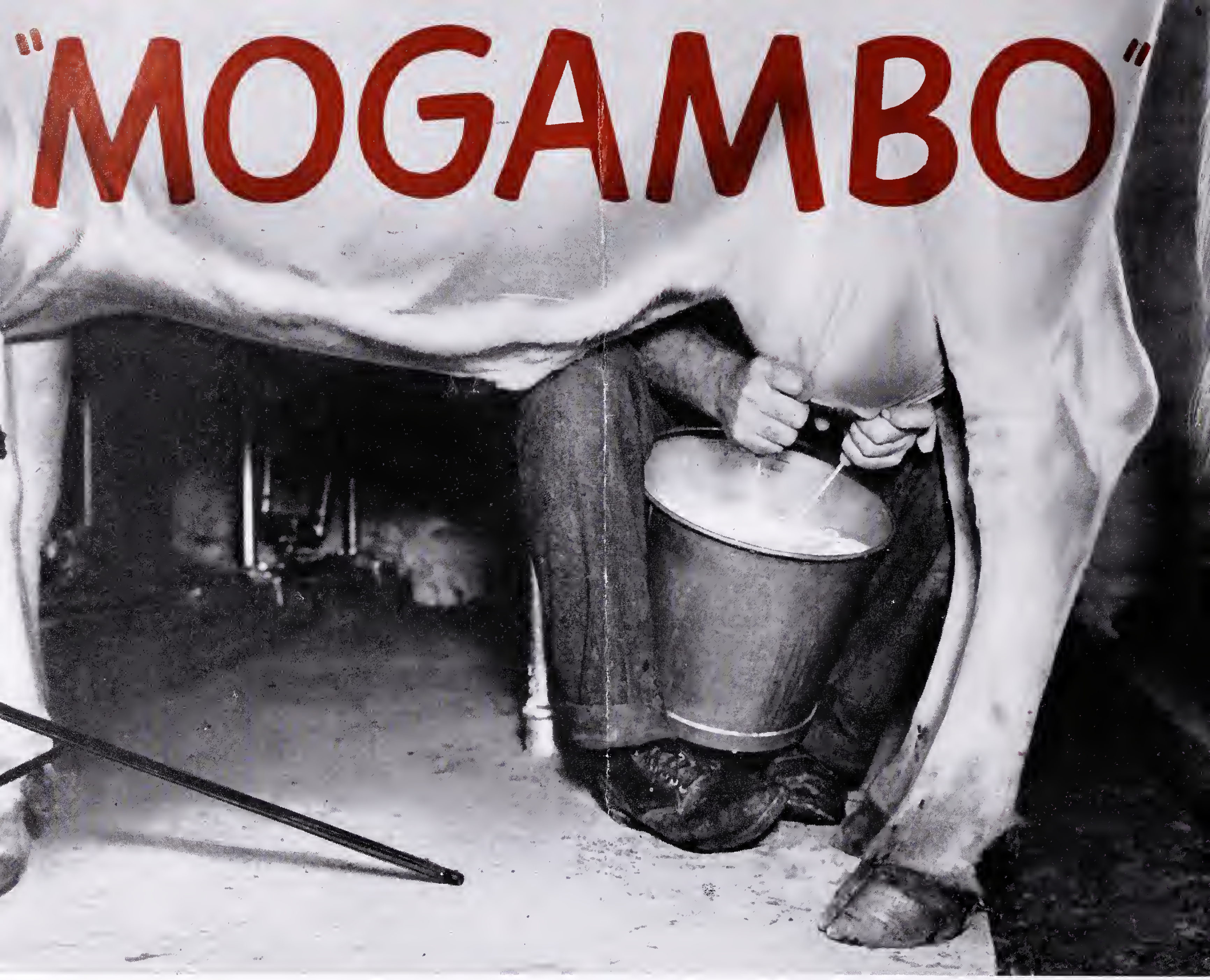
"MOGAMBO"



MILK IT!

No wonder "Mogambo" is topping M-G-M's previous African adventure Champ "King Solomon's Mines" and beats even famed big grosser "Show Boat." Showmen are putting great campaigns behind a great picture. When *you* play "Mogambo" remember that EXTRA EFFORT means EXTRA DOLLARS! There's a wealth of circus-y, natural showmanship in this phenomenal attraction. Get every last dime!

EXHIBITORS MAKE "MOGAMBO" THE BEST EXPLOITED PICTURE OF THE YEAR!

Below are just a few ideas. Consult Press Book for many more!

JUNGLE BACKGROUND FOR "MOGAMBO" magnetizes crowds and makes busy box-offices. Fronts, lobbies and floats sell big African adventure and wild animal thrills. Great demand by exhibitors for M-G-M's special line of display accessories. That 8-foot Lobby Standee sells tickets.

BATTLE OF THE SEXES (Gable-Gardner-Kelly) in ads, publicity, and promotion gets results. Use the Ava Gardner leopard-skin pose!

AVA'S OUTDOOR JUNGLE SHOWER-BATH widely used by Rotos, daily and Sunday newspapers results in smash spreads. This still is combined with photos of other movie bath scenes from other hit pictures, very popular with editors.

BIGGEST DEMAND BY STORES AND DEALERS for stills for local level merchandising—Dodge Trucks, Pepsi-Cola, B. O. A. C. and other travel outfits, Head Scarfs, Slave Anklets, Cameras, etc.

DISC JOCKEYS AND THEATRES use Jungle Platter before and during engagement. Made on locations—beat of drums, chants of natives, etc. Also available is an M-G-M Records Art Mooney recording, "Mogambo."

MERCHANTS CASHING IN on M-G-M's National Tie-Ups—Lustre-Creme, Coro Jewelry, Madcap Millinery, Alfred Shirts, Jane Irwill Sweaters, Chocolate Candy.

THEATRE ATTENDANCE MULTIPLIES with other M-G-M Special Accessories; 6 Trailers including Teasers, Jungle Background Paper, Fan Photos, Postcards, TV Slide or "Telop," Jumbo Heralds, 8x10 Color Prints, etc.

KIDS GIVE "MOGAMBO" a rousing reception when their imaginations are excited by "Mogambo Masks" and "Name 'Mogambo' Jungle Animals" in promotion and store merchandising.

M-G-M REVITALIZES P. A. TOURS with unprecedented American safari of mighty White Hunter, Frank ("Bunny") Allen guide during production of picture. Literally a sensation in 25 Key cities!

AND THE DRUM BEATING GOES ON by happy exhibitors. "Mogambo" is the exploitation natural of 1953

—★—

THE COMING INDUSTRY EVENT! M-G-M's FIRST CINEMASCOPE PRODUCTION "KNIGHTS OF THE ROUND TABLE" (Technicolor)

A FLAMING LOVE-FEUD!
The jungle strips two civilized women of all but their most primeval instincts!
CLARK GABLE · AVA GARDNER
GRACE KELLY
M-G-M's MIGHTY
MOGAMBO
Means PASSION!
TECHNICOLOR
STARTS FRIDAY OCT. 9
ON OUR NEW

LOBBY WALL DISPLAY

CLARK GABLE
AVA GARDNER
GRACE KELLY
FILMED ON SAFARI IN AFRICA
M-G-M's MIGHTY
MOGAMBO
MEANS PASSION
COLOR BY TECHNICOLOR
On Our NEW PANORAMIC WIDE SCREEN
OCT. 9

THEATRE FRONT CUTOUTS FROM POSTERS

LOEW'S
WORLD PREMIERE! •• M-G-M's TECHNICOLOR
MOGAMBO
CLARK GABLE AVA GARDNER

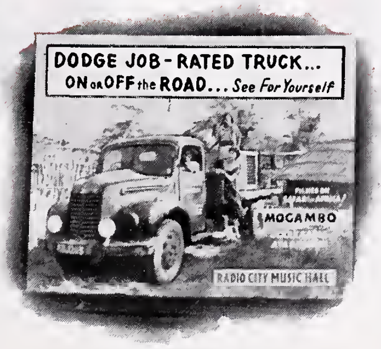
24-SHEET CUTOUT ON MARQUEE

SEE CLARK GABLE
AVA GARDNER
M-G-M's Mighty Technicolor Picture
MOGAMBO
World Premiere Engagement!
Loew's WARFIELD Theatre
NOW!
Clark Gable is a ROLLIFLEX Camera Enthusiast

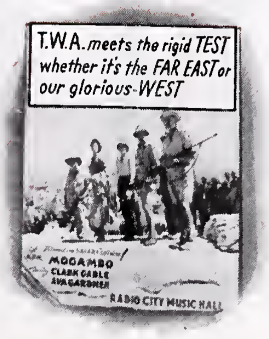
CAMERA SHOP TIE-UPS

YOU TOO CAN BE LOVELY... FIND THE ENCHANTMENT OF GOUBAUD DE PARIS
CLARK GABLE AVA GARDNER
MOGAMBO
RADIO CITY Music Hall

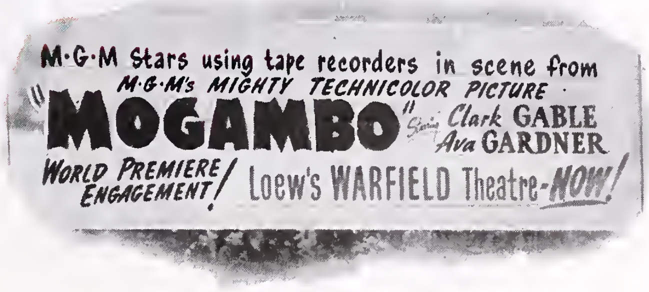
BEAUTY SHOPS


DODGE JOB-RATED TRUCK...
ON or OFF the ROAD... See For Yourself
MOGAMBO
RADIO CITY MUSIC HALL

DODGE TRUCKS

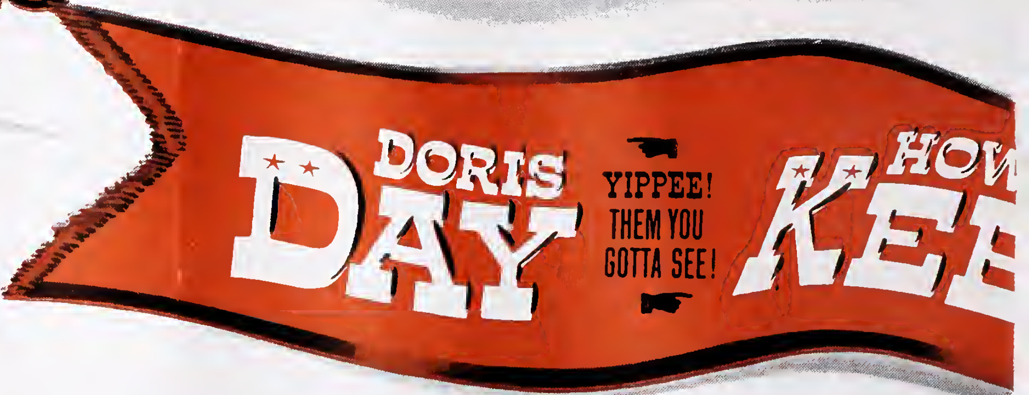

T.W.A. meets the rigid TEST whether it's the FAR EAST or our glorious WEST
MOGAMBO
CLARK GABLE
AVA GARDNER
RADIO CITY MUSIC HALL

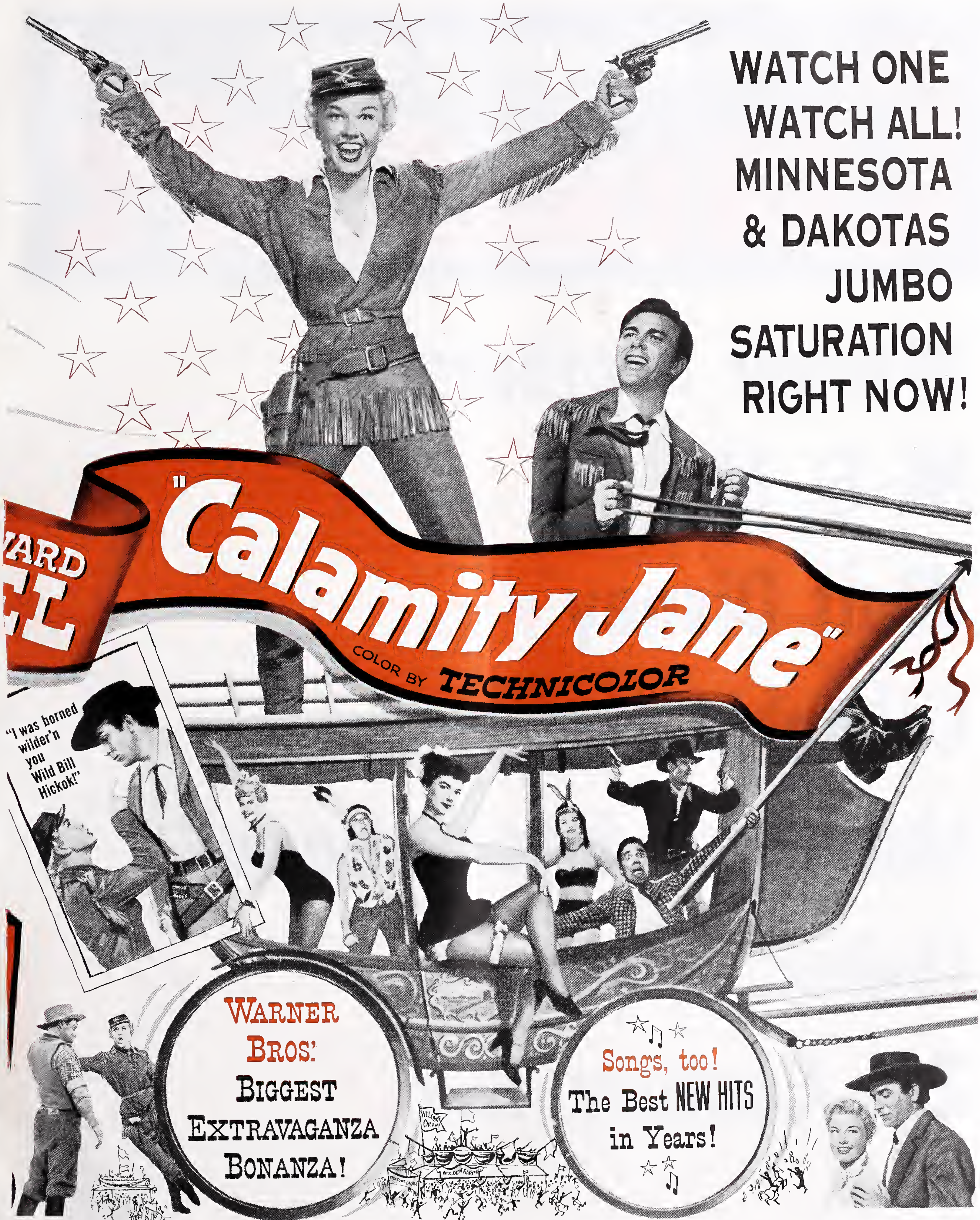
AIRLINE WINDOWS


M-G-M Stars using tape recorders in scene from
M-G-M's MIGHTY TECHNICOLOR PICTURE
"MOGAMBO"
Starring Clark GABLE Ava GARDNER
WORLD PREMIERE ENGAGEMENT!
Loew's WARFIELD Theatre-NOW!

TAPE RECORDER WINDOWS

Ladeez & Gents It's immense!


DORIS DAY
YIPPEE! THEM YOU GOTTA SEE!
HOW
KEE


ARD
EL
"I was borned wilder'n you Wild Bill Hickok!"
WELCOME CALAM
GOLDEN GARTER

WATCH ONE
WATCH ALL!
MINNESOTA
& DAKOTAS
JUMBO
SATURATION
RIGHT NOW!

"Calamity Jane"

COLOR BY TECHNICOLOR

WARNER
BROS.'
BIGGEST
EXTRAVAGANZA
BONANZA!

Songs, too!
The Best NEW HITS
in Years!

'Secret Love' ✓ 'Black Hills of Dakota' ✓ 'Higher Than A Hawk' ✓ 'The Deadwood Stage' ✓ 'A Woman's Touch' ✓ and more!

WITH
ALLYN McLERIE · PHILIP CAREY · DICK WESSON · WRITTEN BY JAMES O'HANLON · PRODUCED BY WILLIAM JACOBS · MUSICAL DIRECTION BY RAY HEINDORF · DIRECTED BY DAVID BUTLER

ORIGINAL SONGS: MUSIC BY SAMMY FAIN • LYRICS BY PAUL FRANCIS WEBSTER • MUSICAL NUMBERS STAGED AND DIRECTED BY JACK DONOHUE

THIS PICTURE CAN ALSO BE EXHIBITED ON WIDE SCREENS

THE HALLMARK OF QUALITY

CINEMASCOPE

Warner Brothers ✓

M-G-M ✓

Walt Disney ✓

Columbia ✓

Universal-International ✓

United Artists ✓

20th Century-Fox ✓

MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher* MARTIN QUIGLEY, JR., *Editor*

Vol. 193, No. 5 October 31, 1953

Report on CinemaScope

CINEMASCOPE and "The Robe" continue week after week to make important industry news both in trade circles and at the box office. Of particular interest was the anouncement October 23 that Warner Brothers has adopted CinemaScope. This is exciting information for theatres that have installed CinemaScope or plan to do so shortly because it opens another major source of feature productions made in the anamorphic process.

From the beginning of the CinemaScope era at 20th Century-Fox (still less than one year ago) Spyros P. Skouras has made it clear that his company wants other producers, at home and abroad, to use the system so that equipped theatres will have a regular flow of quality productions. Up to now seven Hollywood producing companies, in addition to 20th-Fox, have announced plans for pictures in CinemaScope.

Thus far "The Robe" has opened in about three dozen theatres. The theatre gross, exclusive of admission taxes, has already climbed to the five million dollar mark. The film will begin engagements in a number of other cities during November, including its first overseas premiere at the Odeon Leicester Square, London, on November 19.

A significant aspect of the expansion of CinemaScope is the stimulus it is giving to equipment companies in the domestic and foreign markets. For example, Ernest Turnbull, managing director of Hoyts Theatres in Australia, in announcing plans to spend approximately $2,500,000 on CinemaScope installations, said, "At least one new local industry, already in full swing, has been created by CinemaScope for the manufacture of screens. Additionally Australian electrical and engineering companies are now building all of the new sound and projection equipment."

Such activity will be duplicated in many countries. The equipment needs for CinemaScope of course will not be satisfied quickly. Sound systems cannot be manufactured on any assembly line basis. Installation of stereophonic sound has to be a custom job because each theatre's physical characteristics differ.

CinemaScope, which started out on a very high level with "The Robe," is bound to be improved with all the production and equipment talent currently mobilized for its further development.

■ ■ ■

¶ John T. Rule, Massachusetts Institute of Technology General Science department head and pioneer 3-D theoretical expert, has reviewed the current status of motion pictures and television in the October issue of "The Atlantic Monthly." As a long-time student of motion pictures Professor Rule's conclusion is interesting, "The motion picture industry has within itself the capacity to survive. Its new forms are imposing on it some very difficult technical growing pains. The three-dimensional form needs new camera and projector designs, much more careful optical control. The industry's prime consideration, however, should be to foster all those aspects of television which will promote the future of motion pictures." Dr. Rule believes that the exhibition of a new feature on television for just one night may result in a great box office stimulus for that attraction. He reasons there would be twenty million word-of-mouth critics, many of whom would want to see the picture in a theatre, and others would urge their friends to do so. On the other hand, should the attraction not measure up to expectations such a TV national "preview" probably would destroy its value for the theatres.

"Chick" Lewis

THE sudden death in New York last week of Charles E. "Chick" Lewis, publisher and editor of "Showman's Trade Review," abruptly ended the career of one of the leading personalities of the industry press. "Chick" Lewis has been active in affairs of the motion picture since youth and in the course of a crowded lifetime he earned the respect and loyalty of a host of friends. In addition to a wide range of activities as a publisher and editor in the industry he found time to contribute importantly to many humanitarian interests including a whole-hearted dedication to the welfare of the Will Rogers Memorial Hospital. To his family and his associates the sadness of his passing will be tempered by the heritage of the good name which he has left to them.

—*Martin Quigley*

■ ■ ■

¶ The new management team at United Artists has announced with justified satisfaction plans for celebrating the 35th anniversary of the company. It would be no exaggeration to say that the prospects of UA were never brighter than they are today. Arthur B. Krim, UA president, said, "The continued existence and growth of United Artists over so long a time reflect the continued health and growth of independent film production and the continued faith of exhibitors in independently-produced films." A feature of the 35th anniversary will be a year-long world sales drive. Other events will be announced during the year.

—*Martin Quigley, Jr.*

MOTION PICTURE HERALD

October 31, 1953

Letters to the Herald

REACTIONS RECORDED ON 3-D EXPERIENCE

The HERALD'S *recent Institute of Industry Opinion survey on experience with 3-D resulted in numerous interesting reactions. Below are additional comment appended to the replies of exhibition panel members.*

"It was my opinion right from the very start of 3-D that producers and some big people in this industry were being highly intoxicated and were going completely overboard for a gimmick—saying that all future pictures would be in 3-D. Sure, gimmicks and novelties shown occasionally spice up our business, and 3-D will remain just that, and leaders in this industry should have recognized it for what it was (a helping hand in time of need) instead of losing their heads over a few early grosses.

"Furthermore, I believe, 3-D as a novelty is going to die an early death unless some means can be found to project it from one machine. Until that happens synchronization will always be a problem and lack of it will spoil the best production. Also one-machine operation will allow the small exhibitor to try out this novelty and have some reasonable hopes of getting his investment costs back before the novelty wears off."—*G. R. MILLER, Wynyard, Sask., Canada.*

"In my opinion, 3-D with an ordinary picture means nothing. A very good picture in 2-D, either ordinary or wide screen, will outgross any 3-D picture released to date. Several pictures in current release prove this; such as, 'Stalag 17,' 'From Here to Eternity,' 'The Caddy,' 'Shane' and others. All the business needs is *top* pictures, properly advertised and we will be in business again."—*GEORGE J. RIESTER, Capitol Theatre Bldg., Shamokin, Pa.*

"If 3-D is to be an added factor in *new* entertainment thrills, then each picture must completely utilize it for every scene. . . . It is not enough to film a 2-D script in 3-D and hope for audience enthusiasm, handicapped as they are by poor synchronization and poor light and cheap viewers. Yet, when you can get such reaction from audiences as some of the scenes of *any 3-D* picture (even the poorest) arouse, you are on the right track for a certain particular kind of entertainment audience.

"Color has ceased to be effective—there are not enough good stories like 'From Here to Eternity' and 'Roman Holiday' to supply the theatres. Therefore, 3-D is needed to give that different realism to the average good picture which is made today by all. Audiences in spite of everything like it, but that means they want it fully used. The exhibitors want to *kill* it because it is too expensive. Who will win?"—*JOHN P. LOWE, Garden Theatre, Greenfield, Mass.*

"In my opinion, there will be a splendid market for 3-D pictures, provided they are made with a legitimate purpose and not just for gimmicks.

"We have booked 'Kiss Me Kate' from Metro, John Wayne in 'Hondo' from Warners, and expect to play Rita Hayworth in 'Sadie Thompson' and Martin and Lewis—all in 3-D—and with this star value, believe 3-D will be a terriffic asset. All 3-D pictures played in 'A' theatres at slightly advanced prices, plus price of glasses, have done outstanding business."—*R. J. O'DONNELL, Interstate Circuit, Inc., Dallas, Texas.*

Selling 3-D Short

To the Editor:

I am a small town exhibitor but I would like to put in my two-bits worth of pleading for producers to make more and better 3-D pictures and quit "selling them short." It may be that wide screen pictures will be an improvement but they will never take the place of true stereoptican pictures, and I don't think it helps the makers of wide screen pictures to lambast 3-D. If producers would see to it that their 3-D pictures are properly projected and the customers have comfortable glasses they would soon see that 3-D pictures are here to stay.

Before I showed my first 3-D, I bought permanent glasses to loan to my customers. During the last show, we wipe, stack in aluminum trays and sterilize these glasses under an ultra-violet lamp. I know the customers don't like the cardboard glasses and I don't think they want to be bothered with having to take care of permanent type glasses between shows, so I figure the only solution is to loan them. Chances are, if they bought their own glasses they would want you to keep them for them.

My last 3-D picture did as well as my first, which wasn't bad. I have a giant screen, my machines are synchronized, my lamps are balanced, my lenses are focused, my patrons have comfortable glasses and as long as the exchanges send me synchronized prints of good pictures I will bet my last dollar that 90 per cent of my patrons will prefer 3-D pictures, and if grosses continue to hold up we will all be happy.—*JOHN LAKEMAN, Dixie Theatre, Haleyville, Alabama.*

TOA convention in Chicago draws record crowd of showmen Page 12

WARNERS to use CinemaScope in deal with 20th-Fox Page 13

"ROBE" in holdover engagements holding a strong pace Page 13

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On the Horizon

THE cycles in this industry are historic and expected. Sometimes, though, they're very rapid. On Tuesday, in Los Angeles Federal Court, Milton J. Gunzburg, whose Natural Vision system caused a revolution after "B'wana Devil," found himself on the receiving end of a $3,500,000 damage suit by his one-time representative, George J. Schaefer. Mr. Schaefer sued because Mr. Gunzburg allegedly failed to fulfill a contract said to provide equal shares in profits. Mr. Schaefer names members of Mr. Gunzburg's family as co-defendants, asks for an accounting of profits of the Natural Vision Corporation and related companies, and then asks for their dissolution and a receiver.

▶ Republic announced at its studio this week that Morton W. Scott plans a series of 52 television films, "Outlaws of the Century." The statement said casting for 13 films should be complete by next week.

▶ RKO Radio has paid off a debt and borrowed more money, the Securities and Exchange Commission disclosed Tuesday. The debt paid off was to the Bankers Trust Company, New York. It was for $2,500,000. The new debts, guaranteed by Howard Hughes, board chairman and principal stockholder, are $1,500,000 from the First National Bank of Houston, and $1,000,000 from the Texas National Bank of Houston, to pay off the Bankers Trust loan; and a $1,500,000 60-day loan from the National Bank of Commerce, Houston, with Mr. Hughes again a guarantor.

▶ "Mr. Motion Pictures" will shortly be part of the display at the New York office of the Motion Picture Association of America. The impressive 40 by 60 inch portrait of Adolph Zukor, Paramount board chairman, which appeared on the dais during the Golden Jubilee dinner last year in New York, will be hung at special ceremonies shortly.

▶ Twentieth Century-Fox's good fortunes last week echoed on the stock market. The company stock gained 1⅛ points Friday, after trading of 26,000 shares. It closed at 17⅞. The two items of good news were, first, that Warners had abandoned other plans and would use 20th-Fox's CinemaScope, and also that drillers on the company's Westwood, Cal., lot had struck oil.

▶ The country's largest theatre, after the careful deliberation due its importance, and also as a custom anyhow, has decided against 3-D for the time being. The question came up as executives of the Radio City Music Hall, New York, saw two versions of MGM's "Kiss Me Kate." Russell V. Downing, president, said: "We selected the simpler 2-D."

▶ What would seem to be a prime requisite for attendance at a drive-in theatre—a car—isn't necessary at a Rochester, N. Y., drive-in. Patrons who don't own an automobile may take a bus to the theatre, buy a ticket and be assigned to a theatre-owned car in which to sit and watch the show.

▶ The FCC is reported considering a relaxation in its regulation limiting to five the number of TV stations that can be owned by any one licensee. But there's certain to be a bitter fight in the industry over any such proposal.

▶ Columbia's "From Here to Eternity" is becoming the Paul Bunyan of the industry. From here to eternity, the industry will talk of the fantastic business this picture did. Currently in its 12th week at the Capitol, New York, where it seems to have halted indefinitely, it now is the second longest-running feature at the house. It has been seen at that one house by 1,000,000 persons. In Hollywood, Columbia president Harry Cohn wrote happily to stockholders, that it is "the biggest grossing picture our company has ever released" and that it "proves the public is hungry for fine entertainment."

▶ Having found the water fine, Decca is going in. Decca Records recently bought 29,900 more shares of Universal stock. The company now owns 598,275 shares.

▶ "The Robe," currently playing a record-breaking engagement at New York's Roxy, soon will have company along Broadway. 20th-Fox announced Wednesday that its second CinemaScope feature, "How to Marry A Millionaire," starring Marilyn Monroe, Betty Grable and Lauren Bacall, will have a gala "double" premiere November 9 at the Globe and Loew's State theatres.

SHORTS ON PARADE

The shorts subjects program, many-hued and varied magazine of comedy, drama, general interest, education and entertainment, is coming into its own. Exhibitors are paying increasing attention to building programs that will interest and attract new patrons and hold the old ones. Extensive attention to the present and future plans of the short subjects producers and distributors is given in a series of feature stories starting on page 36 and running through page 48. Of special interest to exhibitors is a chart on page 38 listing available subjects by category.

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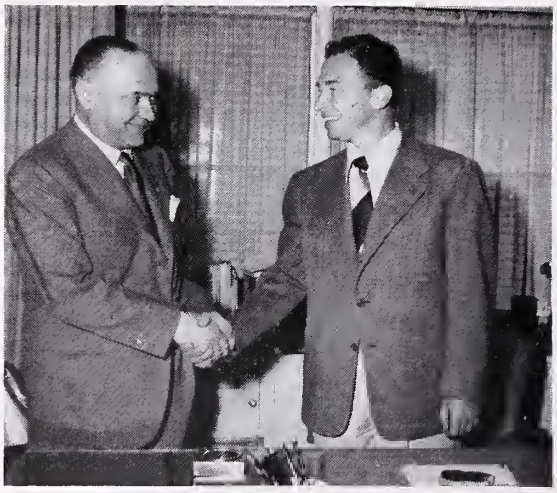
This week in pictures

BREAKING GROUND for the studio building for Universal-International's advertising-promotion department. Handling the shovel is president Milton R. Rackmil, returned from a world tour. Watching are Alfred E. Daff, executive vice-president; Nate J. Blumberg, board chairman; Morris Weiner, studio manager; and vice-presidents David A. Lipton and Edward Muhl.



A WELCOME to the special showing of "Blowing Wild" at the Warner studio. Producer Milton Sperling, right, greets Argentine Minister of Information Raoul A. Apold, who was guest along with members of his party.

GEORGE JESSEL speaks, below, to trade writers, his guests at New York luncheon last week. A narrator for UA's "Yesterday and Today," an oldtime film anthology, Mr. Jessel opines the film theatre is becoming like the legitimate theatre.

by the Herald

WORLD BROTHERHOOD

THE WORLD BROTHERHOOD TROPHY goes to MGM director Mervyn LeRoy, center, at the first World Brotherhood Testimonial Dinner in the motion picture industry, in Beverly Hills. Making the presentation for the National Conference of Christians and Jews is Louis B. Mayer, left. Watching are Jack L. Warner, Warner Brothers vice-president, and Dr. Everett R. Clinchy, president of the Brotherhood and of the Conference.

RCA Radiophoto

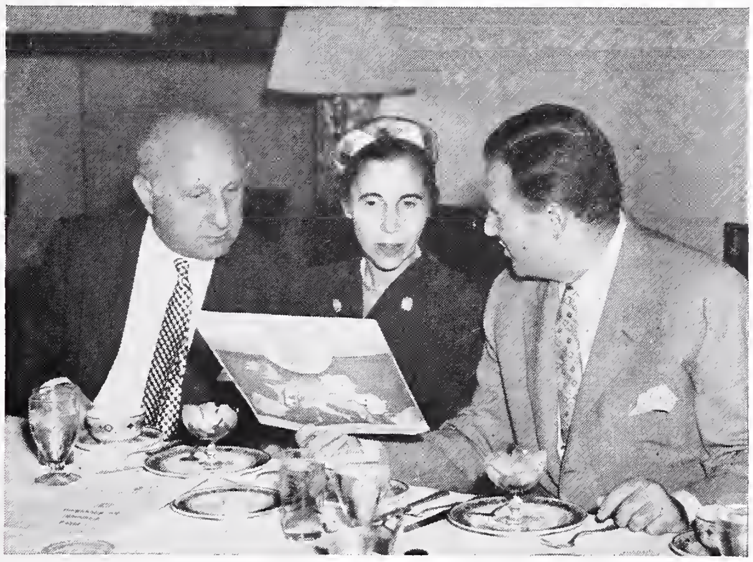
COMMAND PERFORMANCE. The selection is Walt Disney's "Rob Roy" at the Odeon, Leicester Square, London. Above, Queen Elizabeth greets Richard Todd, a star of the picture. The Duke of Edinburgh, her husband, also graced the premiere.

RCA Radiophoto

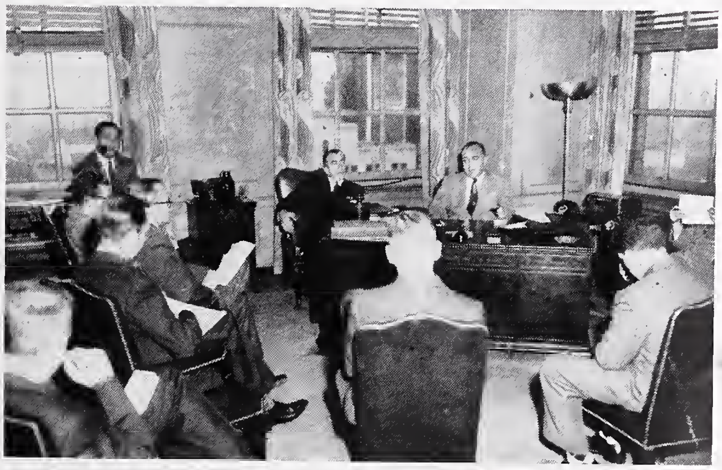
ADOLPH ZUKOR, chairman of the board of Paramount Pictures, was one of numerous personalities from the industry at the Command Performance, an annual event for the film industry. Above, he is greeted by the Queen. Next to him, background, is John Davis, J. Arthur Rank executive.

by the Herald

LOYD G. DORSETT, left, engineer and originator of the Panaphonic process for putting stereophonic sound cues between sprocket holes instead of altering film standards, showed his system to circuit heads and engineers in New York last week.



LEADERS OF THE CRUSADE FOR FREEDOM, as they conferred in Washington last week. They are Barney Balaban, Paramount president, and vice-chairman of the American Heritage Foundation; Mrs. Robert P. Patterson; and Henry Ford II, Foundation board chairman. The film industry is being asked to support the Crusade, which operates Radio Free Europe and organizes resistance to Communism.



INTERVIEW, as Arthur B. Krim, United Artists president, and Ilya Lopert, film distributor and producer, announced UA would distribute five current Lopert films and future ones he will produce with Robert Dowling. Mr. Lopert will handle some distribution details, he said. He also will leave for Europe to prepare "Time of the Cuckoo" and "Beauty and the Beast." He and Mr. Dowling will make two per year for UA, which will aid financing.

AT THE Brookline, Mass., showing of "Little Fugitive": Joe Wolff, Embassy Pictures; John Glazier, Western Mass. Theatres; Sam Seletsky, Phil Smith circuit; Joe Levine, Embassy; Joe Liss, Stanley Warner Theatres; Ben Sack, exhibitor; Al Daytz, Daytz Theatres.

TOA CONVENTION DRAWS RECORD ATTENDANCE

TEDA and TESMA Trade Shows Big Attraction at Chicago Meeting

CHICAGO: A record turnout of exhibitors is expected at the Conrad Hilton Hotel here starting Sunday for the annual convention and trade show of Theatre Owners of America in conjunction with the Theatre Equipment Supply Manufacturers Association and Theatre Equipment Dealers Association, November 1-5.

David Wallerstein, convention chairman, reported that advance registrations indicated the greatest attendance in TOA's history. These registrations, he added, also are "indicative of the importance these leaders (of exhibition) and top men from allied interests attach to this year's business meetings and trade show."

Trade Practices, Arbitration Among Scheduled Topics

Top items at the business meetings, according to Mr. Wallerstein, will be trade practices, arbitration, reports on the Senate Small Business Committee hearings, film rentals, print shortages, drive-in operations and theatre television.

Heralding the new era in motion picture entertainment and dimensions will be exhibits on current and future product by all the major companies. These exhibits will be situated in the foyers and corridors leading to the meeting halls on the hotel's second and third floors.

"The companies," said Mr. Wallerstein, "will stress the quantity and quality of pictures that are now available and soon will be available to the exhibitors of the nation and, no doubt, should allay the fears of any exhibitors who have any doubts about attaining sufficient top product for their screens."

The trade show, which opens Monday morning and closes the last day of the convention, is free to all theatre men, whether or not they are registered for the convention. One hundred companies are represented by exhibits.

Leading Concessions Men To Attend Meeting

Among the executives convening for the convention will be top theatre concessions officials and leading concessions manufacturers. According to Abe Z. Bloom, TOA concessions committee chairman, "this will be the most comprehensive, as well as the most representative meeting of theatre concessions buyers and supervisors and concessions manufacturers ever held."

Certainly not among the least items of business to be tackled by the convention will be the election of new TOA officers. Last week R. R. Livingston of Lincoln, Nebraska, was named chairman of the TOA nominating committee, comprising John Rowley, Nat Williams, Albert M. Pickus, A. Julian Brylawski, Roy Cooper, George Kerasotes and Jay Solomon. The committee will meet Sunday and election of officers will be held at the open board of directors meeting late Monday afternoon.

Invited to be special guests at the convention are the presidents and sales managers of major and independent producing companies. Alfred Starr, TOA president, reported recently that "a good percentage" of those invited have accepted, adding that he was certain "that these industry leaders will be happy to learn that we plan to give emphasis, as never before, to showmanship and glamor in our industry."

Convention Program Is Detailed by Days

The following is the convention program, including the names of the chairmen of the business sessions:

Sunday: 9:30 A.M., TESMA board meeting; Trade Show; 1:30 P.M., TOA concessions committee meetings, Abe Z. Bloom, chairman; 3 P.M., TEDA board meeting; 8 P.M., TOA executive committee meeting, Walter Reade, Jr., executive vice-president.

Monday: Trade Show; 10 A.M., special convention performance of "This Is Cinerama" at Palace theatre; 2 P.M., TOA theatre concessions forum, Mr. Bloom; 4 P.M., TOA open board of directors meeting, Charles P. Skouras, chairman of the board.

Tuesday: Trade Show; 9:30 A.M., TESMA breakfast and business meeting, members only; 10 A.M., TOA industry discussions session, John Balaban, honorary convention chairman, and Mr. Wallerstein; 12:30 P.M. luncheon, Roy Cooper; 2 P.M., TOA industry discussions session, Mr. Starr; 8 P.M., TEDA-TESMA jamboree; Coca Cola beefsteak party at Saddle and Sirloin Club.

Wednesday: Trade Show; 10 A.M., TOA industry discussions sessions, S. H. Fabian and Mitchell Wolfson; 12:30 P.M., luncheon, Nat Williams; 2 P.M. TOA-TESMA forum on new technical processes with panel of experts to answer questions from delegates, E. D. Martin; evening, Pepsi-Cola party, and "Ice Follies of 1954."

Thursday: Trade Show; 10 A.M., TOA industry discussions session, H. H. "Heck" Everett; 12:30 P.M., luncheon, Tom Edwards; 2 P.M., TOA industry discussions session, Joseph Rosenfield; 8 P.M., President's banquet, George Jessel, master-of-ceremonies, and General James A. Van Fleet, speaker.

The agenda for Monday's concessions forum, to be presided over by Mr. Bloom, includes talks by representatives of concessions manufacturers, including Lester Rosskam, of Quaker City Chocolate and Confectionary Company, for candy; Harry Bresler, president of Bresler Ice Cream Company, for ice cream, as well as speakers for popcorn and soft drinks.

List Exhibits Planned by Distributing Companies

Among the major distributing companies who have scheduled exhibits at the convention are:

Columbia Pictures, keynoting its display with the 850-pound model of the "U.S.S. Caine" used in the filming of "Caine Mutiny," with Humphrey Bogart, Jose Ferrer, Fred MacMurray, and Van Johnson. Also highlighted will be "Miss Sadie Thompson," starring Rita Hayworth and Jose Ferrer, and "It Should Happen to You," starring July Holiday.

Twentieth Century-Fox will feature CinemaScope—showing the application of this new medium to the average theatre.

Metro-Goldwyn-Mayer will have an animated "surprise" exhibit, displaying current and future product, with an "important message to all exhibitors."

Paramount Pictures will spotlight "Paramount Pictures and Personalities."

New Product Will Be Stressed by Companies

Republic Pictures will herald its forthcoming product for the next three months.

Universal Pictures principally will stress its forthcoming production, "The Glenn Miller Story."

United Artists will have an elaborate three-dimensional exhibit, pointing out the "U-A Big Ones of the Future."

Warner Bros. will play up its forthcoming product, underlining producer-director George Stevens' production of Edna Ferber's "The Giant."

Allied Artists, RKO and others are expected to join in presenting exhibitors the most optimistic and most profitable "forecast" for the motion picture industry yet recorded.

Actor to Play Eisenhower

President Dwight D. Eisenhower has granted permission to Columbia Pictures to portray him in a motion picture for the first time, in the Technicolor production, "The Long Grey Line." The film, based on "Bringing Up the Brass," the autobiography of Sgt. Marty Maher, West Point athletic instructor, will be made on location at West Point next Spring with Tyrone Power starred as Maher, John Ford directing and Robert Arthur producing.

WARNERS TO DO "MANY" FILMS IN CINEMASCOPE

Deal With 20th-Fox Ends "Uncertainty"; to Drop Use of WarnerScope

Announcements from 20th Century-Fox and Warner Brothers late last week, to the effect that Warners would produce "many" of its top productions in CinemaScope, at last have brought to peaceful and quiet conclusion the situation of the " 'scopes."

Warner Brothers, by concluding negotiations with 20th-Fox for use of the latter's anamorphic process, thus abandoned its plans to produce pictures in the WarnerScope anamorphic system, reported to be very similar to CinemaScope and Carl Dudley's Vistarama process.

Both the Warner vice-president, Albert Warner, and 20th Century-Fox's president, Spyros P. Skouras, hailed the move as underlining co-operation within the industry to eliminate confusion in order to serve the best interests of the business. The enthusiasm which greeted the announcement echoed through exhibition halls even unto the financial world.

The day following the announcement 20th Century-Fox stock on the New York Stock Exchange advanced from 14⅞ to 16, on a turnover of only 9,300 shares. Warner stock advanced ⅛ to close at 11¾ on a turnover of 1,500 shares. The 20th-Fox stock had hovered around 15 after losing two points following the opening of "The Robe" in New York six weeks ago.

The conclusion of the 20th-Fox and Warner negotiations was marked by a Warner announcement that already it has begun production in CinemaScope of "A Star Is Born," which earlier had been announced for standard production, and plans five more top budget pictures in the anamorphic process. The deal, according to Mr. Skouras, was negotiated by Al Lichtman, 20th-Fox director of distribution.

Skouras Lauds Warner For Ending "Confusion"

Said Mr. Skouras in his statement: "I believe the trade will applaud Warner Brothers for eliminating the confusion and adopting the CinemaScope process. Warner Brothers has spent a great deal of money and effort in research, and now, together, we can accomplish greater things than ever before."

Albert Warner, in a separate statement, said he felt CinemaScope "is best suited for many of the important productions we plan." He added, "we are adopting CinemaScope in an effort to clarify and standardize for the exhibitors and the public a single process, thus eliminating any possibility of confusion."

SKOURAS HAS NO FEAR OF FILM SHORTAGE

Spyros P. Skouras, president of 20th Century-Fox and CinemaScope's first and biggest booster, in Toronto last week for the premiere of "The Robe," told exhibitors and members of the press not to worry about any future product shortages. Mr. Skouras predicted that the 15 CinemaScope features to be produced by the company in 1954 will chalk up longer engagements than the total of 36 standard films which are in production by the company this year and scheduled for early release.

Jack L. Warner, vice-president in charge of production, announced the following CinemaScope plans:

"We believe that many of the world famous stories announced last week for production at our studio will be greatly enhanced by means of CinemaScope presentation.

Warner Cites Production Begun in CinemaScope

"We already have begun production in CinemaScope of 'A Star Is Born,' which marks Judy Garland's return to the screen; 'Helen of Troy' begins production in Rome December 1, with an estimated budget of $6,000,000; we are completing 'Rear Guard' starring Guy Madison; soon to go into production is the world-renowned stage hit, 'Mister Roberts'; 'The Talisman' by Sir Walter Scott, and the current best-seller, 'Battle Cry' by Leon Uris."

In his statement Mr. Skouras pointed out that the swing to CinemaScope by Warners assures exhibitors and the public of an "even greater flow" of CinemaScope productions, adding that 10 CinemaScope productions already have been completed by 20th-Fox.

In addition to Warners, he listed the following companies which have plans to produce in CinemaScope: MGM, Walt Disney, independent producers for United Artists release, Universal, Allied Artists and Columbia.

Trinz Will Teach

Bruce Trinz, manager of the Clark Theatre, Chicago, and The Herald correspondent in that city, will deliver lectures on "Pictures, Popcorn and Profit" at the University of Chicago, the lectures scheduled to begin in December.

'Robe' Holds Fast Pace in Holdovers

Holdover figures for 20th Century-Fox's "The Robe," first feature in CinemaScope, show third and fourth week grosses still topping all-time house records previous to the engagement of the Biblical spectacle, the company reports. This achievement, giving the picture the greatest box office record in the history of the industry, is being repeated in every situation, it was stated.

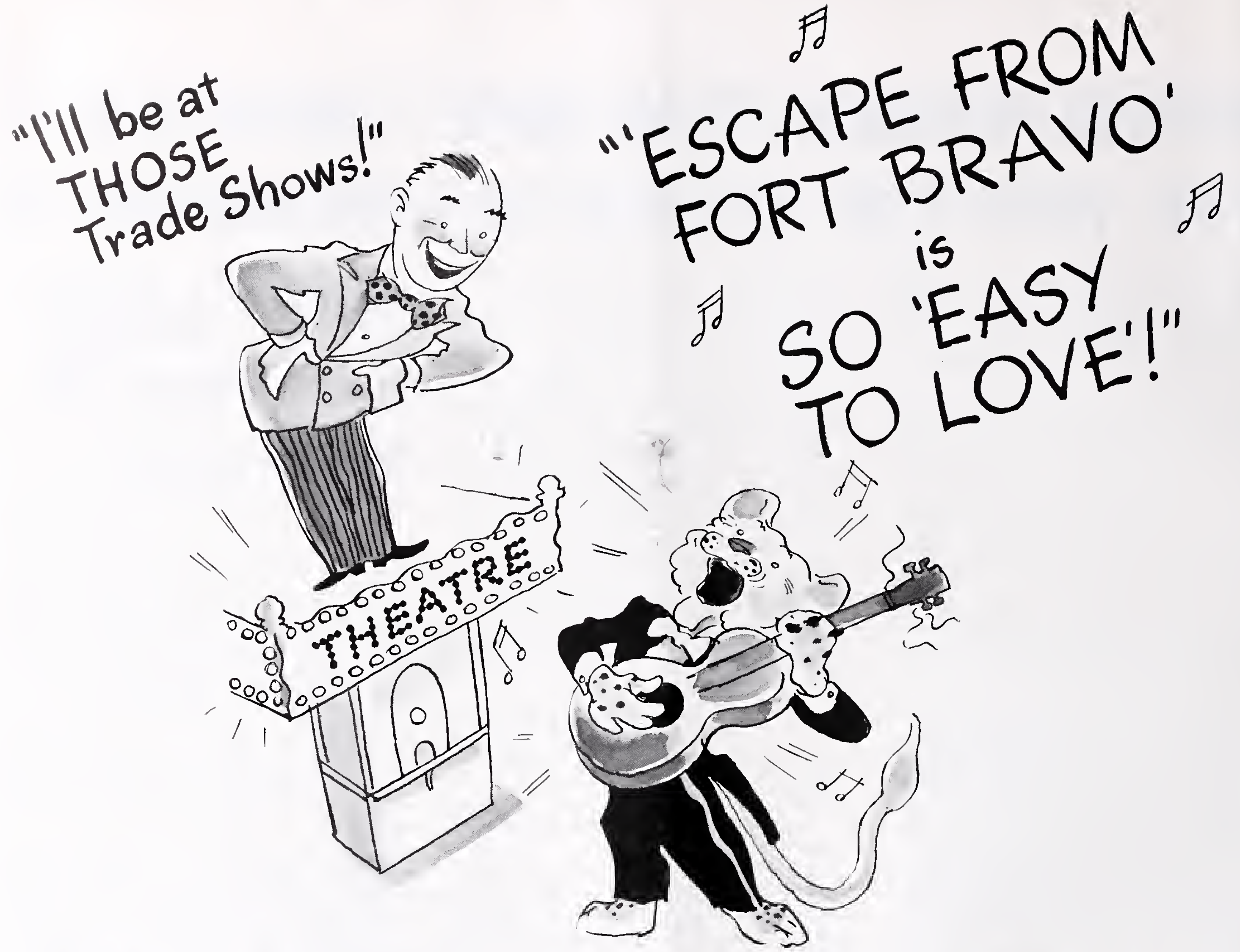
At the Chinese theatre, Los Angeles; the State-Lake, Chicago, and the Fox, Philadelphia, all in fourth-week holdovers, the film has surpassed any previous mark, prior to "The Robe," in its initial and subsequent weeks.

Similar record figures are reported for three-week holdovers at the Harris, Pittsburgh; Lyric and Villa, Salt Lake City; 5th Avenue, Seattle; Palace, Dallas; Capitol, Washington; Fox, Detroit; Buffalo, Buffalo; Fox, Atlanta; Fox, San Francisco; Orpheum, Kansas City, and two-week stanzas at the Malco, Memphis; Saenger, New Orleans; Majestic, San Antonio; Metropolitan, Houston; Memorial, Boston; Hippodrome, Cleveland; Orpheum, Portland, Ore.; Indiana, Indianapolis; Radio City, Minneapolis, and the Criterion, Oklahoma City.

Meanwhile, 20th-Fox continued with preparation for the launching of its second CinemaScope feature, "How to Marry a Millionaire," now set for a two-theatre premiere in New York in the near future. The latest bit of promotion is a contest currently being conducted among young ladies who are asked to submit letters telling why they would like to marry a millionaire. The 12 winners will be awarded appropriate gifts, including perfumes, petticoats, beauty kits and swim suits.

TV Set Production At 603,760 in August

WASHINGTON: Television set production in August totaled 603,760 sets, compared to 397,769 sets in August, 1952, the Radio-Electronics-Television Manufacturers Association has reported. It said that output during the first eight months of the year was at the highest level on record for that period, amounting to 4,754,285 sets. In the like 1952 period, only 2,914,925 sets were produced. Of the eight-month total, 726,690 units were manufactured with tuners for the new UHF frequencies.


"I'll be at THOSE Trade Shows!"
"'ESCAPE FROM FORT BRAVO' is SO 'EASY TO LOVE'!"
THEATRE

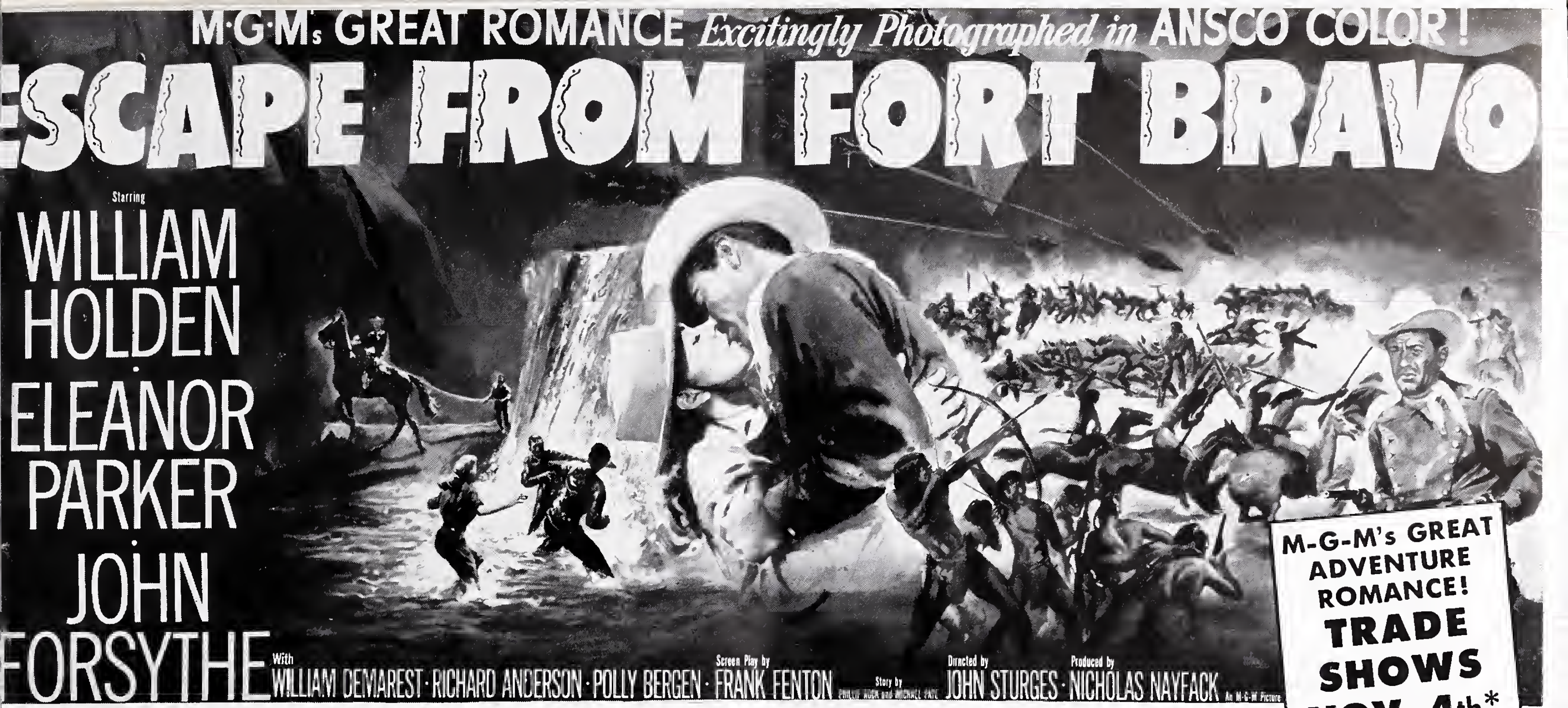
TWO TRADE SHOWS TO SING ABOUT!

Let's say it again: "There's nothing wrong with this business that BIG pictures won't cure!" Go to these M-G-M trade shows (*on opposite page*) and SEE FOR YOURSELF! "ESCAPE FROM FORT BRAVO" is a NEW HIGH in the industry's famed color outdoor adventure spectacles. "EASY TO LOVE" M-G-M's Magnificent Cypress Gardens of Florida Musical, is the Christmas-New Years attraction that will write new tops in holiday business at the nation's box-offices.

See both pictures! Then rush your campaign entries for M-G-M's "Lucky 7" Showmanship Contest! Big Money Prizes!

M·G·M's GREAT ROMANCE *Excitingly Photographed in* ANSCO COLOR!

SCAPE FROM FORT BRAVO



Starring

WILLIAM HOLDEN · ELEANOR PARKER · JOHN FORSYTHE

With WILLIAM DEMAREST · RICHARD ANDERSON · POLLY BERGEN · Screen Play by FRANK FENTON · Story by Phillip Rock and Michael Pate · Directed by JOHN STURGES · Produced by NICHOLAS NAYFACK · An M-G-M Picture

M-G-M's GREAT ADVENTURE ROMANCE! TRADE SHOWS NOV. 4th*

ALBANY	20th-Fox Screen Room	1052 Broadway	11/4	2 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	11/4	2 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	11/4	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	11/4	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	11/4	1:30 P.M.
*CHICAGO	Warner Screen Room	1307 S. Wabash Ave.	11/6	1:30 P.M.
*CINCINNATI	R K O Palace Screen Room	12 East Sixth Street	11/5	2 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	11/4	1 P.M.
DALLAS	Republic Screen Room	Harwood & Young Sts.	11/4	2:30 P.M.
DENVER	20th-Fox Screen Room	2101 Champa Street	11/4	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	11/4	1 P.M.
*DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	11/6	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	236 No. Illinois St.	11/4	1 P.M.
*JACKSONVILLE	Florida State Screen Room	128 East Forsyth Street	11/2	2 P.M.
KANSAS CITY	Paramount Screen Room	1800 Wyandotte St.	11/4	1:30 P.M.
LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	11/4	2 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	11/4	2 P.M.
*MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	11/5	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	11/4	2 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	11/4	2 P.M.
NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	11/4	1:30 P.M.
NEW YORK	M-G-M Screen Room	630 Ninth Avenue	11/4	2:30 P.M.
OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	11/4	10:30 A.M.
OMAHA	20th-Fox Screen Room	1502 Davenport St.	11/4	3:30 P.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	11/4	2 P.M.
PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	11/4	2 P.M.
PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	11/4	2 P.M.
ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	11/4	11 A.M.
SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	11/4	3 P.M.
SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	11/4	1:30 P.M.
SEATTLE	Jewel Box Preview Thea.	2318 Second Avenue	11/4	1 P.M.
WASHINGTON	RKO Screen Room	932 N. Jersey Ave., N.W.	11/4	2 P.M.

**Except Jacksonville which is 11/2 • Cincinnati and Milwaukee 11/5 • Chicago and Detroit 11/6*

M-G-M's BIG XMAS-NEW YEARS ATTRACTION! TRADE SHOWS NOV. 10th

M·G·M's Spectacular Technicolor Musical filmed in Florida's Cypress Gardens!

EASY TO LOVE

Starring

STHER WILLIAMS · VAN JOHNSON · TONY MARTIN

Screen Play by LASLO VADNAY and WILLIAM ROBERTS · Story by Laslo Vadnay
Directed by CHARLES WALTERS · Produced by JOE PASTERNAK
A Metro-Goldwyn Mayer Picture

ALBANY	20th-Fox Screen Room	1052 Broadway	11/10	2 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	11/10	2 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	11/10	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	11/10	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	11/10	1:30 P.M.
CHICAGO	Warner Screen Room	1307 S. Wabash Ave.	11/10	1:30 P.M.
CINCINNATI	R K O Palace Screen Room	12 East Sixth Street	11/10	8 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	11/10	1 P.M.
DALLAS	Republic Screen Room	Harwood & Young Sts.	11/10	2:30 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	11/10	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	11/10	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	11/10	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	236 No. Illinois St.	11/10	1 P.M.
JACKSONVILLE	Florida State Screen Room	128 East Forsyth Street	11/10	2 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	11/10	1:30 P.M.
LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	11/10	2 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	11/10	12Noon
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	11/10	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	11/10	2 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	11/10	2 P.M.
NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	11/10	1:30 P.M.
NEW YORK	M-G-M Screen Room	630 Ninth Avenue	11/10	2:30 P.M.
OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	11/10	1 P.M.
OMAHA	20th-Fox Screen Room	1502 Davenport St.	11/10	1 P.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	11/10	2 P.M.
PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	11/10	2 P.M.
PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	11/10	2 P.M.
ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	11/10	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	11/10	1 P.M.
SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	11/10	1:30 P.M.
SEATTLE	Jewel Box Preview Thea.	2318 Second Avenue	11/10	1 P.M.
WASHINGTON	RKO Screen Room	932 N. Jersey Ave., N.W.	11/10	2 P.M.

Terry Ramsaye Says

CHAMPION BUST—Returning to a browsing of "The Public Is Never Wrong," memories are titilated by Adolph Zukor's account of an interlude when he and Marcus Loew were veranda chums in years of high success, often sitting in persiflaging conversation, amid Georgian magnificence at the Loew mansion.

"This was pleasant," Mr. Zukor recalls, "because we could make fun of each other's pictures. Our company had starred Enrico Caruso in a picture entitled 'My Cousin.' Marcus claimed the picture was the greatest bust in all history. I was never able to argue him down on that point, and never tried very hard. . . ."

This reader also remembers that classic well. It was one of his chores to sell that picture's opening at the Rivoli in New York. That was in the silent film days, mind you, where Caruso could be a name but not a voice on the screen. Projection room examination brought painful awareness of a problem. In an attitude of hopeful desperation the heaviest promotion was concentrated on the foreign language press, in lavish measure.

The picture opened to capacity and played to almost as many the second day. The customers were largely strangers.

Caruso, and party, guests of honor in a taped-off loge, got a big hand. He was whisked off to audience with Roxy, impatiently waiting in his office. They were introduced and therewith launched into a badminton sequence of batting out appreciations of each other. Waiting reviewers demanded an expression from Caruso, and got this: "The picture, it is not silly like all the rest of them."

By midweek the high-hat Rivoli was filled with nothing much but a lingering scent of garlic. Mr. Zukor does not mention the bigger bust; that was the second Caruso picture, made at the same time, title now happily forgotten, which was never offered for exhibition.

* * *

HOMESIDE COMPETITION—The exhibitor who may be wondering just what is keeping the customers away can reflect with interest upon the phonograph trade's reports on its magnificent grosses on sales of records. All its majors are experiencing a record year with figures beyond precedent.

James B. Conkling, president of Columbia Records, Inc., subsidiary of the Columbia Broadcasting System, is quoted: "This year for the first time since television invaded the country's living rooms dealers find customers more interested in new phonographs than in television sets."

Emanuel Sachs, vice-president and general manager of Radio Corporation of America's R.C.A. Victor division, whose plant is running overtime, predicts that sales of the record industry for the year will reach $225,000,000, and that is up from $200,000,000 in 1952.

All added up, those dollars would buy a lot of theatre admissions, and the listening time of those records would fill many an hour of theatre show time. Examinations of the sales records seem to indicate a wide diversity of taste levels in the musical wares delivered, from be-bop to corn to classic. The classics, say the dealers rate higher and higher. In fact it is suspected that they are habit forming.

Long ago when New York's Rialto and Rivoli theatres had famous orchestras under Hugo Riesenfeld, they had a special music customer mailing list of five thousand. Motion picture advertising and publicity rarely even mentions the musical components of the pictures, save for the hit songs. Yet many the picture has a magnificent scoring.

* * *

GADGET APPEAL—Over there in Britain a man of 77 years, one Francis Rickett of Chipping Norton, who had not seen a motion picture for twenty-three years, mounted his bicycle and rode twenty-six miles to the Grand at Banbury, to see 3-D as demonstrated by "Metroscopix." The manager gave him "one for the road" which the local press recorded. However, there seems to have been no report on what the old man thought about it.

* * *

THE NOISE TRAFFIC—In behalf of a simplification of a technology all shot through with long Greek root words, Bert Ennis has brought forth a lucid little booklet entitled "Stereophonic Sound and Altec." It is illustrated and it tells about sound systems, multiple magnetic tracks and directional microphones. There is a slight touch of history and the pioneering by Bell Telephone Laboratories. You'll be remembering that Altec Service Corporation can trace back its ancestry through Erpi and Western Electric to the Telephone company, which has been researching in sound traffic since when.

Theatre TV Of Football Shows Gain

The theatre telecast of the Notre Dame-Georgia Tech football game scored heavier grosses last Saturday than the initial telecast on the previous Saturday. Two of the eight houses that picked up the game were complete sellouts, while one played to 95 per cent capacity. Other theatres showed a marked improvement over the previous week.

The sellouts were at the Marbro theatre in Chicago, 4,000 seats, and the Prospect in Flushing, L. I., 2,200 seats. The 2,100-seat Marine theatre in Brooklyn was 95 per cent filled. The Prospect and Marine were less than one third filled the first week.

The Rivoli in Toledo sold 1,700 of its 2,300 seats and the Hollywood in Detroit played to an audience of 2,000. It has a seating capacity of 3,434. The Grand in Albany was almost a sellout, playing to 1,100 in the 1,500-seat house. The Crown in Chicago, 1,500, had an audience of 1,100, while the St. James in Asbury Park, N. J., sold 500 seats. The house seats 1,500. In Albany, the Grand's audience was doubled over that of the previous week.

The Fabian circuit, which operates the Grand, had a two-game deal for the grid games and has renewed the agreement, as has Walter Reade for the St. James in Asbury Park. The Stanley Warner circuit has contracted with Boxoffice Television for the forthcoming Navy-Notre Dame game for the Stanley in Baltimore and the Stanley in Philadelphia.

MGM to Hold "European Panoramic Convention"

Loew's International will hold, November 22-25, in Brussels and Antwerp, Belgium, a "European Panoramic Convention," to be attended by Arthur M. Loew, president; Samuel N. Burger, international sales manager; and David Lewis, regional director for Continental Europe. The convention will bring to focus the company's endeavor to get installed in all major theatres on the Continent a wide screen of some sort. It has taken a lead by installing all-purpose screens in its own houses. Belgium is site of the meeting because for demonstration purposes there will be available the new panoramic screen at the Metro Theatre, Antwerp, one of the largest and best in Europe.

Cinerama into San Francisco

Talks leading to installation of Cinerama in the 2,440-seat Orpheum, San Francisco, were to be ended in New York this week. Sherrill Corwin operates the house. The theatre not only is to have its screen converted, it will be redecorated, at a reported cost of $50,000. It is to be closed mid-November and reopen Christmas Day.

Plan Allied Equipment Cooperative

CHICAGO: Allied Theatres of Illinois announced here last week, following a regular membership meeting, plans for the initiation of a group equipment purchasing plan. To this end, Jack Kirsch, president, has appointed a committee to study the project with special emphasis on wide screens and stereophonic sound.

According to Mr. Kirsch, the committee also will look into the entire equipment situation and, if necessary, engage a competent person with technical and engineering knowledge to advise members on their needs in order to accomplish suitable wide screen projection.

The feeling of the membership was that exhibitors' problems with respect to wide screen can be greatly overcome through intelligent counselling by an authority familiar with the technical and engineering aspects of the new medium and thus save theatre owners money in costly and uncessary experimentation. They also expressed approval of the resolution adopted by the national convention in Boston calling for standardization on a 2-to-1 aspect ratio for all productions, including anamorphic, "because of the dangers that exist in the present confused equipment situation."

On the subject of arbitration, the local Allied group endorsed the position taken by the national Allied board. They agreed with the national board's contention that there is no practical benefit to Allied's members in any arbitration plan which does not provide for the arbitration of film rentals and selling policies on a national and regional basis; that countenances the pre-release of pictures even on a limited scale or that does not prohibit competitive bidding in any situation except upon written demand of an exhibitor.

Approval also was given to national Allied's renewal of its COMPO membership.

With Allied of Illinois due to celebrate its 23rd anniversary in December, the membership directed that plans be made for the holding of an affair at one of Chicago's night clubs to observe the occasion. The place and date will be announced by an arrangements committee to be named by Mr. Kirsch.

Kansas-Missouri Meet Airs Industry Topics

KANSAS CITY: The meeting of Allied Independent Theatre Owners of Kansas-Missouri held here Tuesday heard reports from Beverly Miller, president, who presided, and Jay Wooten, former president, on subjects of the convention at Boston. Praise was given Spyros Skouras for his extensive answers to questions in Boston on CinemaScope. There was unanimous approval of the objectives expressed in a letter from Robert Odell, of the Council for 3-D Progress, and remarks were made on the need for such activities.

Harry Cohn Earned $207,800 in 1952-53

WASHINGTON: Harry Cohn as president of Columbia Pictures was paid $207,800 for the year ended June 27, 1953, the company informed the Securities and Exchange Commission.

The table of salaries of top executives was highlighted by the notation of a salary boost for N. B. Spingold, vice-president in charge of advertising and publicity, who earned $105,600 for the year, an $11,000 boost over the previous year.

Other salaries listed included: Jack Cohn, executive vice-president, $145,600; A. Schneider, vice-president and treasurer, $130,000; A. Montague, vice-president in charge of domestic sales, $130,000. The directors and officers as a group earned $1,169,850 for the year. Expense allowances, included in the respective salaries of top executives, were noted as follows: Harry Cohn, $25,800; Jack Cohn, $15,600; Spingold, $9,000. The expense allowance of directors and officers as a group was put at $72,625. Harry Cohn, it was noted, owns 126,084 shares of common stock beneficially and of record, while Jack Cohn owns 42,294 shares.

Tax Fighters Urge Speed

Legislative pledges of support against the admission tax should be obtained by December 1, the Council of Motion Picture Organizations warned exhibitors this week. The pledges should be obtained by that time from Senators and Representatives so the national COMPO may know how it stands and how to proceed in its Washington manouevres.

Several state tax committee chairmen have told Col. H. A. Cole and Pat McGee, co-chairmen of the national tax repeal campaign committee, that their Senators and Congressmen have agreed to renew their 1953 actions supporting the campaign.

Mr. Cole and Mr. McGee in writing to exhibitors have pointed out that the Congressmen should be met by delegations and also individually.

Cooperation between Allied and TOA groups in the Kansas City exchange area, to combat the admissions tax, is urged by the board of directors of the Kansas-Missouri Theatre Association, which met in that city last week.

Report 4,625 Theatres In Western Germany

WASHINGTON: There were 4,625 motion picture theatres in Western Germany at the end of 1952, with a seating capacity of 1,867,463, U. S. Commerce Department film chief Nathan D. Golden has reported. He said that in addition to these permanent theatres, there were approximately 300 itinerant exhibitors and some 400 other small theatres operating intermittently.

High Court to Hear 'Ronde' Censor Case

WASHINGTON: The U. S. Supreme Court Monday agreed to review the right of the New York State censors to ban the film "La Ronde." The Justices earlier in the month had agreed to consider the right of Ohio State censors to prohibit showings of the film "M." Monday in taking the New York case, the court said it should be argued immediately after argument in the Ohio case.

Tuesday it was disclosed that argument in the two cases has been tentatively scheduled for the week of January 4. This decision to delay argument until next year means that it probably will be March or April before a decision is handed down.

The Ohio case had been set for argument in the week starting November 30, but the court Monday said the two film cases should be argued consecutively, and the need for additional time for lawyers to prepare the New York case required that both be set back until January.

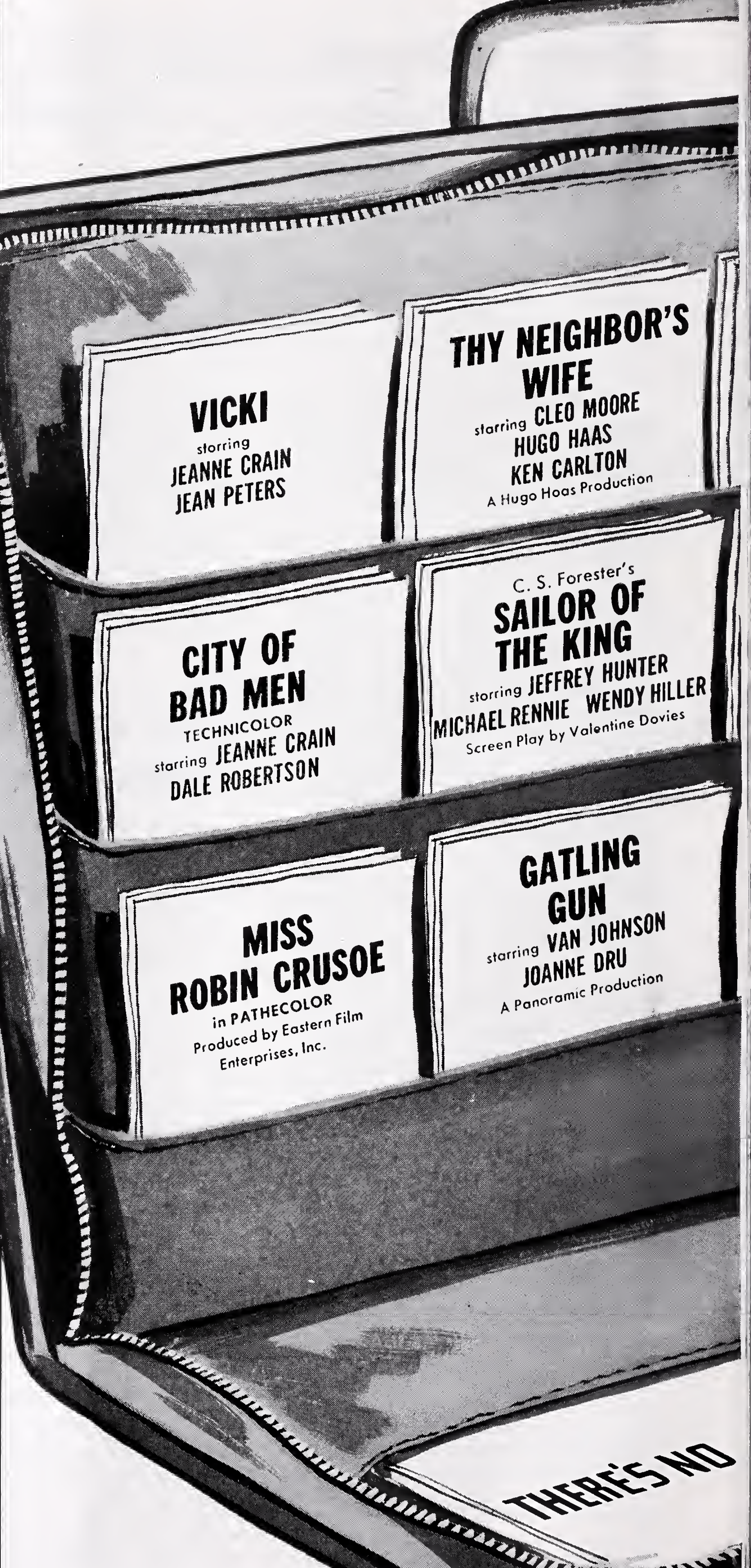
In both the Ohio and New York cases, lower courts upheld state bans on the films. In both cases, the films' distributors appealed to the high court, seeking full protection for films from prior censorship under the First and Fourteenth Amendments.

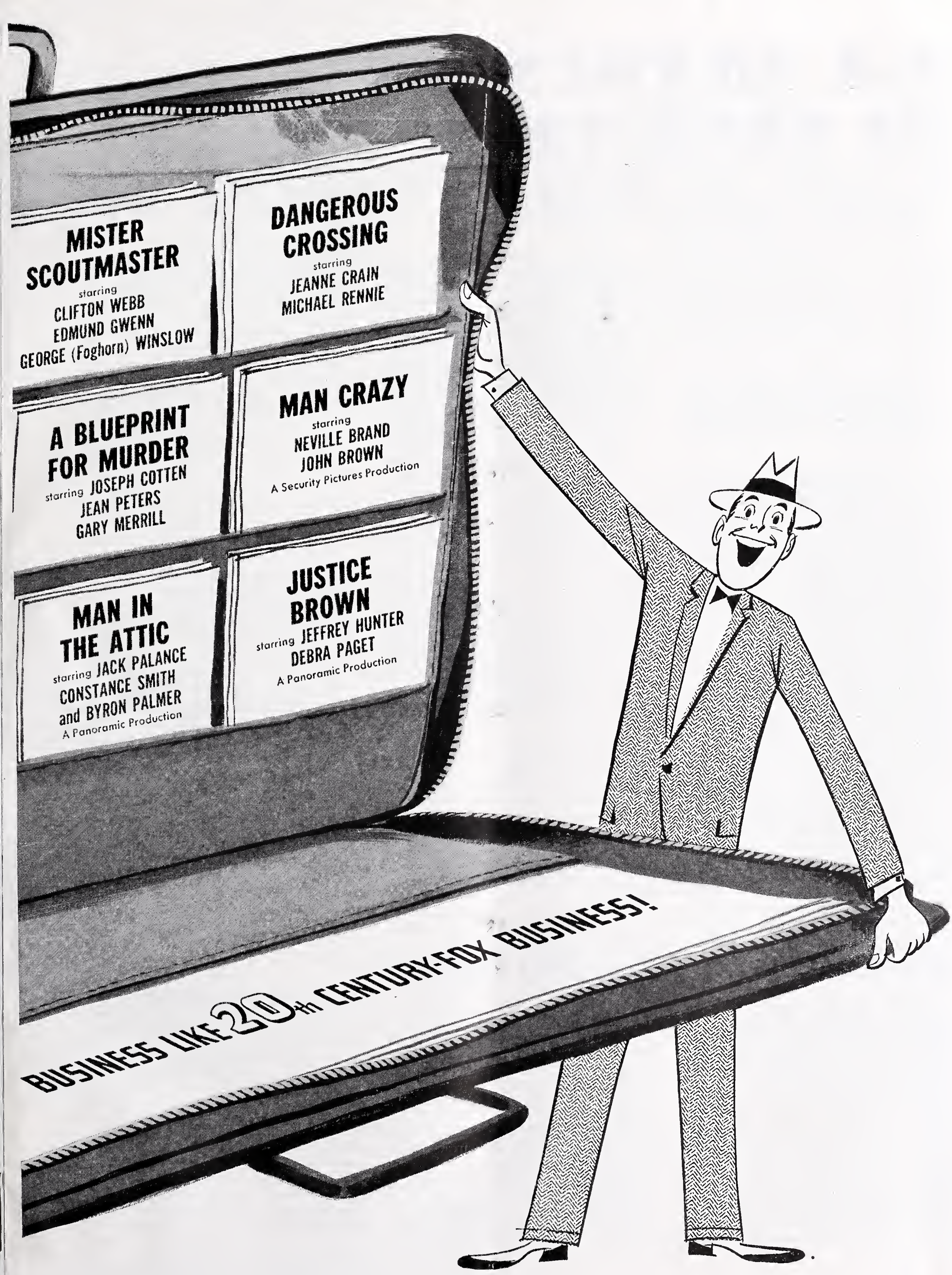
By taking the New York case as well as the Ohio case, the high court insured a far reaching decision on the rights of state censorship boards to censor motion pictures before exhibition. It was always possible that as long as the court took only one case, it would decide it on the narrow, technical grounds rather than broad precedent-setting grounds. Taking the two cases practically makes certain a broader approach, since the decision will have to be broad enough to cover both cases. The cases will be decided separately, but decision will have to be interwoven and each will have to take account of the other.

Pennsylvania Allied Has One-Day Meet

PITTSBURGH: More than 150 exhibitors attended an industry meeting and open forum in the William Penn Hotel, October 22, sponsored by Allied of Western Pennsylvania. The speakers included Col. H. A. Cole, co-chairman of COMPO, who spoke on the new admission tax repeal campaign; Al Sindlinger, COMPO statistical expert; Lou Gerard, head of Box Office TV and Ed Lachman, general sales manager of the Nord 3-D System. Also present to speak and answer questions was "Mr. Cinemascope," Alex Harrison, sales manager of Cinemascope equipment. Morris Finkel, chairman of the board of Allied in Pittsburgh and a national director reported to the members on the national meeting just held in Boston.

The Man From 20th CENTURY-FOX Has A Great Line-up Of Exploitation Pictures For You!


VICKI
starring
JEANNE CRAIN
JEAN PETERS
THY NEIGHBOR'S WIFE
starring CLEO MOORE
HUGO HAAS
KEN CARLTON
A Hugo Haas Production
CITY OF BAD MEN
TECHNICOLOR
starring JEANNE CRAIN
DALE ROBERTSON
C. S. Forester's
SAILOR OF THE KING
starring JEFFREY HUNTER
MICHAEL RENNIE WENDY HILLER
Screen Play by Valentine Davies
MISS ROBIN CRUSOE
in PATHECOLOR
Produced by Eastern Film Enterprises, Inc.
GATLING GUN
starring VAN JOHNSON
JOANNE DRU
A Panoramic Production
THERE'S NO



MISTER SCOUTMASTER
starring
CLIFTON WEBB
EDMUND GWENN
GEORGE (Foghorn) WINSLOW

DANGEROUS CROSSING
starring
JEANNE CRAIN
MICHAEL RENNIE

A BLUEPRINT FOR MURDER
starring JOSEPH COTTEN
JEAN PETERS
GARY MERRILL

MAN CRAZY
starring
NEVILLE BRAND
JOHN BROWN
A Security Pictures Production

MAN IN THE ATTIC
starring JACK PALANCE
CONSTANCE SMITH
and BYRON PALMER
A Panoramic Production

JUSTICE BROWN
starring JEFFREY HUNTER
DEBRA PAGET
A Panoramic Production

U-I ANNOUNCES 34 NEXT YEAR

22 Technicolor Pictures Included in Plans for Year Beginning Nov. 1

HOLLYWOOD: Thirty-four pictures, 22 of them in color by Technicolor, will be produced at Universal-International Studios during the next fiscal year beginning November 1, it was announced in Hollywood this week by Edward Muhl, production vice-president.

From a standpoint of expenditures and scope of product, the new production schedule is the biggest undertaken by U-I in recent years, Mr. Muhl stated.

The new program, "entailing the most ambitious plans in the company's recent history," was disclosed at the conclusion of a series of high-level executive conferences at the studio. Among those participating in the discussions, in addition to Mr. Muhl, were Milton R. Rackmil, president; N. J. Blumberg, chairman of the board; Alfred E. Daff, executive vice-president; David A. Lipton, vice-president; Charles J. Feldman, general sales manager; James Pratt, executive manager; Morris Davis, business manager, and other executives.

In commenting on the forthcoming program, Mr. Rackmil said the company's present successful production policy will be continued without change. The high level of production will be maintained as in the past and the product again will be highly diversified in order to appeal to all segments of the movie-going public throughout the world. It is a reflection of the company's confidence in its own future and the over-all prospect for the film industry as a whole, he said.

In line with these plans, facilities at the studio are now being expanded to meet the demands of the increased activity planned for the coming year. A $350,000 construction program is already under way and all departments, from producers down, are being strengthened to handle smoothly the increased production load.

To Use New Techniques

Both Mr. Rackmil and Mr. Muhl emphasized that the various new techniques developed by the industry will be fully exploited in U-I's program. Further research in all media is being conducted and as these researches bear fruit they will be adopted for use when deemed suited to the subject matter, it was said.

As in the past, the policy of using big-name personalities, which brought to the studio such stars as James Stewart, Gregory Peck, Jane Wyman, Tyrone Power, June Allyson, Alan Ladd and others, will be maintained with several such deals now pending. Full use also will be made of the studio's own roster of stars, which includes Jeff Chandler, Rock Hudson, Tony Curtis, Piper Laurie, Audie Murphy, Julia Adams, and the comedy team of Abbott and Costello.

U-I TO RELEASE 50 SHORTS IN 1953-54

Designed to meet the growing exhibitor demands for unusual short subjects to support the current trend in exhibition, Universal-International will release 50 short subjects during the 1953-54 season with color predominating and tailored to meet the changing mechanical patterns, it was announced this week by Irving Sochin, short subjects sales manager. The 50 shorts will consist of 15 two-reelers and 35 one-reelers, six of the one-reelers being reissues of Walter Lantz Technicolor Cartunes. Mr. Sochin pointed out that the program will also include 104 issues of the Universal-International Newsreel. Detailed information on short subjects now available and planned is to be found in the current issue, starting on page 36.

U-I's talent development program, calling for an expenditure of $1,000,000 annually and which has been responsible for all of the stars now under term contract, will be another high point in the year's activity, the announcement said.

New Pictures Listed

Pictures to be made during the coming production season will draw heavily on important story properties. Included are:

Foxfire, adapted from Anya Seton's novel, to be filmed in color by Technicolor with June Allyson and Jeff Chandler starring.

Men of Iron, adapted from the Howard Pyle novel of England in the days of chivalry, also Technicolor.

Dawn at Socorro, Technicolor.

Sign of the Pagan, a story of the conquests of Attila the Hun, Technicolor.

The Galileans, based on the Biblical novel by Frank G. Slaughter; Technicolor.

Bengal Rifles, Technicolor production adapted from the novel by Hall Hunter.

Song of Norway, a Technicolor adaptation of the famous operetta.

The Long Hunters, a Technicolor story of the War of 1812.

Rose and the Flame, Technicolor, and adapted from the novel by Jonread Lauritzen.

Dolly Hessian, based on a novel by MacKinlay Kantor.

Pillars of the Sky, Technicolor.

To Hell and Back, a Technicolor version of Audie Murphy's book on World War II in which Murphy will star.

Tacey Cromwell, a love story based on the novel by Conrad Richter.

Captain Lightfoot, a Technicolor version of W. R. Burnett's novel of the same title.

Chief Crazy Horse, a Technicolar story of the famous Indian chief.

Spring Song, a light romantic musical comedy to be filmed in color by Technicolor.

Francis the Talking Mule

Francis Joins the Wacs, fifth in U-I's series starring Donald O'Connor and the talking mule.

Fireman, Save My Child, starring Abbott and Costello and Spike Jones.

The Stunt Men, another Abbott and Costello film harking back to the old Mack Sennett days.

Pantang, a South Sea Island story, in color by Technicolor.

Electronic Man, a science-fiction story.

Three Sons of Zantar, a story of the Near East during the middle ages; Technicolor.

Play Girl, modern story of a small town girl who becomes the play girl of New York.

There are 11 other story properties as yet untitled, according to the announcement.

General Precision Sales And Earnings Increase

Consolidated net sales and earnings of General Precision Equipment Corporation for the first eight months of 1953 exceeded the figures for the nine months ended September 30, 1952 and for the entire 1952 calendar year, according to the company's registration statement issued in connection with a proposed offering to stockholders of new convertible preferred stock. Consolidated net sales of the corporation and its subsidiaries for the eight months ended August 31, 1953, totaled $55,614,915 which compares with sales of $35,633,521 for the nine months ended September 30, 1952, and with $54,326,849 for the year ended December 31 1952. Consolidated net income for the eight months ended August 31, 1953, amounted to $2,032,013. For the nine months ended September 30, 1952, consolidated net income amounted to $890,433, while consolidated earnings for the calendar year 1952 amounted to $1,255,278, or $1.88 per common share.

Buys Rhode Island House

PROVIDENCE: Joseph G. Jarvis, who until a few weeks ago operated the Jamestown theatre, Jamestown, R. I., has taken over the Lyric, 432-seat neighborhood house, in Riverside, R. I., and re-named it the Gilbert Stuart.

Club in Member Drive

ALBANY: The Albany Variety Club will mark October with a membership drive, Chief Barker Jules Perlmutter announced. "A new member for each present member" is to be the slogan. Television and radio men will be among those canvassed.

C. P. SKOURAS SEES:

"ROBE" BASIS OF PROSPERITY

In Unusual Letter to Studio Heads Cites Circuit Run of Film in Nine Spots

HOLLYWOOD: The phenomenal grosses rolled up by "The Robe" were quoted chapter and verse this week by Charles P. Skouras as proof that in CinemaScope the industry has within its grasp the means of bringing unheard of prosperity to the motion picture industry.

In an extraordinary letter written to Y. Frank Freeman as chairman of the board of the Motion Picture Producers Association, with copies to every studio head, and elaborated upon at a press conference at Hollywood's Ambassador Hotel Tuesday, Mr. Skouras declared:

> **¶ "Our company, National Theatres, has now opened "The Robe" in nine key situations. In all of my experience as an exhibitor we have never had such phenomenal response from the public in every single situation."**

Making the point that the picture is outgrossing top productions of the past and present, he continued:

"Our theatres showing "The Robe" are grossing more than four times their average grosses over the past year, and the picture is breaking all theatre records."

The National Theatre president pointed out that "The Robe" grossed $264,427 in its first week at the Roxy, "more than has ever been taken in at the box office in any theatre at any time in the history of this business." At the Ambassador press conference Mr. Skouras gave the five-week total for the Roxy run as $1,119,000, of which he said $561,000 had been paid to 20th Century-Fox for film rental.

Cites Theatre Records

Continuing examples from the table of grosses and averages attached to the letter, Mr. Skouras said, "'Shane,' which has been recognized as one of the finest and most popular pictures of the year, grossed $34,000 in its first week at the Chinese theatre, Hollywood, which was about three times the theatre's average gross. 'The Robe' in its first week at the Chinese grossed $70,000 and in its third week $59,000.

The circuit head stressed his belief that the "almost fantastic" grosses for the picture are due to the CinemaScope process and stereophonic sound. Also, admitting the fact that higher admission prices account in part for the size of the gross, he pointed out that the new process presents the exhibitor with the opportunity to raise admission prices for first run showings.

"Our success," he said, "is evidence that the public is willing to pay the higher prices. Furthermore, it is not just curiosity on the part of patrons that is keeping our theatres filled. If you could hear their comments on leaving the theatre you would understand that they have enjoyed a completely new experience—one that no television set can give them and one that I believe they are going to demand in the future, just as they demanded sound in the late 1920's. . . . It is up to our industry to produce the pictures that will fill this demand."

Asks Other Production

Mr. Skouras pointed out the necessity of maintaining a high level of quality production for use in the new medium and said that first rate pictures produced in CinemaScope offer "the best present chance, in my judgment, to bring back to the motion picture theatres of America, millions of patrons whom we have lost."

Stressing this point he said that both 3-D and Cinerama, the two other principal entrants in the race for new presentation methods, have developed limitations—the one because it has been exploited with poor quality pictures, and the other because it is physically limited to a few theatres in large centers.

The circuit head also pointed out that CinemaScope presentations offer a chance for elimination of double bills and even of stage shows because it presents the showmen with a really effective means of meeting the competition of television.

For his company he said that because he and his associates believe so thoroughly in the future of CinemaScope that they are launching a wide program of equipment installation. The total amount to be spent, he said, will exceed $5,000,000, with the cost of new equipment averaging about $20,000 per theatre.

"It is not my purpose to exploit the cause of CinemaScope," he said. "It may not be the final answer to the current problems of this industry. But until new and better processes are developed it will bring our patrons back to the theatres. Our experience with 'The Robe' justifies the conclusion that this new process has furnished the greatest stimulus since the innovation of sound."

Concluding with a plea for production of CinemaScope pictures by all studios, he said, "Both you and I have a grave responsibility to the industry of which we are a part. The entire industry should strike while the iron is hot. The exhibitor needs the best efforts of your studio and all the other studios. If you will provide the country's theatres with the product, I am certain that good showmanship, combined with this new and exciting entertainment, will produce real results for all of us."

Saskatchewan Exhibitors Elect W. E. Winterton

TORONTO: The annual meeting of the Saskatchewan Motion Picture Exhibitors' Association held in Saskatoon decided to go along with the proposed Motion Picture Institute, if the cost was to be one-fifth of one per cent of the film rental paid by the exhibitor, as suggested by the National Council. W. E. Winterton was elecetd president, while honorary president is P. W. Mahon. Other officers are: D. McKenzie, first vice-president; J. Lundhom, second vice-president; I. Reinhorn, secretary treasurer. Executive members: D. Hood, F. Faulkner, W. Pyle, N. Armstrong, L. Paine, H. Durham, N. Warner, H. Gunn, J. Watson, A. Crawford, H. Humphrey, G. N. Miller, G. R. Miller.

Universal Board to Meet

Eugene Walsh, assistant treasurer of Universal Pictures, is expected to be elected treasurer of the company at a board of directors meeting scheduled to be held next Wednesday in New York.

"ROBE" GROSSES vs. AVERAGES

City	Theatre	1st Week	2nd Week	3rd Week	4th Week	2-yr. Average
New York	Roxy	$265,000	$218,000	$185,000	$194,000	$65,900
Hollywood	Chinese	70,000	59,000	59,000		8,800
Philadelphia	Fox	72,000	61,000	57,000		14,100
Detroit	Fox	72,000	69,000			17,800
San Francisco	Fox	64,000	61,000			14,100
Seattle	Fifth Ave.	36,000	31,000			6,000
Portland	Orpheum	29,000				6,800
Kansas City	Orpheum	31,000	28,000			4,600†
Denver	Denver	28,060*				13,200

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*Three days. †The Tower theatre.

CASH REWARDS ARE TREMENDOUS
AS THE BOXOFFICE DISCOVERS

LITTLE BOY LOST

A PERLBERG-SEATON PRODUCTION

ALL-TIME RECORD set in Philadelphia...

ONE OF TOP GROSSERS EVER in Baltimore...

WEEK'S GROSS IN FIVE DAYS in New Orleans ...

RIGHT UP THERE WITH "STALAG 17" in St. Paul and New Haven, as well as smaller situations like Hazelton, Pa. and Modesta, Calif....

MATCHING RECORDS OF "COME BACK, LITTLE SHEBA" in Buffalo, Easton, Miami and St. Louis...

HELD OVER 6 weeks New York, 6 weeks Los Angeles, 3 weeks San Francisco. Des Moines and Duluth too...

"BIG-SOCKO-BEST-SMASH!" reports Variety from San Francisco, Cincinnati, St. Louis and Seattle...

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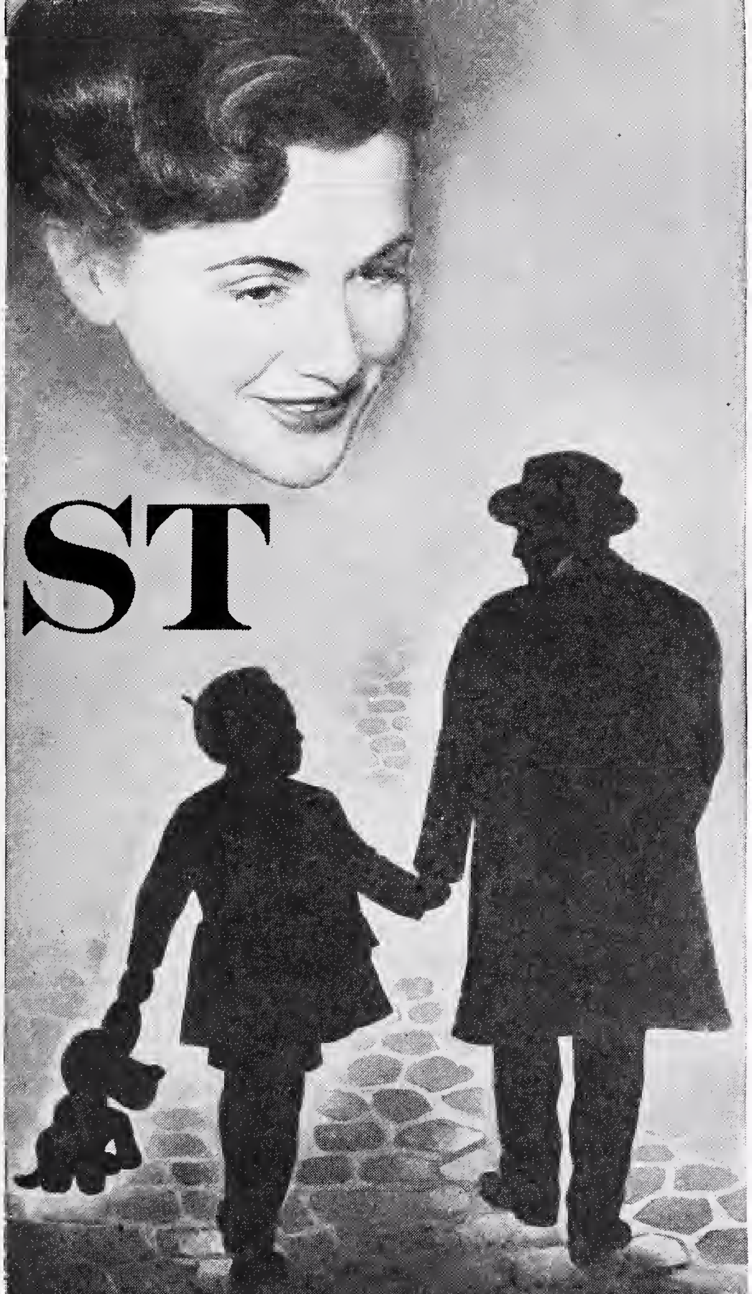
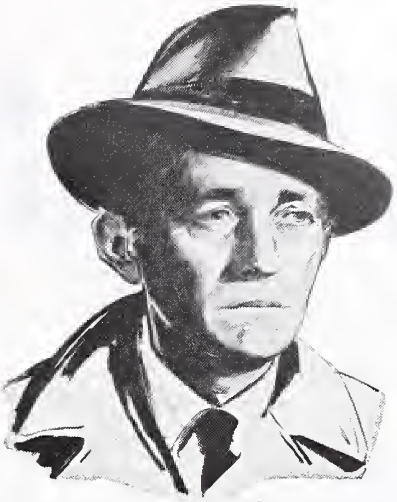


Walter Winchell
AND
Louella Parsons,

THE MAN AND WOMAN WHO SEND MORE MEN AND WOMEN TO THE BOXOFFICE THAN ANY OTHER OPINION-MOULDERS, DISCOVERED IT TOO:

"The big town is flocking to Crosby's latest movie, one of the warmest and most appealing of entertainment. Full of laughs and tears. One you can take your kids to."
— *Winchell*

"Paramount has another winner. I beg you to take your whole family to see it. This is unquestionably the finest Crosby picture since 'Going My Way'!"
— *Parsons*



STARRING

BING CROSBY

CLAUDE DAUPHIN

WITH CHRISTIAN FOURCADE
AS THE LITTLE BOY
PRODUCED BY WILLIAM PERLBERG
DIRECTED BY GEORGE SEATON
WRITTEN FOR THE SCREEN BY
GEORGE SEATON
BASED UPON THE STORY "LITTLE BOY LOST" BY MARGHANITA LASKI
NEW SONGS – LYRICS BY JOHNNY BURKE • MUSIC BY JAMES VAN HEUSEN

PARAMOUNT is the hottest company today with this *and* **THE CADDY ARROWHEAD · THE WAR OF THE WORLDS ROMAN HOLIDAY.** And great ones coming up, like **BOTANY BAY CEASE FIRE** and **HERE COME THE GIRLS.**

BRITISH BATTLE EADY DILEMMA

CEA Council Act Rejecting Officer Approval Sends Industry Into Jitters

by PETER BURNUP

LONDON: Dismay if not consternation was evinced in many quarters at the rejection by the general council of the Cinematograph Exhibitors Association—albeit by the small majority of 33 votes to 30—of the association officers' plan for the voluntary continuance of the Eady Plan. But to those in close touch with the climate of thought prevailing among provincial exhibitors the decision came as no surprise.

The "revolt" was touched off in the Scottish and North of England branches—always given to defiance of London—with the occasion an allegation that the officers charged with reaching a last-minute agreement with the equally stubborn producers' body had not only exceeded but defied the mandate given them.

Cite Recent Resolution

The mandate, it was suggested, was contained in a resolution adopted October 7 which reiterated exhibitor support of the Eady Plan, but cited the weak CEA financial situation which requires a "substantial reduction in the entertainment tax."

In other words, they wanted the Government to assure them in advance of tax remission as the price of their agreeing to Eady continuance. The officers were informed the Government would not accept an agreement with strings attached and that Whitehall would not make a bargain involving future taxation. That, Board of Trade officials said, was a matter for the Chancellor of the Exchequer only and in any event not until next April.

CEA men also were reminded bluntly that they had only until the end of October to dispose of the matter, otherwise the Government would proceed with legislation. Faced with that ultimatum, CEA's officers made the tentative agreement with the other trade associations which has now been rejected.

Opposition in the Branches

Fierce opposition to the agreement was expressed in several branches, particularly the North of England. One member, Sol Sheckman, controller of the Essoldo Circuit with 96 important theatres, wrote to W. R. Fuller, general secretary, accusing the officers of treachery to independent exhibitors with no interest in production and declaring that he (Sheckman) will withdraw from CEA if the present plan for voluntary continuance goes through.

But it is difficult to see what Mr. Scheckman and the other revolters can do in view of the time limit given by the Board of Trade. Unless the voluntary agreement is accepted within the next few days the board will proceed with its legislation. Theatre men must decide forthwith whether they want a voluntary or statutory plan. It is as simple as that.

Emergency meetings of all branches have been called and in anticipation thereof what is called "a full and reasoned statement of everything at issue" by the officers has been sent to the whole membership of the association.

See Eventual Agreement

Bitterness will continue in the branches but the forthright declaration by the officers will inevitably bring up the members with a sharp jerk. No man wants statutory control of his affairs, for that is what the Government's threat comes to, in the event that agreement is not reached by those concerned.

Moreover, the consideration arises of public opinion. Future tax remission depends largely on the general feeling of the House of Commons. It would be easy to arouse the sentiment among M.P.'s that exhibitors generally were an avaricious crew with no regard for the future of British production. But it is the opinion of this Bureau, reinforced by that of many influential exhibitors, that the revolters will come to heel at their branch meetings.

The American MPA's Fayette W. Allport has been in close touch with the situation throughout these last critical days. Although no official statement has yet been issued, KRS met to consider the draft agreement and, it is understood, ratified it. But in the event of a statutory scheme coming into operation grave repercussions might readily occur.

It may well be that Americans trading here would claim the statutory imposition of an Eady levy to be a discriminatory form of taxation and so violate long-standing agreements between the U. S. and this country. Embassy officials also are closely watching developments.

Washington Tent Host At International Meet

WASHINGTON: Washington Variety Club, Tent No. 11, will play host for the mid-winter meeting of Variety Clubs International at the Statler Hotel, Washington, November 20-21. Chairman of the meeting is Nathan D. Golden, head of the motion picture division of the Commerce Department and chairman of Variety International's heart committee. Highlight of the meeting will be a dinner dance at which Dr. Waksman will be presented with the club's Humanitarian Award and Jane Froman with the Washington Tent's annual award as the country's show business personality of the year.

See British Attendance Improving

LONDON: Motion picture theatre attendance for the quarter ending June 27, 1953, was less than one per cent below the total for the second quarter of 1952, according to the British Board of Trade Journal published Wednesday. The total for the second quarter of 1953 was 323,545,000 admissions.

The Journal commented that this represented an improvement over the previous two quarters when admissions ran at the rate of five and six per cent, respectively, below those of the corresponding quarters of the previous year.

Moreover, admissions during the second quarter of 1953 were only 1.5 per cent below those for the first quarter of this year whereas in earlier years there has been a substantial drop between the first and second quarters.

The gross box office receipts were £27,390,000 or .7 per cent higher than those for the second quarter of 1952 and 1.5 per cent lower than the first quarter of 1953. The average admission price remained constant at 20.3 pence.

The returns cover 4,543 theatres with a total seating capacity of 4,180,000.

The total amount of gross film rentals charged during the first half of 1953 was £11,886,000, of which £3,679,000 were charged on British films.

Columbia's Net $942,000

Net profit for Columbia Pictures Corp. for the 52 weeks ended June 27, 1953, are estimated at $942,000, equivalent to earnings per share of common stock of 99 cents. The net profit for the 52 weeks ended June 27, 1952, was $803,000, equivalent to earnings per share of common stock of 78 cents.

The net profit before Federal, state and foreign income taxes for the year ended June 27, 1953, was $2,149,000 and the estimated provision for income taxes was $1,207,000. For the same period last year the net before income taxes was $2,246,000 and the provision for taxes was $1,443,000.

The number of shares of common stock outstanding on June 27, 1953, was 687,436, and the number of shares outstanding on June 30, 1952, was 670,669.

Italy Film in CinemaScope

Italy's first CinemaScope production will be "Judith and Holophernes," in color by Technicolor, with Silvana Mangano and Yul Brynner, it was announced by Italian Films Export here. Jean Negulesco will direct the Ponti-De Laurentis project.

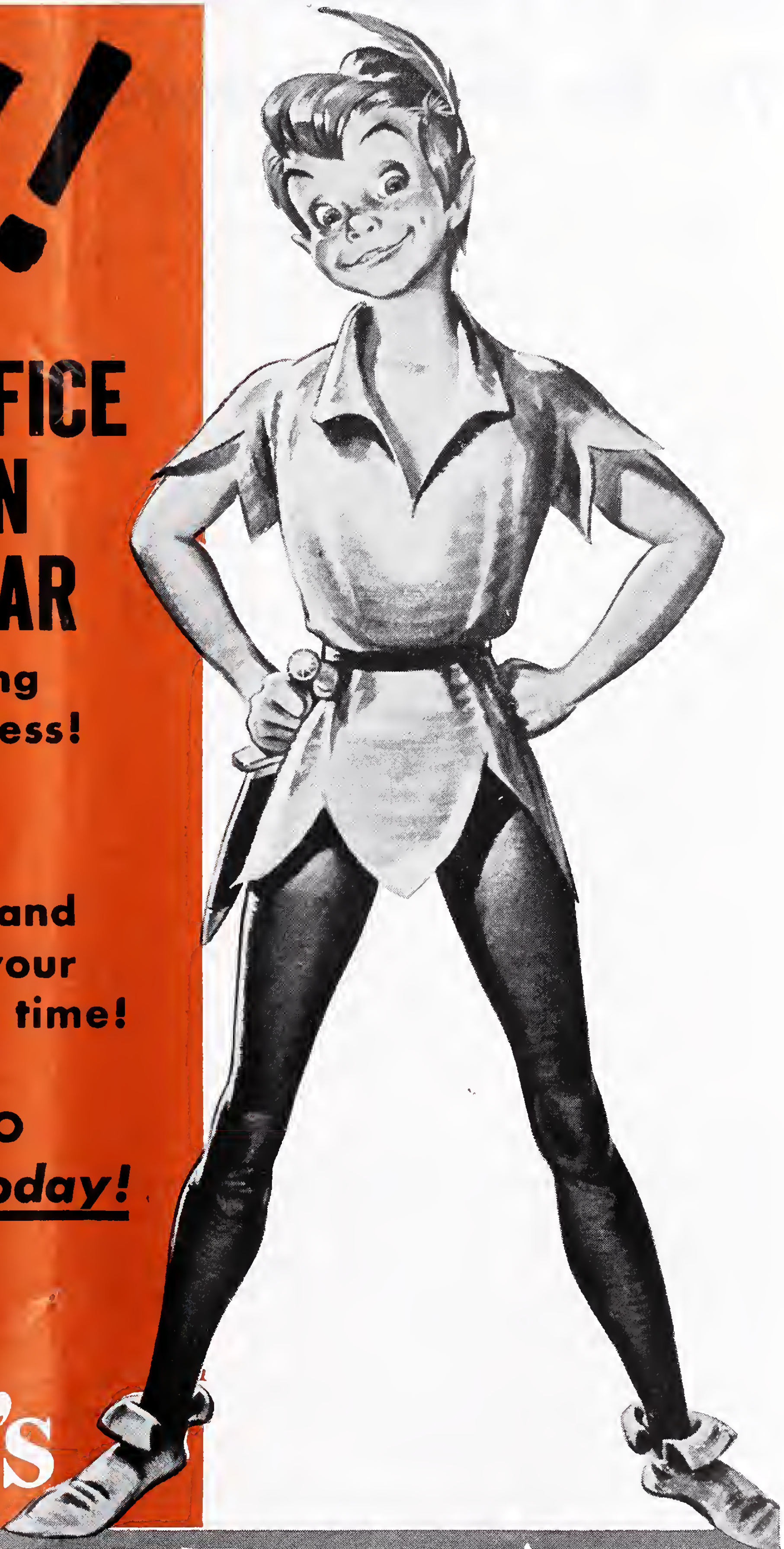
NOW!

THE BOX-OFFICE CHAMPION OF THE YEAR

. . . and still doing smash business!

NOW! Buy and book it for your best playing time!

CONTACT your RKO Exchange *today!*



Walt Disney's

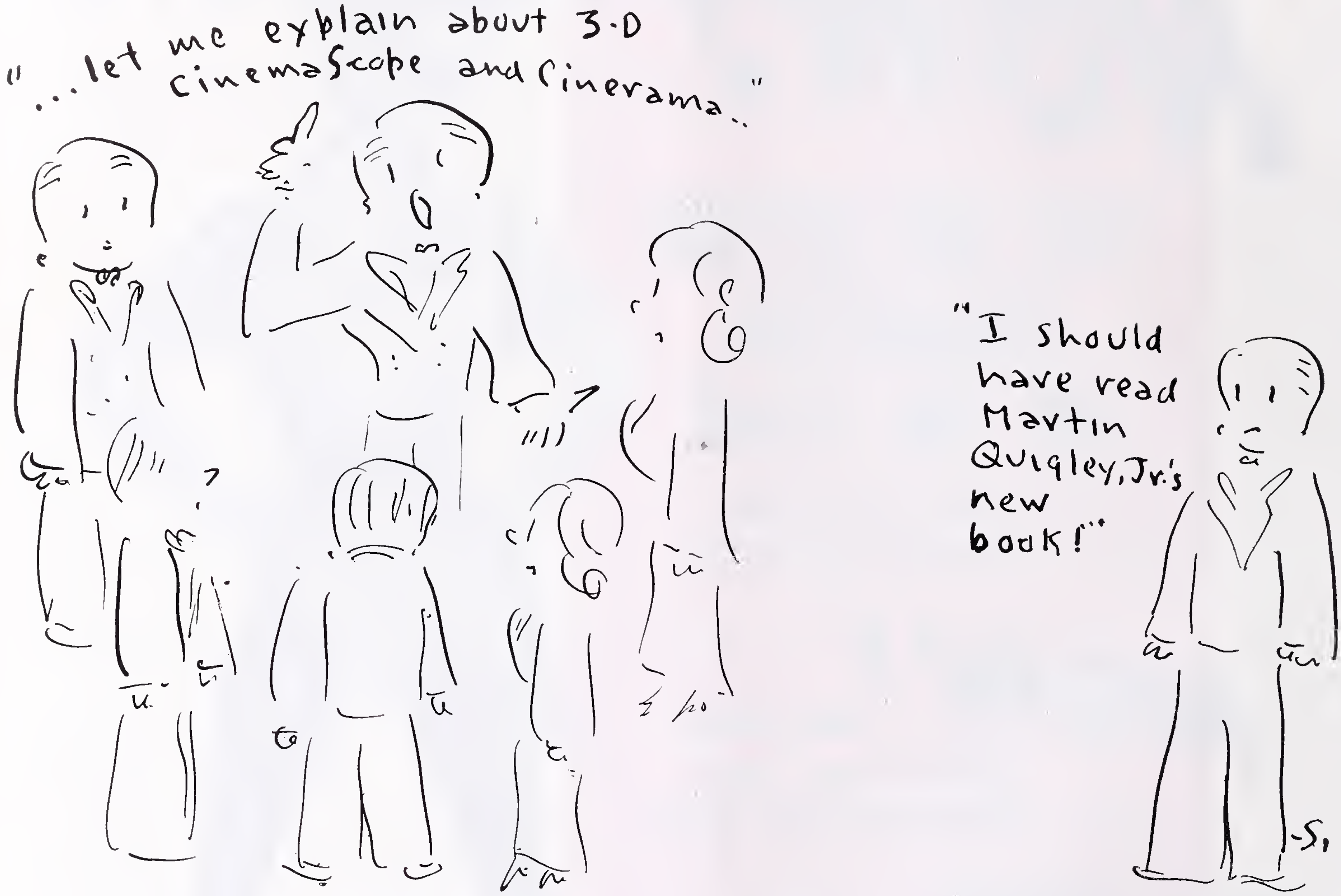
PETER PAN

COLOR BY **TECHNICOLOR**

With BOBBY DRISCOLL as the Voice of Peter Pan

Copyright Walt Disney Productions • Distributed by RKO Radio Pictures

When They Ask You About The New Screen Techniques . . .


"... let me explain about 3-D CinemaScope and Cinerama.."
"I should have read Martin Quigley, Jr.'s new book!"
-Si

THE scene graphically related above (drawn by M-G-M's doubly-talented advertising manager, Si Seadler) can be happening in many places throughout the world right now . . .

It refers, of course, to *"New Screen Techniques,"* the book through which 26 leading authorities make it so easy for YOU to be an authority on the subject . . .

To date, the continuous flow of orders for copies of *"New Screen Techniques"* has come from 46 of the 48 states and from no less than 44 other countries . . .

And the flow of thanks and appreciation for *"New Screen Techniques,"* from all directions, likewise continues to be highly gratifying. If you haven't yet sent for your copy of *"New Screen Techniques"* you'll be glad you obeyed that impulse to *rush the coupon right now!*

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208 pages, 50 illustrations,
cloth bound, $4.50 post-paid.
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H. M. Richey Dies at 59

Henderson M. Richey, director of exhibitor relations and sales promotion manager for Loew's-MGM, died suddenly October 27 of a heart attack in his home office headquarters.

H. M. Richey

Mr. Richey, who was 59 last month, had been at work daily for the past several months and apparently in good health. However, last spring he suffered an attack that necessitated his taking a leave of absence.

He is survived by the widow, Norma, a daughter, Mrs. Leslie Jacobson of New Rochelle, N. Y.

Mr. Richey was born in Angola, Ind. After newspaper and civic work in that state and in Ohio, he became general manager of Allied Theatres of Michigan. He served in that capacity until 1938 and later became associated with Co-Operative Theatres of Michigan. In 1939 he came to New York as director of exhibitor relations for RKO Radio Pictures, and MGM the following year in a similar capacity. He was active in industry campaigns during World War II, serving the industry War Activities Committee on War Loan drives.

Mr. Richey also was active in Council of Motion Picture Organizations work, and in industry arbitration negotiations. He was a former officer of the amusement industry division of the National Conference of Christians and Jews, a former president of Cinema Stamp Club, and was a director of the Huguenot Trust Company of New Rochelle.

Stanley Neal

Stanley Neal, head of Stanley Neal Productions, Inc., died last week in Chicago. Mr. Neal was at one time with National Screen, in charge of distributing sponsored films; and with Associated Filmakers. His widow, a daughter, and grandchild survive.

Robert C. Vignola

Robert C. Vignola, actor and director, died October 24, in Hollywood. He was 71. Born in Italy, he lived during childhood in Albany, N. Y., and started in show business as a Shakespearean actor. He was a director of outstanding pictures of the early film era. His sister and three nieces remain.

Mrs. Anna Lynch Smith

Mrs. Anna Lynch Smith, sister of George Lynch, chief film buyer for the Schine circuit, Gloversville, N. Y., died October 20 in that city. Mrs. Smith had been deputy city clerk there from 1914 until her retirement in 1949.

F. E. Ahlert, Former ASCAP President

Fred E. Ahlert, 61, former president of the American Society of Composers, Authors and Publishers, died of a heart attack in the RCA Building, N. Y., October 21. He was ASCAP president from 1948 to 1950 and a member of the board 20 years.

During his presidency, the first network television licensing agreement was negotiated with the telecasters. Mr. Ahlert composed the score for Marion Davies' first talking picture and for "Free and Easy," Buster Keaton's first sound production. Among his well known songs were "Mean to Me," "Walking My Baby Back Home," "I'll Get By" and Bing Crosby's theme song, "Where the Blue of the Night Meets the Gold of the Day."

Republic Net Shows Gain

For the 39 weeks ended July 25, 1953, Republic Pictures Corporation and its subsidiaries reported a net profit of $1,698,155, before Federal tax provisions, estimated Federal normal and surtaxes of $875,000, or a net after taxes of $823,155.

For the equivalent period ended July 26, 1952, the company reported a net profit of $1,677,447 before Federal tax provisions, estimated Federal normal and surtaxes of $870,000, or a net after taxes of $807,447.

Final Decree Date Governs Limitations, Judge Rules

The final decree date in consent judgments governs the statute of limitations in antitrust suits, Judge Sylvester Ryan declared in New York Federal Court last week. His declaration came during his ruling in favor of Leonica Amusement Corp., which claimed major distributors put the Leonia Theatre, Leonia, N. J., out of business in 1935. The $1,800,000 suit now will go to trial. The judge ruled that the statute of limitations is suspended during a period a Government suit is pending, and still suspended during interim consent decrees, becoming effective again only when final decrees are entered. He also held the six rather than three-year statute governed the suit.

Southern Exhibitor Unit Plans December Meet

MEMPHIS: The annual convention and trade show of the Motion Picture Theatre Owners of Arkansas, Tennessee, and Mississippi, will be held in the Gayoso Hotel, in Memphis, on Dec. 7-9, Jim Carbery, secretary and treasurer, announced last week. Many vital subjects will be discussed, such as the adaptation of theatres for widescreens, new types of sound, CinemaScope, tax relief, trade practices, public relations and concession sales. Leon Rountree, of Holly Springs, Miss., and president of the organization, will be general chairman.

Lewis Dies Suddenly

Charles E. "Chick" Lewis, 57, editor and publisher of "Showmen's Trade Review," and executive vice-president of Variety Clubs - Will Rogers Memorial Hospital at Saranac Lake, N. Y., died suddenly October 23 of a heart attack at his Scarsdale, N. Y., home. Mr. Lewis presumably was in good health prior to the attack, having been at his office as usual during the week.

Charles E. Lewis

He is survived by his widow, Marjorie R. Lewis, and two daughters, Patricia Ann and Judith Ellen.

Mr. Lewis was one of the early national officers of the Variety Clubs International and in that capacity became interested in the Will Rogers Memorial Hospital at a time when it was threatened with closing for lack of support. He aided not only in saving the institution by helping to gain financial assistance for it, but also was instrumental in effecting the part sponsorship of the hospital by the Variety Clubs.

Mr. Lewis spent his entire working life in the industry. At the age of 13 he started as a studio boy for the IMP Company and continued with other enterprises of the late Carl Laemmle, Sr. He handled roadshows of "Paul Rainey's African Hunt," for Jungle Film Co., later editing the film for state's rights. He handled distribution for World Best Film Co., which made Capt. Jack Bonavita animal pictures in Florida.

In 1915 Mr. Lewis joined Kinetophoto Corp. as eastern sales manager for its K. C. Booking Co. He went into exhibition in 1916 and operated theatres as division and circuit general manager in New York State and New England and later while with Homack Construction Co. built about a dozen theatres.

He entered the trade paper field in 1928 with "Motion Picture News" and following the consolidation of the "News" with "Exhibitors Herald World," which formed the present "Motion Picture Herald," Mr. Lewis continued in charge of the Managers Round Table department of the Herald. He started "Showmen's Trade Review" in 1933.

In addition to his posts with Variety International, Mr. Lewis was a member of Motion Picture Associates and of Motion Picture Pioneers.

Realigns Districts

Present booking problems have forced a realignment of districts for the Fox West Coast circuit. George Bowser, general manager, said five districts are being changed to three. Each district manager will have theatres with comparable problems.

"ONE OF
DETEC
EVE

A woman's KISS that killed!

"A MASTERPIECE"
says EDGAR WALLACE

HERBERT J.
presents

TRENT'S LAS

starring MICHAEL WILDING · MARGARET LOCKWOOD · ORSON WELLES with

Screen play by
PAMELA BOWER

Based on a story by
E. C. BENTLEY

Produced and Directed by HERBERT WILC

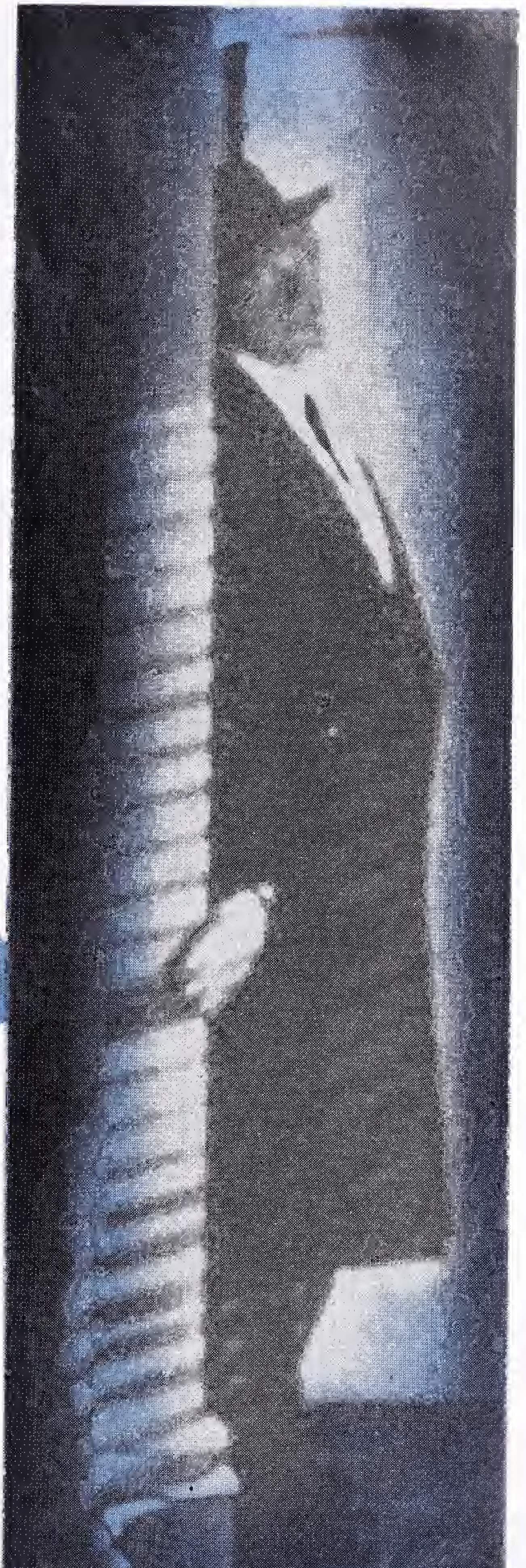
THE BEST
TIVE STORIES
R WRITTEN!"

Agatha Christie

YATES

T CASE

JOHN
McCALLUM · MILES MALLESON
OX · A REPUBLIC PRODUCTION



Hollywood Scene

Hollywood Bureau

SIX pictures were started during the week and the same number of others were completed.

Vincent M. Fennelly began shooting "Bitter Creek" for Allied Artists release, with Wild Bill Elliott and Beverly Garland in the main roles. Thomas Carr directing.

"My Pal Shep" is being produced by William Magginetti and directed by William Claxton, for Robert L. Lippert, Jr., Productions. Charles Chaplin, Jr., Onslow Stevens, Margia Dean and Freddie Ridgeway are in the cast.

Palo Alto Productions, independent, started filming in Mexico "The Sea Demon," for wide screen, with Roger Corman producing and Wyott Ordung directing and also acting. Anne Kimbell, Stuart Wade, Dick Tinner and Inez Palange are among the players.

"Bronco Apache," a Hecht-Lancaster Production for United Artists release, started with Burt Lancaster, Jean Peters, John McIntire, Monte Blue, Charles Buchinski and many others in a cast directed by Robert Aldrich. It's being produced at the Key West studios, for wide screen, in color by Technicolor, by Harold Hecht.

Producer Mel Epstein began shooting "Legend of the Inca," Technicolor, for wide screen, for Paramount release. Jerry Hopper directing Charlton Heston, Nicole Maurey, Wendell Corey, Thomas Mitchell and Yma Sumac.

Also for Paramount release, in color by Technicolor and for wide screen, producer Paul Jones started the Dean Martin and Jerry Lewis picture, "Living It Up." Janet Leigh, selected Number One in the HERALD's 13th annual Stars of Tomorrow poll, Edward Arnold, Fred Clark and Sheree North are in the cast headed by the two comics, and Norman Taurog is directing.

Rogell New President Of Screen Directors

HOLLYWOOD: Screen Directors, Inc., has elected Albert S. Rogell president, George Sidney first vice-president, Mervyn LeRoy second vice-president, Lesley Selander treasurer and George Waggner secretary.

The organization has approved "Hollywood U. S. A." as the title for the proposed industry-wide television program.

Directors Guild Names Six "Best Directed"

HOLLYWOOD: Results of balloting by members of the Screen Directors Guild for the six best-directed pictures for the period from January 1 through September 30, 1953, were released recently by George Sidney, Guild president. The films and their directors are: "Lili," Charles Walters; "Come Back, Little Sheba," Daniel Mann; "Shane," George Stevens; "From Here to Eternity," Fred Zinnemann; "Roman Holiday," William Wyler, and "The Robe," Henry Koster.

Hollywood Council Moves Against Overseas Filming

Declaring John Austin's proposed television film series, "Overseas Assignment" to be "runaway production," the Hollywood AFL Film Council thus began the first of a series of moves aimed at filming abroad. Having been shown the Austin Television Corp.'s script, the Council's special committee stated the majority of its scenes were interiors, which could just as well be shot in Hollywood; that none of the action sequences required foreign location shooting; and that process and background shots also could be made here. Bruce Bennett was to have starred in the series.

Buys Packard-Rank Film

HOLLYWOOD: Theatre and television rights on a worldwide basis to the Biblical film, "Moses," which Fred M. Packard produced in association with the J. Arthur Rank Organization, have been acquired by Tom Rose, California cattle and oil man. Added sequences will be made here in time for holiday release.

Lee Doyle Joins Romer Grey

Lee Doyle, sportsman, has become associated with Romer Grey Productions, Hollywood. He has joined director Nate Watt and associate producer Ted Sierkes at Flagstaff, Ariz., where they are shooting a Zane Grey Sports Trail short for theatres and TV.

Ober for "Mrs. Leslie"

Phillip Ober, who was featured with Shirley Booth in "Come Back Little Sheba," rejoins the Academy Award-winning actress in Hal Wallis' "About Mrs. Leslie" which Daniel Mann is directing. Robert Ryan is Miss Booth's co-star in the picturization of Vina Delmar's popular novel.

Burt Lancaster Injured

A location accident suffered by Burt Lancaster in California's High Sierras has halted production on "Bronco Apache," the wide-screen Technicolor Western for United Artists release. Lancaster, who stars and is co-producing the adventure spectacle with Harold Hecht, injured his leg and hip during the filming of an action sequence when his horse slipped and tumbled down a 60-foot embankment.

THIS WEEK IN PRODUCTION:

STARTED (6)

ALLIED ARTISTS

Bitter Creek

INDEPENDENT

My Pal Shep (Robert L. Lippert, Jr., Prod.)
The Sea Demon (Palo Alto Prod., Mexico, Wide Screen)
Bronco Apache (Hecht-Lancaster Prod., U.A. release, Technicolor, Wide Screen)

PARAMOUNT

Legend of the Inca (Technicolor, Wide Screen)
Living It Up (Technicolor, Wide Screen)

COMPLETED (6)

ALLIED ARTISTS

Paris Bombshells

COLUMBIA

Massacre at Moccasin Pass

INDEPENDENT

Congo Killer (Trinity Prod.)
Captain Kidd's Slave Girl (Wisberg-Pollexfen Prod., U.A. release)

MGM

Rose Marie (Eastman Color, CinemaScope)

UNIVERSAL-INT'L

The Far Country (Technicolor)

SHOOTING (23)

ALLIED ARTISTS

Off the Record (Lindsley Parsons Prod.)
Ghost of O'Leary (Technicolor)

COLUMBIA

Saracen Blade (Esskay Pic. Co., Technicolor)
Little Giant
Black Knight (Warwick Prod., Technicolor)

INDEPENDENT

Cat Women on the Moon (3-D Picts., Inc., 3-D)
River Beat (Abtcon Prod.)
Americano (Moulin Prod., U.A. release)
Duel in the Jungle (Moulin-Assoc. British, Technicolor)

MGM

Panther Squadron (Ansco Color)
True and the Brave (Technicolor)

PARAMOUNT

About Mrs. Leslie (Hal Wallis Prod.)
White Christmas (Technicolor)
Sabrina Fair

REPUBLIC

Johnny Guitar (TruColor)

UNIVERSAL-INT'L

Tanganyika (Technicolor)
Drums Across the River (Technicolor)
Johnny Dark (Technicolor)
Magnificent Obsession (Technicolor)
Black Lagoon (3-D)

WARNER BROS.

A Star Is Born (Technicolor)
THEM! (3-D, WarnerColor)
The Murders in the Rue Morgue (3-D, WarnerColor) (formerly "Phantom Ape")

Music for "Country Girl"

Harold Arlen and Ira Gershwin, long two of the nation's top tunesmiths, will write the music for the William Perlberg-George Seaton production of Clifford Odets' "The Country Girl," which will start at Paramount early next year. Bing Crosby, as an alcoholic actor, William Holden, as a stage director, and Jennifer Jones, as Crosby's wife, will be starred in the film version.

THE "BOMBER" HITS...AND CONNECTS!

THE CHAMP OF CHAMPS' STORY IS HAILED AS GREAT ENTERTAINMENT FOR ALL AUDIENCES!

"UA has a sure-fire winner! Headed for b.o. wallops among all kinds of audiences!" — *VARIETY*

"A strong draw!" — *SHOWMEN'S TRADE REVIEW*

"Excellent! Smashing good motion picture entertainment!" — *M. P. HERALD*

"Packs a powerful dramatic wallop, sure to be enjoyed by all who see it! Fine for eveyone!" — *HARRISON'S REPORTS*

"Should draw vast attendance! Has considerable b.o. potential!" — *FILM DAILY*

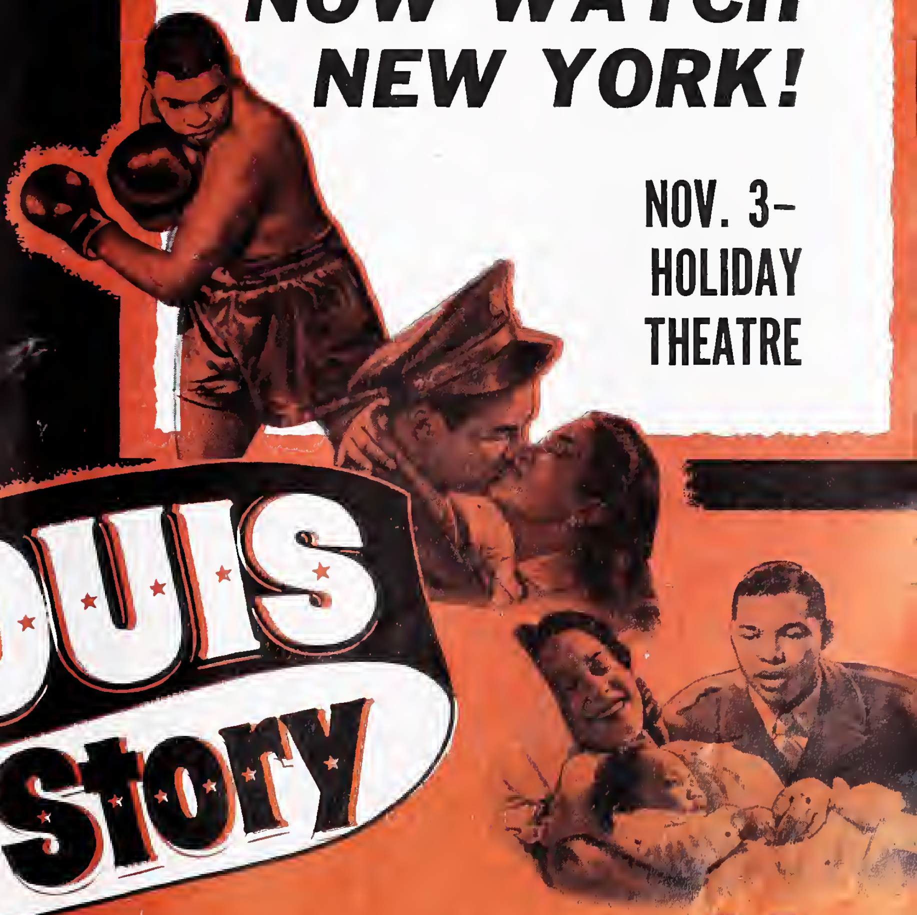
"Headed for b.o. glory among all kinds of audiences!" — *DAILY VARIETY*

A BOXOFFICE HAYMAKER!

2 SENSATIONAL WEEKS
DETROIT, BROADWAY-CAPITOL

NOW WATCH NEW YORK!

NOV. 3–
HOLIDAY
THEATRE



Nothing ever hit the screen like

The JOE LOUIS Story

THE JOE LOUIS STORY with PAUL STEWART
HILDA SIMMS · JAMES EDWARDS · JOHN MARLEY
DOTTS JOHNSON and introducing COLEY WALLACE as JOE LOUIS
A Walter P. Chrysler, Jr. Presentation · Produced by Stirling Silliphant · Directed by Robert Gordon
Original Screenplay by Robert Sylvester · Music by George Bassman

Another BIG ONE thru UA

People in The News

Seymour Borde and Lloyd W. Krause have been named RKO Radio branch managers for Los Angeles and Cincinnati, respectively, by Charles Boasberg, general sales manager.

Montague Salmon, executive director of the Rivoli theatre in New York, has been made an honorary member of the 20th Century-Fox Family Club.

Nick Tronolone, formerly of Pathe Laboratories, has been awarded a contract by Louis de Rochemont Associates to serve as technical consultant on Mr. De Rochemont's operations in Djakarta, Indonesia and Rangoon, Burma, under their agreements with these governments.

Cecil Cupp, owner of the Cupp Theatres, Inc., in Arkadelphia, Ark., is serving as a district governor of Rotary International, for the 1953-54 fiscal year.

Ernest L. Scanlon has resigned as treasurer of Cinerama Productions, Inc., as of October 31, and he will leave New York early in November for Los Angeles, where he will assume his new position as special consultant to the corporation.

Samuel Goldwyn and Dave Golding, advertising-publicity director of Goldwyn Productions, were scheduled to leave New York for Hollywood this weekend.

Charles Jones of Elma, Ia., secretary of Iowa-Nebraska Allied, has been appointed to Allied's national Caravan Committee.

Charles P. Skouras, president of National Theatres, addressed the press on "New CinemaScope Process" at a luncheon Tuesday at the Ambassador Hotel in Los Angeles.

Show Ampex In New York

The new Ampex, multi-directional stereophonic sound system, was greeted with enthusiastic response at its first public demonstration in New York at the Rivoli theatre last week. The demonstration was co-sponsored by Ampex and Circuit Construction, the distributor of the system and a subsidiary of Skouras Theatres Corporation.

Utilized for the show were three behind-the-screen speakers and four in the auditorium. Observers reported "clarity and fibre" in the sound which, on occasion, came from various and all sources. Used in conjunction with the demonstration were reels from "The Robe," an Altec test reel, and clips made especially by Ampex.

Spyros Skouras, Jr., president of Skouras Theatres, made a few introductory remarks at the demonstration. Mel Sprinkle, in charge of theatre operations for Ampex, said that the cost of equipment, exclusive of installation charges, ranges from $4,500 to $9,000, according to the size of the house. He estimated that the cost of the Ampex equipment at $9,000 for the Roxy in New York.

Poe and Lesser Acquire Right to Four Films

Theatrical and television rights to four British pictures, two of which formerly were released by United Artists and two by Universal, have been acquired by Producers Representatives and its TV associate company, Major Film Productions. The pictures are, 'Mr. Drake's Duck," starring Douglas Fairbanks, Jr., and Yolande Donlan, and "Obsessed," starring Geraldine Fitzgerald and David Farrar, which were UA releases, and "The Years Between," starring Valerie Hobson, Flora Robson and Michael Redgrave, and "Thunder Rock," with James Mason, Lilli Palmer and Redgrave, formerly distributed by Universal. The television sales will be handled by Irving Lesser through Major Film. Seymour Poe, through Producers Representatives, is supervising the theatrical distribution.

"Sabre Jet' Opening Uses Jets, Parades, Bands

United Artists' "Sabre Jet," opening Monday at the Criterion, New York, will have as aids to a colorful Broadway premiere jet fighters, a searchlighted sky, a parade through Times Square led by an Air Force band and featuring Air Force personnel, cadets, and a color guard, ceremonies in the lobby covered by radio and TV, and the attendance of Air Force top officers, jet aces, civil defense officials, and celebrities of the entertainment business. There also will be trailers carrying planes and flying equipment.

Motion Picture Pioneers Will Attract "Outside" Notables

Many notables outside the motion picture industry have accepted the invitation to the Motion Picture Pioneers 15th annual dinner November 12, in New York. Among such are Henry Ford II; Gardner Cowles, publisher; Frank Folsom, RCA president; Ernest E. Blake, Eastman Kodak, London; Gen. Ted Curtis, Eastman Kodak vice-president. Some 100 new members will be inducted that evening. Barney Balaban will be honored as "Pioneer of the Year."

JDA Dinner For Brandt Aids Fund

More than 1,000 attended the testimonial dinner for circuit operator Harry Brandt in the Grand Ballroom of the Waldorf-Astoria in New York Wednesday night, sponsored jointly by the Joint Defense Appeal and Cinema Lodge of B'nai B'rith.

The industry and Cinema Lodge had set a goal of $75,000 before the function to help JDA contribute New York's share of the $5,000,000 needed to finance the activities of the American Jewish Committee and the Anti-Defamation League of B'nai B'rith.

General chairmen of the affair were William J. German, president of W. J. German, Inc., and Max E. Youngstein, vice-president of United Artists. A. W. Schwalberg, president of Paramount Film Distributing Corp., was dinner chairman.

In a pre-dinner announcement Mr. German and Mr. Youngstein declared that the industry had an additional incentive to attend the affair besides paying tribute to Mr. Brandt. It was revealed that the all-star cast of screen, stage, radio and TV performers would star in a dramatic presentation titled "Target for '53." The presentation related effective methods of combating bigotry and discrimination. In the cast were Thelma Ritter, Paul Stewart, Jack Palance, Everett Sloane, Jane Pickens, Robert Straus and others.

Plan 1954 Campaign for Boy Scouts of New York

Presided over by Spyros Skouras, Jr., Skouras Theatres president, and Charles Boasberg, RKO Radio general sales manager, the planning committee of the amusement division for the 1954 fund drive, Boy Scout Councils of Greater New York, met last week in that city. On the planning committee are Leon Bamberger, RKO Radio; Plato Skouras, Nick Matsoukas, and Sidney Newman, of Skouras Theatres. Mervin Houser, RKO Radio eastern publicity director, will be general campaign publicity director. The campaign begins January 6 with a Dawn Patrol breakfast for all fund workers.

"So Big" Will Have Fancy Coast Opening

Warner Brothers' "So Big" will have a "carriage trade premiere" Tuesday evening at the Paramount Hollywood Theatre, Hollywood. Keyed to the turn-of-the-century life the picture portrays, the premiere will accent the modes of that period in costume, carriages and old time automobiles. Another fortuitous feature is that it coincides with the launching of Hollywood's Golden Anniversary Celebration, for which the Hollywood Chamber of Commerce is giving important aid.

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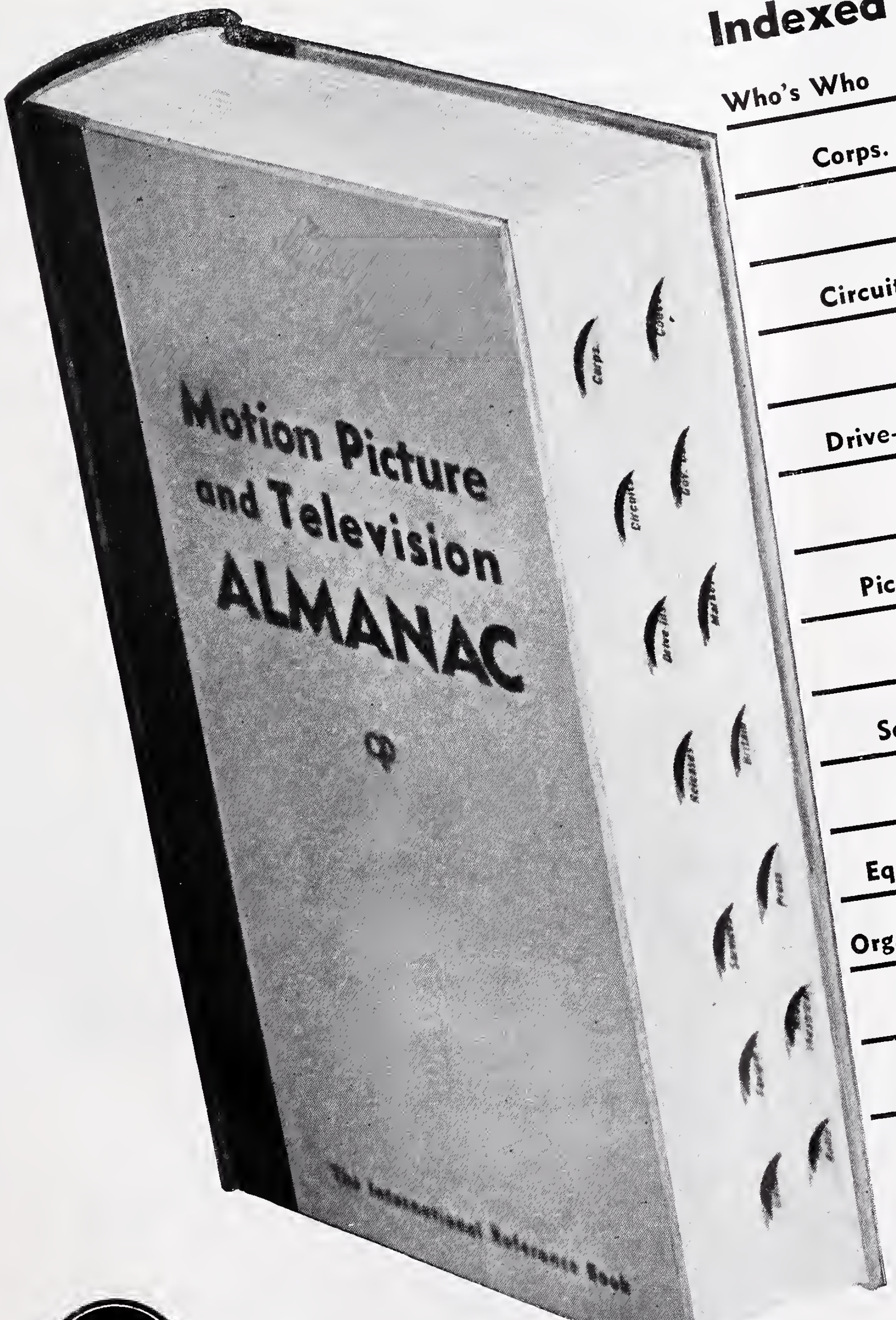
In hundreds of letters to the editor of the ALMANAC—from all branches of the motion picture industry and from television executives, bankers, newspaper and magazine writers, advertising agency executives, business research men and women, librarians and many others—the most often-used words are those which are quoted above.



Motion Picture and Television ALMANAC
QP
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. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Allied Artists

FORT VENGEANCE: James Craig, Rita Moreno—A very good feature, but the color is very poor. One patron said she had seen it at a drive-in, but it was so indistinct, she could hardly tell what was going on. Below average draw. Played Thursday, Friday, Saturday, October 8, 9, 10.—L. Woody, Palace Theatre, Golden City, Mo.

Columbia

HAPPY TIME THE: Charles Boyer, Louis Jourdan—This picture should certainly set back any favorable comments from other countries if this is supposed to be a sample of our Canadian life—a large portion of tripe. By the way, out here in the west, English is the official language—other countries please note! Played Thursday, Friday, Saturday, August 27, 28, 29.—Coombes and Hudson, Empress Theatre, Lloydminster, Sask, Canada.

LET'S DO IT AGAIN: Jane Wyman, Ray Milland—A new Jane Wyman in this one. A nice little picture with very good color. Did average business. Played on Sunday and Monday.—Ed M. Starkey, Rex Theatre, Berlin, Wisc.

SALOME: Rita Hayworth, Stewart Granger—Died on this one. This gal doesn't mean a thing in small towns. Maybe if this picture had been played early it might have done better, if it could have been played at regular terms, playing time, etc. Played on Tuesday, Wednesday and Thursday—Ed M. Starkey, Rex Theatre, Berlin, Wisc.

Metro-Goldwyn-Mayer

ABOVE AND BEYOND: Robert Taylor, Eleanor Parker—Although this feature was a bit heavy for our Saturday matinee, the adults really liked it and business was good for the whole three days. The story itself was excellent and the acting tops. Comments on it were all very good. It was a movie that had a little of everything—drama, romance, suspense and the occasional chuckles. Played Saturday, Monday, Tuesday, August 22, 24, 25.—Robert Harvey, Capitol Theatre, North Bay, Ont., Canada.

BAND WAGON, THE: Fred Astaire, Cyd Charisse—This one died bad. Picture missed fire all the way and we had some walk-outs. Played on Tuesday, Wednesday and Thursday.—Ed M. Starkey, Rex Theatre, Berlin, Wis.

BIG LEAGUER, THE: Edward G. Robinson, Vera-Ellen—Pretty weak all the way. Didn't cost much to make and shows it. Played on Sunday and Monday.—Ed M. Starkey, Rex Theatre, Berlin, Wis.

PLYMOUTH ADVENTURE: Spencer Tracy, Gene Tierney—A rather drab and slow moving feature. Just fair entertainment. Played Thursday, Friday, Saturday, September 10, 11, 12.—Coombes and Hudson, Empress Theatre, Lloydminster, Sask., Canada.

RIDE VAQUERO: Robert Taylor, Ava Gardner. Not a bad picture, but did no business. The smallest gross for top picture in years. Played on Tuesday, Wednesday, Thursday.—Ed M. Starkey, Rex Theatre, Berlin, Wis.

SCARAMOUCHE: Stewart Granger, Janet Leigh—Unusual occurrence when a costume show meets with approval here. This was an exception—a very good show. Played Monday, Tuesday, Wednesday, September 28, 29, 30.—Coombes and Hudson, Empress Theatre, Lloydminster, Sask., Canada.

SMALL TOWN GIRL: Jane Powell, Farley Granger—A very good Technicolor musical comedy. There were a lot of laughs in this one and all of our patrons enjoyed it very much. They really went for dancer Bobby Van and all the comments about him were very good. This played right in the middle of a ninety-in-the-shade spell, but business was good in spite of that. Played Saturday, Monday, Tuesday, August 15, 17, 18.—Robert Harvey, Capitol Theatre, North Bay, Ont., Canada.

YOUNG BESS: Jean Simmons, Stewart Granger, Deborah Kerr—Excellent story of Queen Elizabeth I in color, cast terrific, acting the same. But it's not for my small town. Had poor business and many walkouts. Small town and rural patronage. Played Sunday, Monday, October 4, 5.—B. F. Sautter, Rex Theatre, Townsend, Mont.

Paramount

JAMAICA RUN: Ray Milland, Arlene Dahl—A departure from the usual plot. Enjoyable except for the very corny fire scene at the finish. Played Monday, Tuesday, Wednesday, September 21, 22, 23.—Coombes and Hudson, Empress Theatre, Lloydminster, Sask., Canada.

JAMAICA RUN: Ray Milland, Arlene Dahl—If your patrons go for this South Sea swashbuckling, this will do O. K. for you. Good color. Weather good. Small town and rural patronage. Played Friday, Saturday, September 25, 26.—B. F. Sautter, Rex Theatre, Townsend, Mont.

RKO Radio

RANCHO NOTORIOUS: Marlene Dietrich, Arthur Kennedy—Very fine Technicolor western that brought them in and satisfied. Excellent performances all around. The type of movie that has TV slightly worried. All houses should make money on this one, title should bring them in too. Played Friday, Saturday, September 4, 5.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

SUDDEN FEAR: Joan Crawford, Jack Palance—Rather late playing this, but certainly my choice for the best picture of last year. Many favorable comments and thoroughly enjoyed. Played Monday, Tuesday, Wednesday, August 31, September 1, 2.—Coombes and Hudson, Empress Theatre, Lloydminster, Sask., Canada.

SUDDEN FEAR: Joan Crawford, Jack Palance, Gloria Grahame—An exceptionally fine film with standout performances by three top stars. Joan Crawford still a name to take seriously. Although this ought to do well for most bigger houses, we slipped on it because it was booked out to us for four days. Not the type of film to run that long here. Could have made the same money in two days with it. Played Wednesday, Thursday, Friday, Saturday, September 2, 3, 4, 5.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

Twentieth Century-Fox

GENTLEMEN PREFER BLONDES: Marilyn Monroe, Jane Russell—Here is one musical that really lived up to the pressbook claims. It was a honey of a picture. Maybe Marilyn Monroe won't cop this year's Academy Award for it, but you can't have everything. For our money, she was good. And in spite of the obvious efforts to keep her just a shade in the background, Russell really shone. And there should be orchids, too, for the screenplay. The dialogue was wonderful, business was very good and comments were terrific. Played Friday, Saturday, Monday, Tuesday, Wednesday, October 2, 3, 5, 6, 7.—Robert Harvey, Capitol Theatre, North Bay, Ont., Canada.

GIRL NEXT DOOR: June Haver, Dan Dailey—Above average musical, except the dance sequences were too artistic for the small towns. Average draw. Played Sunday, Monday, Tuesday, October 11, 12, 13.—L. Woody, Palace Theatre, Golden City, Mo.

I DON'T CARE GIRL, THE: Mitzi Gaynor, David Wayne—All this picture proves is that George Jessel is as poor an actor as he is a producer. Story good but musical numbers terrible. Mitzi Gaynor's voice is like a worn-out file. Had more complaints than any picture for a long while. Zanuck should have called for Jessel at the start. Played Monday, Tuesday, Wednesday, October 12, 13, 14.—Coombes and Hudson, Empress Theatre, Lloydminster, Sask., Canada.

INVADERS FROM MARS: Helene Carter, Arthur Franz—If I had seen this one before it opened here, I wouldn't have touched it with a ten-foot flying saucer. I guess every studio is entitled to a lemon every now and again, but on this one Fox can coast for the next few years. The lack of stars took an awful lot of the selling punch away, for business was very poor. If this is science-fiction, they can have it. Played Saturday, Monday, Tuesday, September 12, 14, 15.—Robert Harvey, Capitol Theatre, North Bay, Ont., Canada.

Universal

LONE HAND: Joel McCrea, Barbara Hale—This one is a natural for small towns. This little Jimmy Hunt steals the picture. Play it by all means. It is an excellent outdoor picture. U. I. sure makes top pictures in western style. Played Saturday, September 12.—James Hardy, Shoals Theatre, Shoals, Ind.

MA AND PA KETTLE ON VACATION: Marjorie Main, Percy Kilbride—Usual Kettle corn which some people can take or leave alone. Not up to usual standard. Played Thursday, Friday, Saturday, October 8, 9, 10.—Coombes and Hudson, Empress Theatre, Lloydminster, Sask., Canada.

MISSISSIPPI GAMBLER: Tyrone Power, Piper Laurie—A very good show. Our audience thoroughly enjoyed this feature.—Coombes and Hudson, Empress Theatre, Lloydminster, Sask., Canada.

WORLD IN HIS ARMS: Gregory Peck, Ann Blyth—A very good show. Different type of story and good entertainment for all. Played Monday, Tuesday, Wednesday, August 24, 25, 26.—Coombes and Hudson, Empress Theatre, Lloydminster, Sask., Canada.

Warner Bros.

APRIL IN PARIS: Ray Bolger, Doris Day—Certainly a big disappointment to Doris Day's followers—the poorest show she ever made! Played Thursday, Friday, Saturday, August 20, 21, 22.—Coombes and Hudson, Empress Theatre, Lloydminster, Sask., Canada.

BY THE LIGHT OF THE SILVERY MOON: Doris Day, Gordon MacRae—Always do O. K. on this team, but Warners always extract that extra rental. Everyone pleased; business average. Small town and rural patronage. Played Sunday, Monday, September 27, 28.—B. F. Sautter, Rex Theatre, Townsend, Mont.

I CONFESS: Montgomery Clift, Anne Baxter—An excellent picture, suspenseful and different. Favorable comments from all. Played Monday, Tuesday, Wednesday, August 10, 11, 12.—Coombes and Hudson, Empress Theatre, Lloydminster, Sask., Canada.

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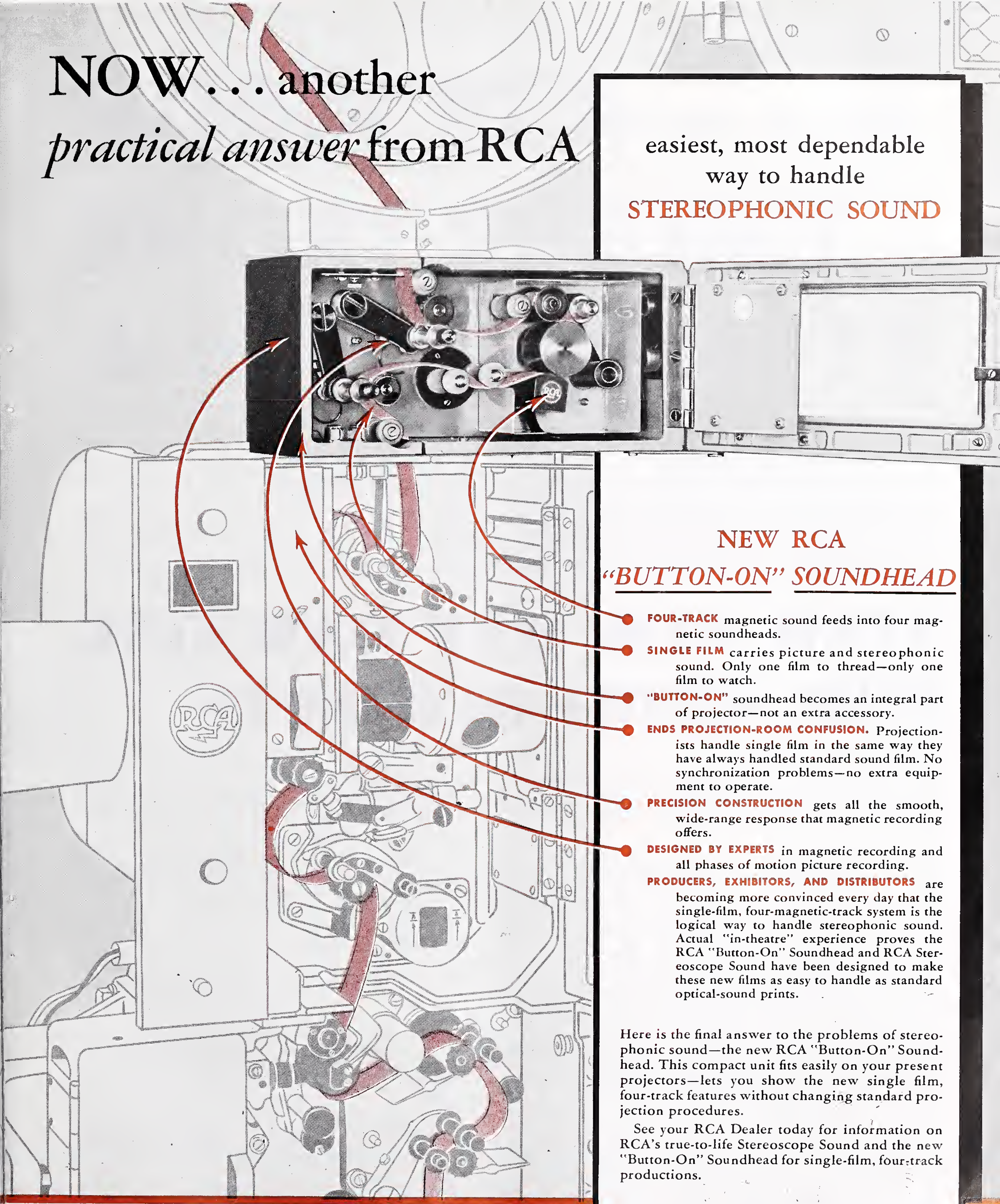

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Time for Shorts

THIS IS A YEAR of opportunity for short subjects. The revolutions and evolutions of the new techniques inevitably have resulted in a certain tightening of the feature product supply. There has been some decrease in production schedules and also a delay in playoff due to long runs of outstanding hits. Major emphasis has been on "the big picture." All of this is good for the future prosperity of short subjects.

Producers of short subjects are especially well prepared for the promising new season with an impressive array of diversified films. In this special feature of The HERALD there is a summary of the short subject outlook. Included is the first publication of an over-all check-list, showing the categories of shorts on the market. An exhibitor may determine at a glance just what short subjects of any type are available, and from which major distributor.

It should be frankly acknowledged, with a few exceptions, neither exhibitors nor distributors in recent years have been giving the attention warranted to short subjects and the newsreels. Too often they have been simply regarded as "fillers," to be bought as so much running time, to be used, cut or dropped with little or no regard to their content. Such an attitude—which can and must be changed—does not take into consideration the fact that short subjects and newsreels fill an important part of the over-all theatre program. They contribute markedly to the sense of satisfaction felt by a contented patron. Hence they deserve a commensurate amount of care in selection and in presentation.

Short subjects worth paying for are also worth at least occasional advertising, exploitation and promotional efforts. A considerable number of high quality subjects are not seen by as many patrons as they should because they have not been brought to the public's attention. Theatres which exercise care in the booking of their short subjects are certain to increase goodwill among regular customers. No matter what the quality and drawing power of the feature attraction may be, many film programs are helped to success—from the individual patron's point of view—by the short subjects and news.

If anyone doubts the audience appeal of short subjects and newsreels, let him visit a number of different theatres and observe the reactions of the ticket purchasers. Often a good cartoon or a striking newsreel arouses an audience from a state approximating boredom after viewing a feature of less than hit quality.

This year should go down in motion picture history not alone as the year of the introduction of 3-D, wide screens and stereophonic sound, but also a year of rebirth of keen interest in one- and two-reel subjects.

—*Martin Quigley, Jr.*

FIND NEW DAY DAWNING FOR SHORT SUBJECTS

by MANDEL HERBSTMAN

THE SHORT SUBJECT is coming into a season of expanded revenue, demand and scope. This is the measured opinion of a number of short subjects executives recently questioned on the prospects for today and tomorrow. And their view is buttressed by the man who uses the short subject—the exhibitor.

Pointed to is the lowered pool of feature product, stemming from emphasis on quality pictures and a concentration on such spectacular new techniques as CinemaScope, Cinerama, 3-D, wide screen and stereophonic sound. Also cited is a decrease of the double feature policy and an increase of a single feature policy. Out of this situation there is developing a greater place in the program sun for the short subject.

Last week this view was reinforced by remarks made by Oscar A. Morgan, Paramount short subjects and newsreel sales manager, on the occasion of the celebration of Oscar Morgan Week (October 25-31). He pointed out that with wide screen, 3-D and other developments now at a stage which points to a general increase in the number of "important" feature productions and a consequent decrease in so-called "borderline" pictures, exhibitors who have been rooted in the double-bill policy soon will have to think seriously about adopting the single feature program.

"There is at this time definite evidence of what might be called a trend toward single bills." This, Mr. Morgan believes, will make possible a renaissance in the short subjects and newsreel field. He forecast an expanded short subjects market, with a sharp rise in short subjects production within a few years if the trend continues. "And there is no reason to believe it won't continue," he contended.

The exhibitor viewpoint on shorts is crisply reflected by Montague Salmon, managing director of the Rivoli theatre in New York, who emphasizes that "no astute showman can overestimate the vital importance of the short subject in contributing to a fully-rounded and enjoyable program." Mr. Salmon points out that even though a feature may not be 100 per cent satisfactory to all patrons, "a wisely selected surrounding program can go a long way towards sending a patron out of the theatre with a glow of satisfaction that will bring him back."

Mr. Salmon, well known showman, frequently gets out special displays inside and outside the theatre, and even in newspapers for unusual shorts. Since there is ticket-selling wisdom behind this, he advises other exhibitors to do likewise.

Major company short subjects production schedules for the coming year generally range from approximately the same number as the previous year, to slightly higher. The tendency is to adapt the subjects to both standard screen and wide screen. Also going on are tests with 3-D and CinemaScope. In general, final schedules for these media have not been set, but short subjects executives point out a readiness to go along with any media for which the public shows a fixed preference.

It is agreed that the shorts are getting better all the time, keeping up with the discriminating demand for them. Growing public interest in shorts is well highlighted by a display ad which the Hiser theatre in Bethesda, Md., ran during the year in the "Washington Star." Given greatest display space was not the feature picture, but rather the UPA shorts, "Rooty Toot Toot" and "Mr. Magoo," both cartoons.

The exhibitor, looking at the reservoir of

(*Continued on page* 40)

WHEN IS A SHORT SUBJECT A TALL SUBJECT?

Exhibitors who are faced with a new need for Short Subjects because of changing times are invited to compare notes with showmen who know from experience. They use M-G-M Shorts. When the industry says "produced in the M-G-M manner," it means quality. And M-G-M Shorts get quality production just like M-G-M features. It's no wonder they win the top awards in all trade paper polls of theatre men. Don't compromise your Main Attraction with a mediocre Short. Make your whole show click with a Short that adds stature to the program. Below are the BEST you can get:

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Academy Award Cartoons, the best of all time, more popular than ever.

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"It Would Serve 'Em Right"
"Landlording It"
"Things We Can Do Without"

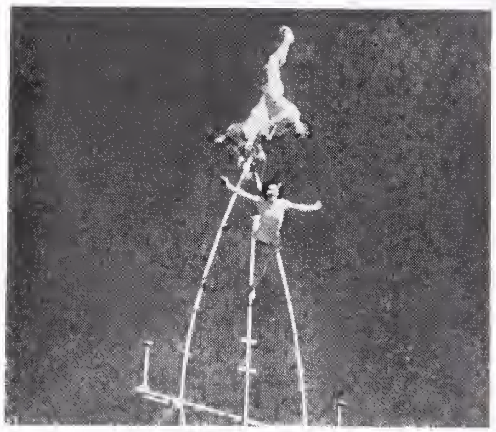
FITZPATRICK TRAVELTALKS

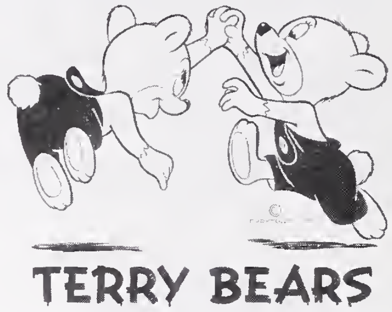
(*1 Reel-Technicolor*)

Timeliest of all Short Subjects:—
"Seeing Spain"

The first in many years on this much-discussed country.

TOM AND JERRY cartoons, MGM


PETE SMITH SPECIALS, MGM



TERRYTOONS, 20th-Fox

MOVIETONE SPORT SHORTS, 20th-Fox

SHORTS MARKET A BRIMMING ENTERTAINMENT RESERVOIR

The rich reservoir of short subject material available for programming covers an encyclopedic variety of subjects. By selecting subjects with an eye on his patrons' preferences an exhibitor can build a show which is sure to please all sectors of his audience. For convenience The HERALD herewith lists the various series available on the 1953-54 schedules of the major distributors, arranged by major categories. The number of releases scheduled for release in each series is indicated after the series title.

CARTOONS

Blue Ribbon Hit Parade (WB) 13
Bugs Bunny Specials (WB) 8
Cartoon Champions (Para.) 6
Casper (The Friendly Ghost) Cartoons (Para.) 6
Color Favorites (Col.) 15
Walt Disney Cartoon (RKO) 18
Gold Medal Reprint Cartoons (MGM) 8
Herman and Katnip Cartoons (Para.) 4
Walter Lantz Technicolor Cartunes (U-I) 13
Walter Lantz Technicolor Reissues (U-I) 6
MGM Cartoons (MGM) 16
Merrie Melodies and Looney Tunes (WB) 22
Mickey Mouse Birthday Cartoons (Re-release) (RKO) 6
Noveltoon Cartoons (Para.) 6
Popeye Cartoons (Para.) 8
Terrytoon Toppers (20th-Fox) 10
Terrytoons (20th-Fox) 20
UPA Assorted (Col.) 4
UPA Mr. Magoo (Col.) 6
UPA Specials (Col.) 2

COMEDIES

Leon Errol (Re-releases) (RKO) 6
Edgar Kennedy (Re-releases) (RKO) 6
Lew Lehr Reissues (20th-Fox) 7
Joe McDoakes (So You Want) Comedies (WB) 6
Pete Smith Specialties (MGM) 10
Two Reel Comedies (Col.) 26

MISCELLANEOUS

Adventures in Music (RKO) 2
Art Subjects (20th-Fox) 7
Candid Microphone (Col.) 6
Classics of the Screen (WB) 6
Color Parade (U-I) 8
Color Specials (RKO) 2
Coronation Parade, The (20th-Fox-CinemaScope) 1
Day with the F.B.I., A (Col.) 1
Headliner Champions (Para.) 6
My Pal Releases (RKO) 2
Paramount Pacemakers (Para.) 6
Paramount Toppers (Para.) 6
RKO Pathe Specials (RKO) 8
Screen Snapshots (Col.) 12
Screenliners (RKO) 13
See It Happen (20th-Fox) 6
Technicolor Specials (WB) 12
Top Notchers (Col.) 8
Tru-Life Adventures (RKO) 2
Two Reel Black and White Specials (RKO) 2
Two Reel Specials (U-I) 2
Variety Views (U-I) 8
Vitaphone Varieties (WB) 7

MUSICALS

Melody Master Bands (WB) 6
Music to Remember (Col.) 6
Musical Featurettes (U-I) 13
Thrills of Music (Col.) 8
Ray Whitley Releases (RKO) 2

SPORTS

Movietone Sport Reels (20th-Fox) 6
Grantland Rice Sportlights (Para.) 12
Sports Parade, The (WB) 10
Sportscopes (RKO) 13
World of Sports (Col.) 12

TRAVELOGUE

Fitzpatrick Traveltalks (MGM) 4
This World of Ours (Rep.) 6

SHORTS

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"KARTOON KARNIVALS"
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"TERRYTOON TOPPERS"
(RE-ISSUES)
TECHNICOLOR

"IMMORTALS OF THE CANVAS"
TECHNICOLOR
Including the Academy Award Winner
"LIGHT IN THE WINDOW"
TECHNICOLOR

"LEW LEHR LAFF-TIME"
(RE-ISSUES)
"Monkies is the Cwaziest People!"

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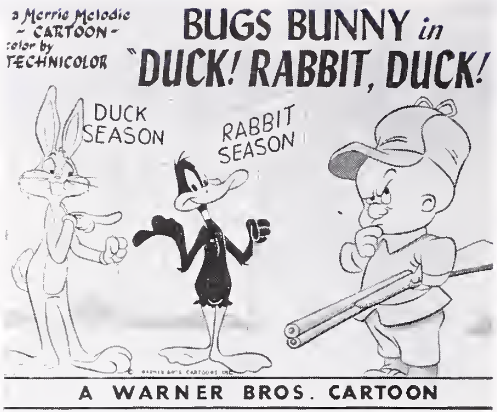
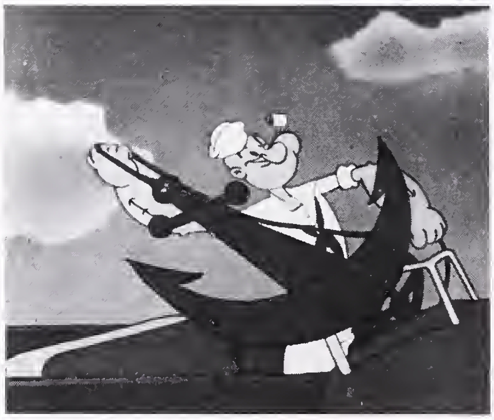


MERRIE MELODIE cartoons, Warners

TECHNICOLOR SPECIALS, Warners



POPEYE, Paramount

FIND NEW DAY FOR SHORTS

(*Continued from page 36*)

short subjects for the coming season, will find a rich variety of topics and categories. Through the travelogues he can transport the patron to scattered sections of the globe, and with the cartoons he can bring chuckles to the diversion-seeking ticket-buyer. Then there is the musical short, the educational ones, and the comedies and sport reels. Indeed the shorts run the full range of motion picture entertainment.

The shorts cover not only all types of entertainment form but also aim at meeting various tastes, from the simple to the sophisticated, from child to adult.

Prominent among shorts aimed at the sophisticated, cultured audiences are those gotten out by United Productions of America, and released by Columbia. In March, 1951, UPA was awarded an Academy "Oscar" for its "Gerald McBoing Boing." A little over a year ago the first run Regent Park theatre in London put on a program made up of UPA's "Mr. Magoo" subjects. Plans were to keep the program for one week but it proved so popular that it was held over a second week. Since then the theatre several times has put on programs made up entirely of the popular UPA subjects.

Columbia Leads List In Numerical Output

In numerical output Columbia leads the shorts parade with some 106 for release in the 1953-54 season. Among them in addition to the various UPA subjects are such favorites as the two-reel comedies (four of which will be in 3-D, Thrills of Music, and Music to Remember, World of Sports, and others such as Candid Microphone, Screen Snapshots, Top Notchers, and A Day with the F.B.I.

The announcement of the first short in CinemaScope from 20th Century-Fox was made last weekend by Lem Jones, shorts sales manager. The subject, "The Coronation Parade," in color by Technicolor, runs seven minutes and goes into immediate distribution.

Although there has been no official announcement, it is reported that 20th Century-Fox will bring out other shorts in CinemaScope presently. The company has been active in the exploitation of its shorts program. Backing them up in the coming season will be tieins with comic books, dolls, jig-saw puzzles, T-shirts, card games, balloons, etc. For the third year in a row a giant Mighty Mouse balloon will appear in Macy's New York Thanksgiving Day parade, which NBC-TV will carry.

Included in the program of shorts from 20th Century-Fox are Terrytoons, Terrytoon Toppers (reissue), Movietone Sport Shorts, See It Happen Shorts, and some Lew Lehr reissues.

Cites a Few Changes In Shorts Program

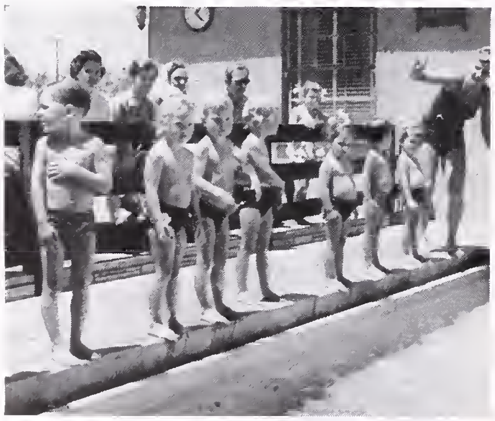
Irving Sochin, Universal-International shorts subjects sales manager, this week announced the new shorts program, which basically is similar to the previous season. Citing a change, he disclosed that both the Two-Reel Specials this season will be in color. Among others coming from Universal-International will be the entertaining Musical Featurettes, the Color Parade series, Walter Lantz' Technicolor Cartunes, and Variety Views.

An abundant crop of shorts is available from RKO for the coming season. There are the pre-eminent Walt Disney cartoons, as well as the famous Mickey Mouse reissues. Others from RKO include the RKO Pathe Specials, the My Pal re-releases, Ray Whitley re-releases, Edgar Kennedy re-releases, Leon Errol re-releases, Two-Reel Black and White Specials, Color Specials, Sportscopes, Screenliners and Color Specials.

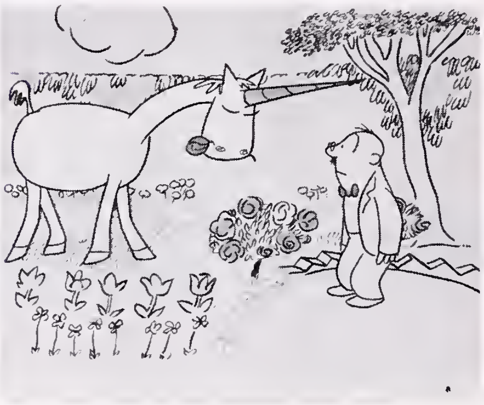
From Warner Brothers comes the ever-popular Merrie Melodies-Looney Tunes, the Bugs Bunny Specials, the Technicolor Specials, the featurettes Classics of the Screen, the Blue Ribbon Hit Parade, Joe McDoakes Comedies, the Sports Parade, Vitaphone Varieties and Melody Master Bands.

MGM will have the MGM Cartoons, the

(*Continued on page 48, column 1*)

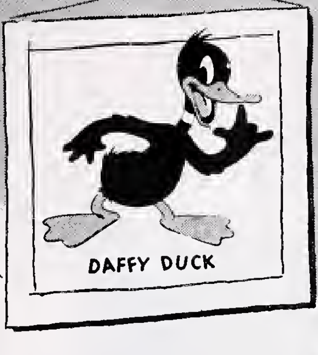


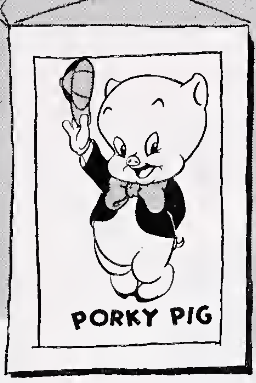
SPORTLIGHTS, Paramount

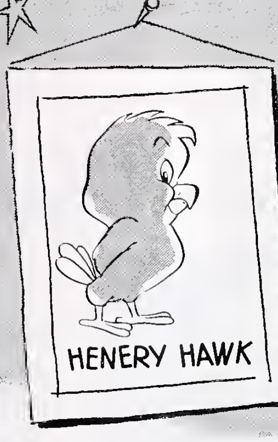


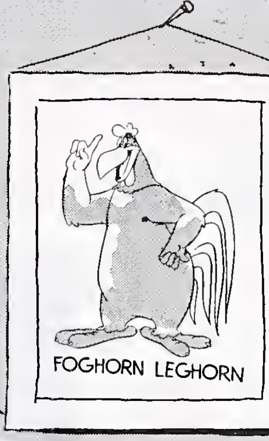
UPA CARTOONS, Columbia

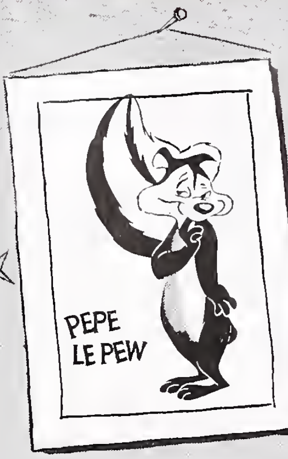
THREE STOOGES, Columbia






HENERY HAWK


FOGHORN LEGHORN



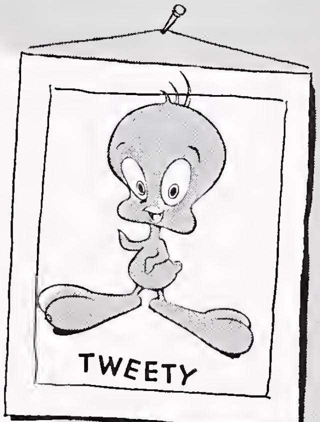
We're Proud of These Warner Stars, too!

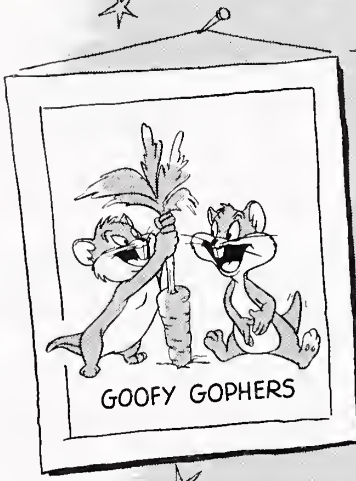
These are the happy fellows who put Warner Bros. Cartoons on top of every exhibitor poll year in and year out.

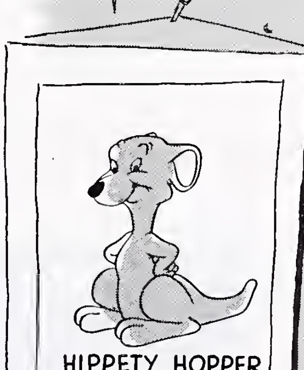
It's one of the joys of our business to watch how the folks welcome them whenever they're shown.

No other cartoon series has so many established, recognized favorites.

And it's a pleasure to announce that this year, here and abroad, they are being played in more theatres than ever before!




GOOFY GOPHERS


HIPPETY HOPPER

Warner Bros. Cartoons

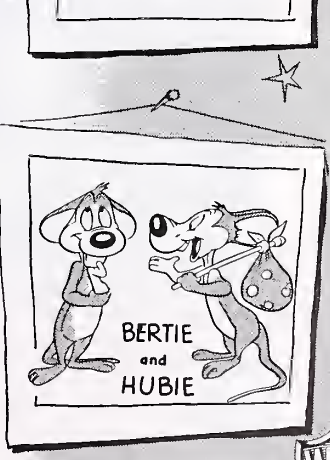
MERRIE MELODIES
LOONEY TUNES

Color by **TECHNICOLOR**

Make a note to ask your Warner man about the following

BUGS BUNNY'S ALL-STAR CARTOON REVUES

BUGS BUNNY'S CARTOON JAMBOREE • BUGS BUNNY'S CARTOON FESTIVAL
BUGS BUNNY'S CARTOON CARNIVAL • Color by TECHNICOLOR


BERTIE and HUBIE

© WARNER BROS. CARTOONS, INC.

Sales Heads and What They Think

SHORT SUBJECT managers, queried on the outlook for the coming season, were unanimously optimistic. A sampling of their opinion follows:

WILLIAM B. ZOELLNER; MGM: Everybody's talking about the growing trend toward single bills as the reason for the rebirth of short subjects. From our experience at MGM, we can truthfully say that shorts have been very much alive, whether in single or double bill operations. Quality shorts are in constant demand. With many theatres going single bill, the thinking showman will give his whole show quality by getting the best available in the short subject market.

NORMAN H. MORAY; Warner Bros.: With the current trend in the entire industry committed to the production of big and important releases, the future of the short subject market has never loomed so bright. The exhibitor demand for important short subjects to complement the forthcoming array of high calibre feature product is inevitable. The Warner Bros. studios in Burbank, from where I have just returned from conferences with Jack L. Warner, is geared to the production of the very tops in quality shorts to meet this expected need.

OSCAR MORGAN; Paramount: There is at this time definite evidence of what might be called a trend toward single bills. Three-D pictures, for the most part, are shown singly; giant screen showings involve a single feature; top-quality productions without new technical advantages are being shown singly with increasing frequency. This turn of events will make possible a renaissance in the short subjects and newsreel field.

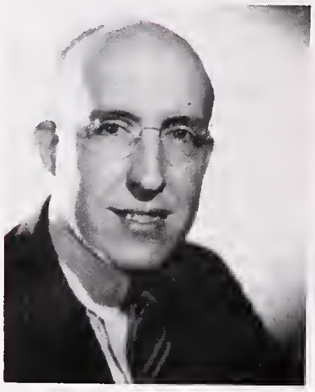
LEM JONES; 20th Century-Fox: With the advent of CinemaScope and its wide acceptance by the industry, I believe we will see a rebirth of the short subject. Short subjects suffered principally because of the increased use of double features. With CinemaScope features I feel we will see a return to the single feature and therefore to complete a program it will be necessary for the exhibitor to once again feature this type of entertainment on his bill.

MAURICE GRAD; Columbia: Here at Columbia it is our firm conviction that short subjects and serials are, and will continue to be, a most important adjunct to feature distribution . . . a very real and vital "show builder" for the exhibitor. Now more than ever before, every picture whether it be a feature, short, or serial, whether it be big or small, has to be sold to the fullest degree advisable in order to accomplish the greatest result. An examination of top names, and of the top product in Columbia's 1953-54 shorts and serial program, and of the pressbooks with the many ticket-selling aids provided therein for theatre use, gives concrete evidence of the great importance we place on the "show builder" here at Columbia.

LEO F. SAMUELS; Walt Disney Productions: With the advent of interesting

(*Continued on page* 48, *column* 2)

***WILLIAM B. ZOELLNER,* MGM**

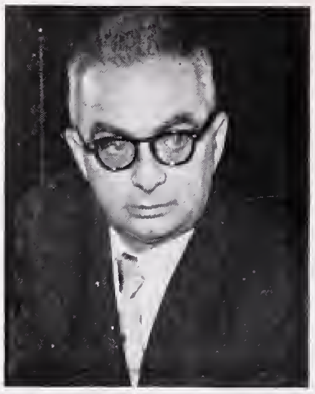


***NORMAN MORAY,* Warner Brothers**

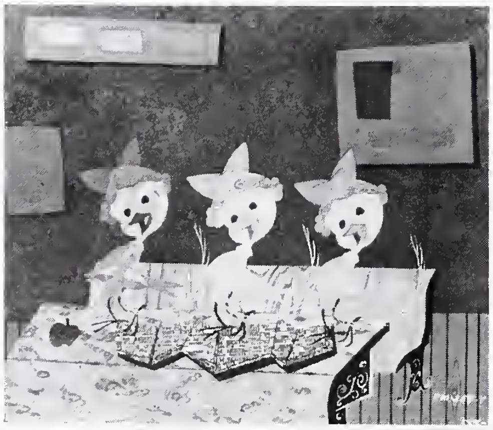
***OSCAR MORGAN,* Paramount**

***LEM JONES,* 20th-Fox**

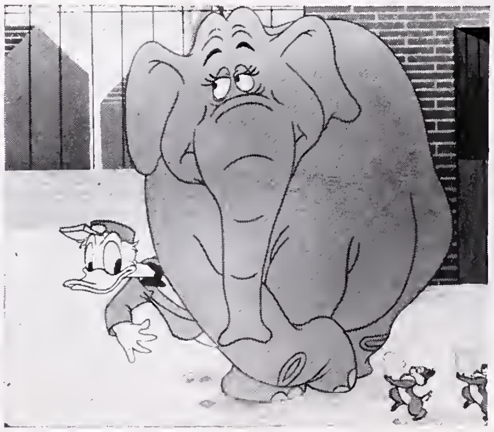
***MAURICE GRAD,* Columbia**



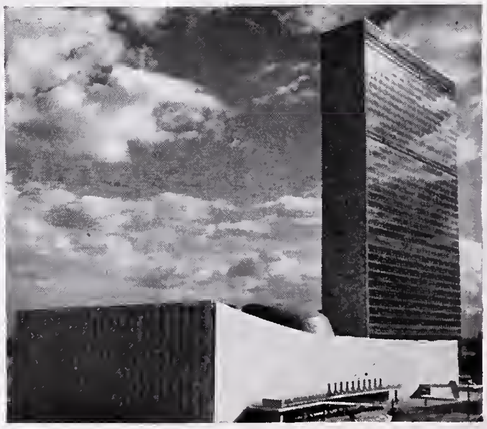
***LEO SAMUELS,* Disney**



***ADVENTURES IN MUSIC,* Disney-RKO**



***DONALD DUCK cartoons,* Disney-RKO**

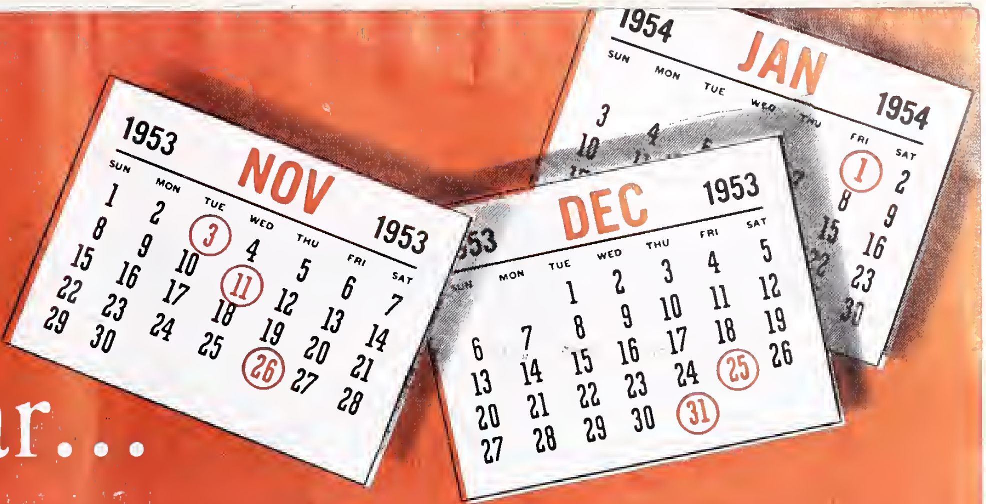


***RKO-PATHE "specials,"* RKO**

PARAMOUNT

HAS WHAT YOU NEED FOR THE

"Shortest" Days of the Year...



Do you know why more exhibitors play more shorts in November, December and January than at any other time? Because there are 6 big holidays—Christmas shoppers like to relax at a full show—the kids are out of school—and everybody's entertainment-minded. So fill your date book, fill your theatre with

Paramount Shorts

8 POPEYE CARTOONS

(including special 3-D release)
Color by Technicolor • Produced by Famous Studios
— by arrangement with King Features

6 NOVELTOON CARTOONS

Color by Technicolor
Produced by Famous Studios

6 CARTOON CHAMPIONS

Color by Technicolor
Produced by Famous Studios

4 HERMAN AND KATNIP CARTOONS

Color by Technicolor
Produced by Famous Studios

6 CASPER CARTOONS

(The Friendly Ghost)
Color by Technicolor
Produced by Famous Studios

6 HEADLINER CHAMPIONS

(re-issues of the best of Sportlights, Speaking of Animals and Paramount Headliners)

6 PARAMOUNT PACEMAKERS

One-reelers featuring a wide variety of subjects
Produced by Justin Herman

12 Grantland Rice SPORTLIGHTS

The undisputed leader among film sports subjects
Produced by Jack Eaton

6 PARAMOUNT TOPPERS

These include Haeseler animal films and a wide range of other interesting subjects

Casper
Little Audrey
Paramount Comics

COMICS ON THE NATION'S NEWSSTANDS

constantly popularize Paramount's cartoon characters — and presell them to your patrons.

Paramount News

"THE EYES AND EARS OF THE WORLD"

THE GREATEST NEWSREEL OF THEM ALL IS ISSUED TWICE A WEEK

Resurgence of Short Subjects

by WALTER BROOKS

Director, Managers "Round Table"

It seems this might be a standing headline. We're sure that the old files of "Motion Picture World," "Motion Picture News" and "Exhibitor's Herald," on these premises, would show recurring proof that short films have stepped into the foreground, over features, or on equal footing. Along in the early '20s, when "Motion Picture News" was at 729 Seventh Avenue, and we were upstairs with Educational Films Exchanges, we know the publication had a slogan, slightly biased in our favor, which called for "fewer and better pictures"—features, that is.

Required Sense of Humor

The essence of this particular drive was to call proper and vigorous attention to Educational's short subjects lineup, by far the best step forward in short film production and distribution up to that time. Educational was badly named—it required a sense of humor to display the company's lamp of knowledge on slapstick comedy, but the audience started laughing when they saw the trademark, and they went out, laughing, which is the way to send any audience away, if you want them to come back.

There have been many demonstrations of putting the short film in the top billing. Roxy did it, at the Knickerbocker theatre on Broadway, as his first step in major showmanship, which led to the building of five major first run showcase theatres on Times Square, under his successive management. Roxy used Robert C. Bruce's "When the Mountains Call"—a scenic picture, as a first quality, top-bracket audience attraction, in that period.

It's a long ways from that remote and forgotten era to the dawn of Cinerama, which has just completed its first year on Broadway, with a gross in the one engagement in excess of $2,000,000. But Cinerama is a short film program, too, and it is also a scenic. The difference was, Bob Bruce had to climb his mountains, while Lowell Thomas **et al** fly over them today. Bob used Lyman Howe's tint and tones.

Has Today's Technicolor

Cinerama has today's fine Technicolor. Bob gave us broad expanse and wonderful scenes, and we appreciated them, as much then as we do Cinerama today. Bruce worked his way east, with his first film, showing it for what it would earn at frequent stopovers, until he arrived in New York—to launch a new departure in motion pictures.

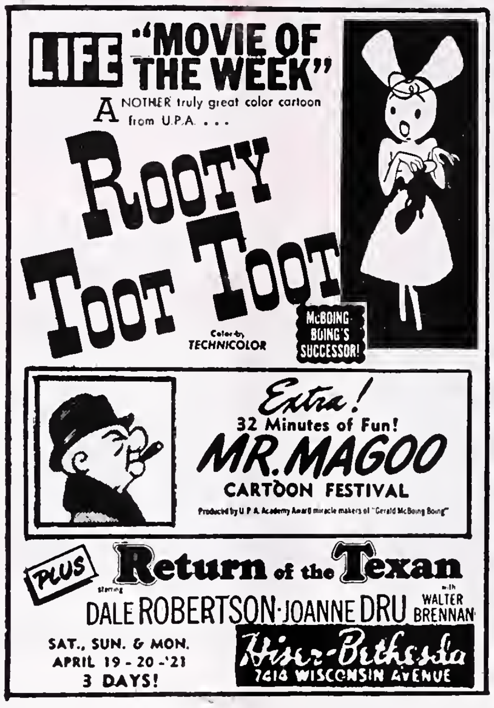
Another great feature in Educational's early days was the Ditmar's Living Book of Nature, a series of 52 half-reels, mostly titles, which were photographed in the Bronx Zoo. This series was tremendously popular all over the world, and the series grossed "a million dollars"—which was spoken of, with awe, in those days. Now, Walt Disney has a much better series, in much better color, made all over the world, and it's not impossible that they might gross as much as individual releases as the whole Ditmar's series did collectively. The Ditmar's series cost $62,000.

Part of the fun working with Educational was to adjust the slapstick product from the west coast with the ostensible aim and purpose of the corporation, keeping our sense of humor—and the profits. Those early day slapstick comedies, made by Al Christie and Jack White, really had something. We once lamented, haphazardly, that these were missed, and Jules White was quick to call us from Hollywood. He said he had made 700 of them, since, for Columbia. And he's right, you can still laugh, just as heartily, at "The Three Stooges"—and they are just as slap-happy.

Our first experience with cartoons was with Mutt & Jeff—and Roxy's old drummer, Joe LaRose, made history when he provided the music score for "Sound Your A." Henry Ginsburg was in the same building, at that time, working with the production sources of this and future short films, but Henry was always looking out the window, towards Hollywood. It took us years to find out that Henry knew what he was

(*Continued on page 46, column 2*)

LENDING SHORT SUBJECTS THAT EXPLOITATION PUSH



LIFE "MOVIE OF THE WEEK"

ANOTHER truly great color cartoon from U.P.A. . . .

ROOTY TOOT TOOT

Color by TECHNICOLOR

McBOING-BOING'S SUCCESSOR!

Extra! 32 Minutes of Fun!

MR. MAGOO CARTOON FESTIVAL

Produced by U.P.A. Academy Award miracle makers of "Gerald McBoing Boing"

PLUS Return of the Texan

starring DALE ROBERTSON · JOANNE DRU with WALTER BRENNAN

SAT., SUN. & MON. APRIL 19 - 20 - '21 3 DAYS!

Hiser-Bethesda 7414 WISCONSIN AVENUE

BLACK FURY
OKEEFENOKEE SWAMP
WORLD PREMIERE
BF-X3

EXTRA exploitation for special shorts programs unfortunately is not too common. Unfortunately, because in the opinion of many observers, and in the experience of some exhibitors, just a little extra push frequently pays off. Above are two examples of recent special campaigns. At left is an ad prepared and run by the Hiser theatre, Bethesda, Md., for a showing of the UPA-Columbia "Rooty Toot Toot" and a "Mr. Magoo" cartoon festival from the same producer and distributor. The shorts get the feature billing.

At right are David Dalie, star of Warner Brothers short featurette, "Black Fury", with Sheldon Mandell, manager of the St. Johns theatre, Jacksonville, Fla., where the picture had a special world premiere.

COLUMBIA MEANS BUSINESS!

WITH

THE "BEST IN THE BUSINESS" SHORTS!

TWO EXTRA SPECIAL 3D TWO-REELERS

The 3 Stooges in 3 Dimensions!

"PARDON MY BACKFIRE"

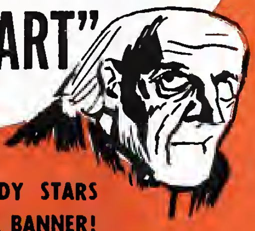
"SPOOKS"

TWO UPA ONE-REEL TECHNICOLOR SPECIALS

that the nation's newspapers and magazines are shouting about!

JAMES THURBER'S "A UNICORN IN THE GARDEN"

EDGAR ALLAN POE'S "THE TELL TALE HEART"



26 TWO-REEL COMEDIES

THE GREATEST ARRAY OF COMEDY STARS UNDER ONE COMPANY'S TWO-REEL BANNER!

- **8** THREE STOOGE RIOTS
- **6** ALL-STAR LAUGH HITS
- **6** ASSORTED FAVORITES (REPRINTS)
- **6** COMEDY FAVORITES (REPRINTS)

71 ONE-REELERS

EIGHT DIFFERENT DELIGHTFUL SERIES TO BRIGHTEN ANY PROGRAM!

- **4** UPA ASSORTED (TECHNICOLOR CARTOONS)
- **6** UPA MR. MAGOO (TECHNICOLOR CARTOONS)
- **15** COLOR FAVORITES (TECHNICOLOR CARTOON REPRINTS)
- **6** CANDID MICROPHONE SPECIALS
- **12** SCREEN SNAPSHOTS
- **12** WORLD OF SPORTS
- **8** TOP NOTCHERS
- **8** THRILLS OF MUSIC (REPRINTS)

4 SIZZLING SERIALS

WAY OUT FRONT... IN ENTERTAINMENT... EXPLOITATION POSSIBILITIES... IN PRE-RELEASE DEMAND!

- THE GREAT ADVENTURES OF CAPTAIN KIDD
- JUNGLE RAIDERS (REPRINT)
- GUNFIGHTERS OF THE NORTHWEST
- BATMAN (REPRINT)

Independent Units Offer Wide Range

Away from the main stream of short subjects there flow numerous other outlets from which the discriminating showman can choose his short product. This selection is a wide-ranging one, covering art, dance, travel, music, sports, cartoons, documentaries, etc.

A list of numerous subjects is on the Hoffberg Productions release schedule. They include "City That Lives," "Silent Sanctuary," "Rescue in the Alps," "It's a Bird," "Agar Agar," "Woodland Sketches," "Dances of Tibet," "Back Home in Ireland," "In the Footsteps of St. Patrick," "Ballet of the Atlas," "Art Survives the Times," "Lincoln Speaks at Gettysburg," "Spanish Gypsies," "Gallery of Modern Sculptors," "Journey to Mecca," "The Liberation of Paris," "Balzac," "Sea Hunt" and several others.

30 from British Unit

British Information Services has announced more than 30 short subjects, many in color by Technicolor. They include everything from travel subjects to documentaries on world affairs. Lester Schoenfeld, distribution manager, has announced that in the past six months more than 270 bookings of new B.I.S. shorts have been set in theatres throughout the country.

From Noel Meadow Associates there is available "Introduction to Jazz," which deals with the development of jazz music; "Crucifixion," a treatment of the Rico LeBrun painting with commentary by Vincent Price; "Three American Ballads" sung and played to the background of still life sketches, and "The Lorelei," a story enacted without dialogue, of an insane artist and a girl who becomes involved with him. The subjects were made under the University of California banner. Other Meadow shorts are "A Student in Paris," story of life in the University of Paris, and "The Merry Chase," a satirical history of man's perennial chase of women.

Sam Baker-David Brill Associates announces Sadler's Wells Ballet "Birth of a Ballet," "Drums for a Holiday," rituals, dancing and singing from the Durbar; "The Man in Room Six" and "Prisoners of the Tower."

Cornell Releases Named

Cornell Film Company is releasing "The Story of Time," in color by Technicolor; "Hunting with Bow and Arrow," "Isaac and Rebecca," made in Israel; "The Little Ballerina," "Adventures of Tutu"; five color cartoons, "Big City," "Fun Fair," "Home Sweet Home," "The Old Manor House," "Loch Ness Legend." Others are "As Old as the Hills," "We've Come a Long Way," "Service," "Christmas Trailers," "The Monkeys Meet the People," "F.D.R.—Hyde Park," "Our Constitutional Government" and "Florence."

Arthur Mayer-Edward Kingsley, Inc., has the Academy Award winning short, Norman McLaren's "Neighbors."

NEWSREELS HOLD POSITION AS KEYSTONE OF PROGRAM

The American newsreel, in recent years regarded as low man on the totem pole in any compendium of motion picture categories of material, nevertheless has always shown and continues to show a high degree of staying power.

From the earliest days near the turn of the century, when what may loosely be described as artificial or manufactured scenes purporting to have emerged hot and fresh from the Spanish-American War made a deep impress on the paying customers, the newsreel has survived. There have been bad days and good days, periods when the fortunes of the newsreel appeared at a low ebb, indeed. And there were other times, through the fortunate happenstance of great events and great moments in history, when the newsreel found a place, unique and powerful, all its own in the motion picture scheme of things.

During the grey, then brighter days of World War I, the American newsreel flashed into its greatest period of acclaim and offered probably its most distinguished public service. Bitter and bright moments of history, domestic or world-shaking, came to a hungry populace in imperishable picture and stirred that public to attendance.

The point was reached not too many years ago when the newsreel found, and merited, theatres of its own, and there are still several, in the larger metropolitan centers, catering to patrons who want their news on the screen, or for whom a brief time in the theatre is best spent at the newsreel. The success which newsreel theatres have enjoyed, no matter how few there are, argues that there is a place and a need for the newsreel as such, in the field of motion picture provender.

Its critics contend the newsreel is too expensive to produce at today's cost, in view of the revenue it returns. But few, indeed, have the temerity to go so far as to suggest that the newsreel be abandoned entirely by the industry. It is perhaps too much a part of the warp and woof of the motion picture program, no matter how often given the "little orphan" treatment by exhibitors in preparing programs.

Not many years distant there was a movement of some little strength in the direction of the utilization of color in the production of newsreels, but little actually materialized, probably because of the cost factor. Then, too, at another time, was the thought expressed, which came close to deed, that the newsreel should take on more of a "magazine" type of construction, offering its material in "feature" style, rather than in the purveying of "fresh" news. Television, it was argued, was usurping the position of the theatre newsreel in offering the news of the moment—at the moment.

But despite all these starts and stops, these setbacks and stumbles, the newsreel moves on apace. And today, perhaps more than in many a recent year, the case for the newsreel is bright. For today, with less feature product coming and to come from major sources of supply, there is an increasing tendency to move in the direction of single bills; and the single bills at the theatre means shorts—and the newsreel.—**C. S. A.**

RESURGENCE

(*Continued from page* 46)

looking for, in that direction. The Internal Revenue Bureau has the records of his personal vision. And, they told the story of Walt Disney, who stood on the corner of 46th Street and Broadway, and flipped a coin, to decide his westward trek to fame and fortune.

Now, there will be "fewer and better features"—again, and now, there are better and better short films, beyond any we dreamed of, in the old days. There's been a vogue of "omnibus" features, containing several short lengths combined in one package. Our voluntary critics, spread across the newspapers of the nation, are quick to tell us that double features are the death of the film industry, and it's taken us too long to find out. Probably, double features are a lazy way of building programs—it takes longer to assemble a good short film program, and you can't be as careless about your selection. But with sweeping changes—and a brand new film business, just ahead—from production to exhibition, it's time to look in the files. There's nothing wrong with the film industry that some of our old ideas won't fix—if we go back to where we turned in the road, and try again.

RKO celebrates 16 successful years with

WALT DISNEY

the No. 1 name in short subjects

WALT DISNEY
SINGLE-REEL CARTOONS

Color by TECHNICOLOR

"Name" attractions that can't be matched at any price . . . backed by year-in-year-out publicity, merchandising and promotions throughout the world . . . with those stars loved by young and old—MICKEY MOUSE, DONALD DUCK, GOOFY, PLUTO, CHIP n' DALE and many others.

WALT DISNEY'S
TRUE-LIFE ADVENTURES

Prints by TECHNICOLOR

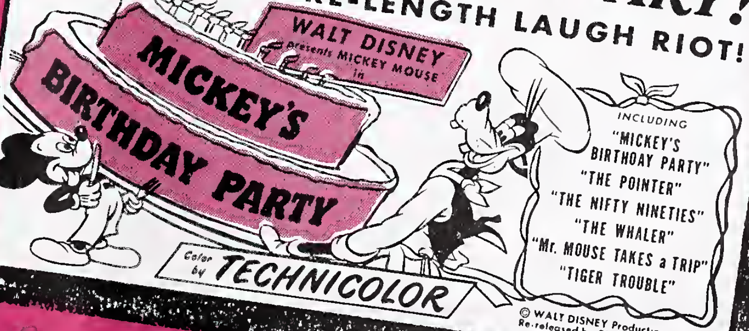
The "Academy-Award Series" . . . and the most sensationally successful in history . . . backed by tons of spontaneous publicity and acclaim! Booked by the nation's finest theatres!

Current:

"PROWLERS OF THE EVERGLADES"

CELEBRATE MICKEY MOUSE'S **25th ANNIVERSARY!**

SPECIAL FEATURE-LENGTH LAUGH RIOT!


WALT DISNEY
presents MICKEY MOUSE
in
MICKEY'S
BIRTHDAY PARTY
Color by TECHNICOLOR
INCLUDING
"MICKEY'S BIRTHDAY PARTY"
"THE POINTER"
"THE NIFTY NINETIES"
"THE WHALER"
"Mr. MOUSE TAKES a TRIP"
"TIGER TROUBLE"

© WALT DISNEY Productions
Re-released by RKO Radio Pictures

NEW DAY DAWNS

(*Continued from page* 40)

Gold Medal Reprint Cartoons, the FitzPatrick Traveltalks, and the Pete Smith Specialties. Mr. Smith has won more than 150 awards, including two "Oscars."

From Paramount there will be the inimitable Popeye cartoons, Noveltoon Cartoons, Cartoon Champions, Herman and Katnip Cartoons, Casper (the Friendly Ghost) Cartoons, Headliner Champions, Paramount Pacemakers, Grantland Rice Sportlights and Paramount Toppers.

Walt Disney, in addition to the shorts released through the regular RKO channel, is releasing a short in CinemaScope, "Toot, Whistle, Plunk, and Boom." Also the first two-reel cartoon short, "Ben and Me," is being released as part of the program with Disney's "The Living Desert."

Republic's six "This World of Ours" subjects mark their only shorts program.

"Life" and "Post" Carry The Walt Disney Story

Walt Disney's celebration of 25 years creating fun and fantasy, mostly in cartoons, and beginning with Donald Duck, has become a national event. "Life" magazine this week carries nine pages, in color and black and white, on Mr. Disney and his creations and how he does it all. "The Saturday Evening Post" issue of October 31 carries the first of two articles by writer Jack Alexander, entitled, "The Amazing Story of Walt Disney." One of the "Life" comments is, "Two elements have remained constant: one is the Disney touch itself; the other, merchandising of the valuable names in the Disney stable."

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SALES HEADS SAY

(*Continued from page* 42)

new techniques in production and exhibition, we are on the brink of a great new showmanship era of fewer—and better motion pictures. This trend will most certainly result in the virtual elimination of the double feature program. In view of this, any prediction for the future of the short subject must be extremely optimistic. The stature of the short subject will increase in importance in direct proportion to the increase of "quality" feature product.

SIDNEY KRAMER; RKO: It should be rather elemental that when the competition is keen, as it is today, customers can be attracted and held only when they are given a complete show. A complete show consists of the feature, newsreel, cartoon, and running time permitting, carefully selected short product. . . . The show is still the thing, with feature pictures only being part of the show, even if they are a major part. . . . With feature product looming in short supply for many theatres, now is the time for such exhibitors to help themselves and build audiences with the astute use of shorts in theatre programming. Such usage will make for better shows, in addition to filling possible voids.

"Popeye" Gets Extensive Volume of Publicity

A new peak in volume of publicity achieved by a short subject is in the offing as a result of the cooperation International News Service and King Features are extending to Paramount Pictures in the promotion of the company's first three-dimension short, "Popeye—the Ace of Space."

The hundreds of daily newspapers serviced by the two Hearst enterprises will be supplied with stories and photo layouts about the one-eyed sailorman's 3-D debut. Popeye, for years a favorite of "funnies" readers, is featured in daily cartoon strips and Sunday cartoon sections by King.

Theatres playing the 3-D Technicolor short can expect big increases in attendance in consequence of the International News Service and King Features promotion.

Treasury Makes Bond Film

"The Bond Between Us," a new 16mm U. S. Savings Bond film, has been completed by the Treasury at the Universal-International studios. June Allyson appears in it and Joseph Hoffman wrote the screenplay. George Bole was producer and Will Cowan, director.

Name Chairmen for Florida Convention

Bill P. Cumbaa, president of the Motion Picture Exhibitors of Florida, last week announced the formation of an arrangements committee for the unit's annual convention in Jacksonville November 15-17.

Principal speakers will include Dr. William H. Alexander, Oklahoma City; Herman Levy, TOA counsel; Dick Pitts, TOA secretary; LaMar Sarra, Jacksonville attorney; and Nat Williams, Thomasville, Ga., exhibitor. Committee chairmen are:

Horace Denning, Atlantic Drive-In, overall chairman; Howard Pettengill, Florida State Theatres, publicity; Danny Deaver, Normandy Twin Outdoor, movie talent; Bob Anderson, Main Street Drive-In, program; Arvin Rothschild, National Theatre Enterprises, finance; Bill Beck, Five Points, prizes; and Mrs. Betty Loop, Atlantic Drive-In, registrations.

Chairmen of the daily sessions of the convention will be:

Guy A. Kenimer, general manager, Florida State Theatre, Jacksonville; Bolivar Hyde, executive, Talgar Theatres, Lakeland; and Bob Daugherty, general manager, Carl Floyd Theatres, Haines City.

British Show Their Information Films

Headed by a record of the first British atom explosion, "Operation Hurricane," several new British films were shown to press, radio, and other interested groups and certain selected notables Wednesday evening, at the Museum of Modern Art, New York. The sponsor was the motion picture division of the British Information Services.

20th-Fox Sponsors Two Football Broadcasts

Broadcasts over radio station WMCA of the Notre Dame-Georgie Tech, and Notre Dame-Navy games, last Saturday and this Saturday, are partly sponsored by 20th-Fox for "The Robe" and its forthcoming "How to Marry a Millionaire," both of them in CinemaScope. The broadcasts cover the Greater New York, New Jersey and Connecticut areas.

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The National Spotlight

ALBANY

"From Here To Eternity," which was held for a second week in Fabian's Palace after one of the theatre's biggest seven days in the past 18 months, was shifted to the Grand for a third week. . . . "Little Boy Lost," which Strand patrons found to their liking, was moved to the Ritz (also Stanley Warner) for a second week. This meant first-run business was divided between the Palace and Strand. . . . A Golden Gloves boxing tournament between entrants from Albany, Chicago, Boston and New York, is planned for RPI Field House, Troy, in January, under a tieup between the Variety Club and the district AAU. Tent 9 proposes to turn over profits to Variety-Albany Boys Club summer camp at Thompson Lake. . . . Saul J. Ullman, Fabian division manager, chairmans the Big Brother committee in the annual drive to aid the camp.

ATLANTA

President Ed Stevens, Stevens Pictures, back in his Atlanta branch after a wonderful fishing trip to Florida. . . . David Katz, Kay Exchange, back at his office after a trip to the hospital. . . . Jay Soloman, Independent Theatres, Chattanooga, Tenn., was on the row booking for his theatres. . . . N. E. Savini, Astor's New York special representative, was at the local office. . . . Mr. and Mrs. Vaughn Long have bought the Fox theatre, Smithville, Tenn., from Charles Foster Dearman, Jr. . . . The city council at Athens, Tenn., has given theatres the green light for the showing of movies on Sunday by a vote of 4-to-1. . . . J. O. Biddle, Fay theatre, Jasper, Fla. is celebrating his 17 years in the movies. . . . R. C. Austin has been appointed manager of the Carroll drive-in theatre at Huntington, Tenn.

BALTIMORE

Les Coulter, recent manager of the Cameo theatre, is now relief manager with the Ritz Enterprises. . . . Richard Dizon, Hippodrome assistant, is the proud owner of a new car. . . . I. M. Rappaport and his son, M. Robert Rappaport, entertained a group of film men at Pimlico. . . . Ben Beck, Uptown, is on a visit to Italy. . . . Paul Clarke, formerly with the Durkee circuit, is the new assistant manager at the Town theatre. . . . Tom Akely has resigned as Little theatre assistant. . . . William Schanberger, son of Keith's J. Lawrence Schanberger, has joined the faculty of Duquesne College. . . . Harry Bauer, projectionist at State theatre, has returned home from the hospital. . . . William O'Loughlin, Century stage hand, has returned to work after a siege of illness. . . . Ned Isbeck, Northwood projectionist, is on a California vacation. . . . Ray Light has been retained as manager of the Maryland in Cumberland by Mrs. Grace Fisher who has taken over the theatre from the Alleghany Theatre Corporation.

BOSTON

Al Swerdlove has acquired the New England distribution rights for "The Bigamist" starring Joan Fontaine, produced by Collier Young. . . . The Exeter Street's next film following "Beggar's Opera" is the New England premiere of "The Little Fugitive" which is being distributed in this area by Embassy Pictures. . . . Morris Pouzzner has pulled up stakes and has moved to Hartford, Ct. His three theatres continue to be booked from Boston through Joe Cohen but his offices are now in Hartford. . . . A new drive-in will be erected in Adams, Mass. by Albert Coury who received a permit last week for a 450-car theatre to be ready for a spring opening. . . . Francis Charles, a native Bostonian has been appointed salesman at Universal in the Maine territory.

BUFFALO

David Cheskin, chairman, announced that Tent 7, Variety club of Buffalo, was to stage a gala Hallowe'en dance Oct. 31. Ben Bush and Ben Malinoff are co-chairmen of the affair. . . . Stanley Kostisky, manager of the local UA branch, explained the annual Christmas Salute in behalf of the Variety Clubs-Will Rogers Memorial Hospital, at a meeting of distributors the other day in the Fox exchange. Kostisky is chairman of the Salute in the Buffalo area. . . . Dave Miller, U-I branch manager, and Marvin Jacobs, spoke at a meeting of exchange heads the other day on forthcoming collections to be made in theatres for the Variety club Cerebral Palsy clinic in the Children's Hospital. Jacobs is chairman of the Variety committee. The collections will be made Thanksgiving Week. . . . Attendance at the 12 Sunday drive-in church services in West Webster, N. Y. the past summer totaled 3,500. Pastors of co-operating churches which sponsored the services in the Webster drive-in theatre reported the average Sunday attendance was 289. A large portion of those attending were shut-ins.

WHEN AND WHERE

November 3-4: Allied Theatre Owners of Indiana, annual convention, Hotel Lincoln, Indianapolis.

November 12: Annual dinner, Motion Picture Pioneers, Hotel Astor, New York City.

November 15-17: Annual convention, Motion Picture Exhibitors of Florida, Roosevelt Hotel, Jacksonville.

November 22: 26th annual dinner, Tent No. 1, Variety Club of Pittsburgh, Hotel William Penn, Pittsburgh.

November 22-24: Annual convention, Theatre owners of North and South Carolina, Hotel Charlotte, Charlotte, N. C.

December 1-2: Kansas-Missouri Theatres Association, annual convention, Kansas City.

December 7-8: Theatre Owners of Oklahoma, Inc., annual convention, Biltmore Hotel, Oklahoma City.

December 7-9: Annual convention, Tri-States Theatre Owners, Hotel Gayoso, Memphis, Tenn.

December 14-15: Annual convention, Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois, Sheraton Hotel, St. Louis, Mo.

CHICAGO

Dave Solovoy of the Stony theatre, Chicago, who attended his first National Allied convention when he went to Boston recently, was so impressed with it that he plans to attend all future conventions of the organization. . . . Dr. Robert Gilbert, president of Cinema Lodge, B'nai B'rith, is in Grant hospital as the result of a heart attack. . . . Lucy Roderick, for many years in charge of the office of the Clark theatre before she moved to California, is en route to Chicago to visit with family and friends. . . . Don DeFore of the movies is here to chairman the "Do It Yourself" convention here. . . . Pat Breen, former Chicago American movie critic, has become associated with Aaron Cushman in his publicity activities. . . . Attorneys for the major film companies were given an extension to Dec. 9 by Federal Judge Campbell to answer briefs filed by Essaness attorney Edward Blackman in the Essaness $24,000,000 anti-trust suit.

CINCINNATI

Preceded by a "Hollywood premiere" the previous evening, "The Robe" opened an indefinite run at the 3,300-seat RKO Albee, where a heavy advertising and publicity barrage is paying off with capacity crowds and box office receipts which will likely set an all-time high record here. . . . William W. Howard, vice president of RKO Theatres, was here as the first stop on his swing around the midwest to preside at a series of managers meetings where theatre operation and new product will be discussed. . . . Lloyd Krause, city salesman for RKO-Radio, has been promoted to branch manager. He succeeds Stanley C. Jacques, who is retiring from the industry after more than 20 years as head of the local RKO exchanges. He is believed to have been the oldest manager in point of continuous service in the same branch in the nation. . . . Helen Hayes, a Girl Scout executive, was in town recently to address the national con-

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(*Continued from preceding page*)

vention of the organization in session here. . . . Vance Schwartz, local circuit operator, has moved his office from Film Row to the Hyde Park Art theatre, his latest acquisition.

CLEVELAND

Twenty-seven first run Northern Ohio theatres participated in the saturation premiere of "Sabre Jet" this weekend with a 16-wing Sabre Jet group flying over the territory on Saturday. . . . "From Here to Eternity" shattered all RKO Palace policies with a 6-week run which is two weeks longer than its runner-up "Peter Pan.". . . Jack Shulman, independent theatre circuit owner and Mrs. Shulman were in New Haven visiting their son Ronald, a Yale sophomore, before going on to New York. . . . Max Mink, RKO Palace manager, appointed Edna R. Shara as assistant manager, first woman ever to hold that post in the theatre. . . . Jerome Steel is playing a second run of "From Here to Eternity" at his Skyview drive-in, Norwalk, first drive-in to play it. Picture completed a first-run Sept. 28 at the Norwalk theatre, Norwalk. . . . Edward Cutler, RKO booker and Elaine Clayman of Akron will be married in Akron on March 21.

COLUMBUS

Manager Robert Sokol of Loew's Broad announced the booking of "The Robe" starting November 11. . . . RKO Grand is the fourth downtown first run house to install wide screen. . . . Demolition of buildings on the site of the city's first municipal parking garage is expected to begin in March following completion of purchase of the site, which is located on E. Long Street, two blocks from the RKO Palace and Loew's Broad. . . . Leo Yassenoff, of Academy Theatres, was given a citation on behalf of Rev. Bernard J. Sheil of the Pilot Dog Foundation for his part in building the new guide dog kennels here. . . . Annual Columbus Dispatch cooking school will be held at RKO Palace Nov. 12-14. . . . Samuel T. Wilson, theatre editor of the Dispatch, said in his column that "less than a year after 3-D got going, its novelty is worn thin." . . . Waverly drive-in at Waverly, Ohio, has been sold by H. & S. Theatres of Columbus to the Theatre Equipment Co. of Toledo, Ohio. Raymond Colburn will continue as manager of the drive-in.

DENVER

Fay Boyd, who resigned recently as manager of the Unique, Gunnison, Colo., because he thought he was to be drafted soon, is back on the job after the draft board changed its mind. . . . Joe Ashby, general manager for Allied Rocky Mountain Independent Theatres, and Mrs. Ashby, went to Miami, Okla., for a short visit at the home of their daughter and her family. . . . Mr. and Mrs. R. J. Morrison celebrated their 50th wedding anniversary here last week. Morrison, formerly branch manager here for 20th-Fox, retired in 1942. . . . Earl Bell, branch manager Warner Bros., on vacation with Las Vegas, Nev., his first stop. . . . Bruce Marshall, Columbia salesman, underwent a second operation on one of his eyes at St. Luke's hospital. . . . Henry Friedel, Metro branch manager, spent his vacation fishing in Wyoming.

DES MOINES

The first closed circuit TV football game in Des Moines was shown at the Paramount theatre to a meager crowd. The 1,700-seat house decided not to continue the plan. . . . Theatres in Iowa, large and small, are installing large, curved screens. Last week alone the following theatres announced plans for wide screen installation: the Majestic at Centerville, the Capitol at Clinton, the Exira at Exira, the Englert at Iowa City, the Capitol at Iowa City, the Mahaska at Oskaloosa, the Capitol at Ottumwa and the Uptown at Sioux City. . . . The Urban theatre in Des Moines has been reopened under new management. . . . Charlie Jones, Elma exhibitor, attended the national board of directors meeting and annual convention of the AITO in New York City and Boston.

DETROIT

"The Joe Louis Story" broke records at the Broadway Capitol opening week: $4,000 the first day as opposed to the former record, $3,250. For the entire week the gross was $19,200. . . . The Telenews returned to newsreel policy after running "The Cruel Sea" two weeks. . . . United Artists ad mat was picked up from the Free Press and used in the News with a Free Press want ad slug riding free for one edition. . . . Grand Circus Park in the center of theatre row will be torn up and replaced over an underground parking garage, bringing patrons to the door. . . . Sabre Jet pilots with Korean experience will be guests of the Broadway Capitol during the run of "Sabre Jet.". . . National Theatre Supply and IATSE Local 199 each won four games in the opening gambit of the Nightingales Bowling league. . . . Allied Theatres one-day conference on October 29th included an address by Sydney Goodman, supervisor, Michigan State Revenue Department on "Business Activities Tax."

HARTFORD

George E. Landers, Hartford division manager, E. M. Loew's Theatres, and Mrs. Landers have returned to Hartford from Los Angeles. They were accompanied on a two-week trip by their son-in-law and daughter, Dr. and Mrs. Vicas of Hartford. . . . Hugh J. Campbell, manager of the Hartford Theatre Circuit's Central, West Hartford, is marking his 35th year in the motion picture industry. . . . Carroll J. Lawler, general manager of the Hartford Theatre Circuit, has moved his family into a new home in West Hartford, from Tuckahoe, N. Y. . . . Brooks LeWitt, of the LeWitt Theatres, has dropped Monday and Tuesday performances at the Strand, Plainville, Conn. . . . A new art-film policy has gone into effect at the Art theatre, Stanley Warner circuit house in Springfield, Mass. . . . The independent Victory theatre, New London, Conn., has reduced adult admissions to 40 cents, matinees, and 50 cents, evenings.

INDIANAPOLIS

Kenneth T. Collins, former general manager of Greater Indianapolis, has taken over operation of Zaring's Egyptian from Rex Carr, buyer and booker for Y & W. Carr still retains the Ritz. . . . Al Hendricks, manager of the Indiana, and Alice McMahon, manager of the Indiana Roof Ballroom, will be married Nov 4. . . . Earl Cunningham, operator of the Fountain Square, has installed a wide vision "Miracle Mirror" screen. . . . "The Robe," now in its third week, grossed $73,000 in the first two weeks at the Indiana. . . . Howard Rutherford, manager of Loew's, held a trade showing of "Kiss Me Kate" in 3-D and 2-D Monday morning. . . . C. A. Hill, 20th-Fox branch operations head, was here Thursday and Friday. . . . The Circle has increased its regular scale from 50-76 to 60-65. . . . Clyde Nelson is reopening the Star at Geneva.

JACKSONVILLE

Bill Wallace, Benton Brothers film express, spent several days in Chicago on business. . . . Visiting exhibitors on Film Row included Jim Cartwright, Florida State Theatres district manager, Daytona Beach; Frank Bell, FST district manager, St. Petersburg and Joe Taylor, manager, Hillsboro drive-in, Tampa. . . . James Biddle, owner, Fay theatre, Jasper; M. B. Argo, Clay theatre, Green Cove Springs; and Harry Dale, Lake theatre, Lake Butler were among the independents seen at booking offices. . . . An alert night watchman and his dog frightened away a team of would-be safecrackers at the Ribault drive-in theatre, reported Carl Carter, owner. . . . Carroll Ogburn, Warner branch manager, returned from a tour of downstate theatres. . . . Fred Hull, Metro branch manager, and his family are back after an annual leave spent in Atlanta. . . . It is stated that Z. A. Huff will re-open the suburban Fairfax theatre which closed last November. . . . The Stein Theatres circuit expects to have a new drive-in at Sparks, Ga., ready for opening by a mid-November date. . . . The Liberty theatre at Homersville, Ga., has closed its doors. . . . Walter Colby is the new manager of the Florida theatre, West Palm Beach, replacing George Baldwin, resigned.

KANSAS CITY

MGM's Kansas City branch held a "two-way" screening of "Kiss Me Kate," in the large downtown first run Midland, Tuesday morning. The first half was in 3-D, the second half on wide screen with stereophonic sound—for comparison by exhibitors of the two types of projection. . . . The Kansas City Electric association (which includes appliance distributors) recently estimated 323,352 television sets in the Kansas City area, an increase of 10,290 in September. Radios in the area are estimated at 1,393,846. . . . "Lili" is being held over into the sixth month, at the Kimo. . . . The Vogue is holding over "Desperate Moment." . . . "The Robe" is now in its fourth week at the Orpheum. . . . "Mogambo," held over for a second week at the Midland, is being held for four days into the third week—which will permit return to midweek opening in preparation for the usual holiday schedules. . . . Fine open weather encourages drive-ins to show through the week—only two are on a restricted week-end schedule.

LOS ANGELES

Joe Sarfaty, Warner Bros. salesman, accompanied by his wife, off to Las Vegas on vacation and determined to break the bank there. . . . After being closed for a few weeks, the Village theatre, Coronado, has been re-opened with Burton Kramer ap-

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pointed to the managerial post. . . . Irving Levin, vice-president of Filmakers, back in town after attending a company sales meeting in Chicago. . . . Harry J. Weaverling has been named as salesman for IFE covering the San Francisco, Portland and Seattle territory to succeed Ed Penn, who recently resigned to enter the field of television. . . . After over thirty years of service with RKO, Harry Cohen, branch manager, resigned his position. He has been succeeded by Cy Borde of Chicago. . . . W. H. Lollier, National Theatres real estate director, was elected chief barker of Tent No. 25, Variety Club of So. California. Lollier follows George Bowser as the club's head. Other new officers elected were: Ezra Stern and O. N. Srere, assistant barkers; Lloyd Ownbey, property manager; and M. J. McCarthy, Dough Guy.

MEMPHIS

For two straight weeks, "The Robe," 20th-Fox's CinemaScope production, has been doing three times normal business at Malco theatre in Memphis. . . . A board meeting of Tri-State Theatre Owners (TOA affiliate) will be held in Memphis during the next few weeks to plan a program for the annual convention at Hotel Gayoso in Memphis Dec. 7, 8 & 9. . . . Formal ceremonies, with the mayor cutting the ribbon featured the inauguration of widescreen, stereophonic sound systems at Varsity theatre in Amory, Miss., and Magnolia theatre in New Albany, Miss., this week. . . . Louis C. Ingram, MGM branch manager, presented "Kiss Me Kate" at a trade showing at Loew's Palace Theatre in Memphis, attended by hundreds of exhibitors. . . . J. C. Mohrstadt, owner, closed his drive-in theatre at Hayti, Mo., for the winter. . . . Ben Cammack, district manager, RKO, Dallas, was a Memphis visitor.

MIAMI

Wometco's Troupers Club held a Hallowe'en Costume Ball on the 23d and the party, with an attendance of almost 100, was a huge success according to vice-president Joe St. Thomas. Hit of the evening was Freda Goldberg who took 1st prize as a Seminole Indian. . . . Ed Stern, of booking, was refreshment chairman and Marion Davis, of WTVJ's sales, took care of entertainment. . . . Al Weiss reports some staff changes with Bill Duggan taking over as city manager of the Palm Beach area, replacing George Baldwin who resigned. . . . Don Tilzer, head publicist of Claughton Theatres, joined the ranks of the benedicts recently when he wed Barbara Ghen. . . . Frank J. Brodock has been named general manager of Reela Films, Inc., according to Lee Ruwitch, president. . . . Labe B. Mell is now affiliated with South Florida Television, Inc., an applicant for Channel 7 in Miami. . . . Paul Waliga of Claughton's advertising has resigned to enter the newspaper field.

MILWAUKEE

Bill McGraw was here last week from Texas to attend Wisconsin Variety Club's, Tent No. 14, meeting held at the Fox-Head Brewing Co. The club presented its check of $10,000 to the Marquette Heart Clinic on account for this year. . . . Also presented to the Heart Clinic was the award given to Tent No. 14 at the National convention in Mexico City for their sponsorship of the Heart Clinic here. . . . On November 9, Wisconsin Variety Club will hold their annual election of officers at Jimmy Fazio's Supper Club. . . . Ed Johnson's Roosevelt theatre was robbed last Sunday. Unable to find any cash the thieves walked off with a radio and electric clock. . . . Mike Lencione has opened the Lincoln theatre at Kenosha. . . . United Artists' "Sabre Jet" opening at the Palace here November 1, is being tied up with a recruiting drive.

MINNEAPOLIS

"From Here to Eternity" has broken the house record at the RKO Orpheum in St. Paul as it went into its fifth week. In Minneapolis the picture tied with "Bells of St. Mary" as it went into its fifth week at the RKO Orpheum. . . ."Calamity Jane" had its upper midwest premiere at the Orpheums in both Minneapolis and St. Paul Oct. 28 following "Eternity.". . . Grace Merle, former biller at Warners, was killed in an auto accident in Wisconsin. . . . Ben Berger, president of Berger Amusement Co. and North Central Allied, attended a conference at the White House with President Eisenhower for all state chairmen for the Crusade for Freedom. . . . Variety Club of the Northwest board of directors will hold its annual election Nov. 9 at the clubrooms in the Nicollet. . . . The New Ray, St. Paul neighborhood house, has been re-opened by Mrs. George Sampson. . . . Robert Levy, son of M. A. Levy, 20th-Fox Midwest district manager, is new Fox salesman in northern Minnesota. . . . Sam Niefeld has rejoined Allied Artists as booker replacing Marty Braverman, who has been named AA salesman in southern Minnesota and South Dakota. . . . Peter A. Jeub, former operator of Pete Jeub's bar, meeting place for many in the industry, died at the age of 67.

NEW ORLEANS

Abe Berenson, president of Allied Gulf and Director of National Allied, reports the Boston convention ranked with the best ever recorded by the body. . . . Ruth Bohne, secretary to buyer and booker, J. T. Howell, Paramount Gulf, spent the weekend in Miami, Fla. . . . The old colonel himself, Bob Kelly, Dixie Films, rounded out another birthday Oct. 31. . . . Paramount's exploiteer, Bob Bixler, Dallas, Texas, in town beating the drum for the saturation campaign "War Of The Worlds" which starts Nov 1. The Saenger has dated it for New Orleans showing. Bixler is accompanied by his wife who is here on a pleasure trip. . . . R. V. Graver, Allied Artists representative, visited with manager Henry Glover and personnel, Monogram Southern Exchange for several days. . . . Walt Christianson has reopened the Town, Baldwin. La., after several months closing. . . . Local F57 front office employees voted to have a holiday on Armistice Day, instead of "All Saints Day" as they did other years. . . . "From Here To Eternity" is in its 4th Big Week at the Orpheum and at the Saenger "The Robe" is held for the 3rd week.

OKLAHOMA CITY

Skyview drive-in theatre, Ardmore, Okla., has installed the giant panoramic screen. It is said to be the largest and first panoramic screen in any drive-in theatre in the state of Oklahoma. . . . Tecumseh drive-in theatre, Shawnee, Okla., had its first preview Oct. 21 at 11:30 p.m. Admission for Adults only 65 cents. . . . Harry E. Hardgrave, 47-year-old partner in the Admiral drive-in at Tulsa, Okla., died Oct. 16 of a heart attack. Mr. Hardgrave became a partner in the drive-in theatre after coming to Tulsa about 1½ years ago from Sherman, Texas. He was manager of three downtown movies in Sherman and a drive-in there before coming to Tulsa.

OMAHA

The RKO-Brandeis hit one of its best marks when "From Here to Eternity" more than tripled the normal gate receipts in the first week. . . . Tommy Carlton, who plays the youthful Tarzan, brought a lot of smiles on a visit to Childrens Memorial Hospital. . . . Jimmy Schlatter, manager of the Town theatre, has resigned to start up the Midwest Advertising Agency with Jack Carlson. . . . Paul Foreman has been named manager of the Town. Foreman formerly was assistant manager of the State and Broadway theatres and manager of the Ames, other Ralph Goldberg houses. . . . Al Gardner, ex-Omaha film salesman with Warners and Universal, is reported recovering satisfactorily in Council Bluffs Mercy Hospital with severe cuts suffered in an auto accident near Logan, La. He now operates theatres at Logan and Woodbine. . . . The Colonial at Hamburg, Ia., formerly owned by the late Howard Colon, has been purchased by G. H. Downey, whose State theatre at Hastings, Neb., was destroyed by fire.

PHILADELPHIA

The Stanley Warner Theatre Circuit, heartened by a marked pick-up in theatre business, particularly in the neighborhoods, reopened the Ogontz and the Lindy, and is getting several other neighborhood houses ready for reopenings next month. . . . Edward Singer, an executive of the Melvin J. Fox Theatres, left the circuit. . . . Ralph W. Pries, chief barker of the local Variety Club, and Councilman Victor H. Blanc, serve as coordinating chairmen for the Sophie Tucker Golden Jubilee Dinner to be held here on November 15th at the Bellevue-Stratford Hotel. . . . Increases of approximately 50 percent in all real estate assessments for city and county taxes has been announced on all business properties in Reading, Pa., including the theatres. . . . Walter Finch has taken over the Capitol, Lebanon, Pa., with Tri-State Buying and Booking Service here handling such services. Tri-State will also service the Plaza, Reading, Pa., when taken over by Mr. Finch November 21. . . . After 22 years in the industry, H. Douglas Carpenter resigned as manager of the Elks, Middletown, Pa., a Chertcoff Circuit house, to accept the position of Postmaster. He was succeeded by Benjamin J. Viselli. . . . The Kerry drive-in was the first open-airer in the Wilmington, Del., area to close down for the season.

PITTSBURGH

Serious shortage of product looming for all subsequent run theatres in this area due to record four week run of "From Here to

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Eternity" just completed at Stanley; "Mogambo" now in its third week at Loews Penn; "The Robe" in the fourth week of an indefinite engagement at the J. P. Harris. . . . The Warner closed now for the installation of "This Is Cinerama" after three big weeks with "Martin Luther" and the Fulton after three weeks with "The Moon Is Blue" set to open shortly with the second CinemaScope production of "How to Marry a Millionaire." . . . "Botany Bay" set to follow "So Big" at the Stanley. . . . Bob Suits, manager for Stanley Warner at their Ritz-Clarksburg, W. Va., named managing director for Cinerama set to open in Warner, Pittsburgh, sometime in December, with Max Silverman, manager at the Warner for past two years shifted to Manor in Squirrel Hill, and Milton Weil moved from Manor to Warners' deluxe Neighborhood, the Vogue in Shaker Heights, Cleveland. . . . Arthur Manson, recently resigned Canadian ad-pub head for Metro, already on the job here as advertising publicity director for Cinerama.

PORTLAND

Town is loaded with single billed and raised admission films this week. Only two houses have double bills at regular admission prices. . . . Warner Brothers has three first run pictures opening here this week at four houses. . . . MGM's western district publicity rep, Ted Gallanter, was a visitor here from the Bay area. . . . Mrs. J. J. Parker just returned from the Film Capitol where she spent some time with former Portlander, Jane Powell. . . . M. M. Mesher takes over the 3,400-seat Paramount theatre from the Evergreen Chain Nov. 1. He will head the Portland Paramount Corp. . . . Herb Royster is now manager of Evergreen's Oriental theatre, having left the Mayfair. . . . Paramount manager Oscar Nyberg will become headman at the New Fox. . . . Bob Hassod moves to the assistant post at the Orpheum while Don Cooley takes similar post at the Fox in Spokane. . . . "The Robe" is still packing them in at the Orpheum for a third week.

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the
way...

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equipment from Jack Frost! For finer
lighting . . . at fewer dollars . . .
for complete lighting service that
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PROVIDENCE

Olive Tinder, who daily treks from Boston to Providence to present "Matinee Time" a one-hour live show over station WJAR-TV, selects an outstanding picture, currently being screened at a local house, shows scenes from the film, and gives it a rousing recommendation. The theatre in which the picture is being presented should benefit materially. . . . The Avon Cinema presented the first local showing of Noel Coward's "Tonight At 8:30." Companion feature was Beatrice Lillie in "On Approval." . . . "Vice Squad" opened and continued to play to good houses at Loew's State. . . . Local operators cooperated to a large extent in the Red Feather (Community Chest) campaign. Many of their newspaper advertisements carried the official insignia of the drive, and patrons were urged to "Give." . . . Unusually balmy weather has been working advantageously for the open-air theatres. With the end of daylight-saving time, some drive-ins are able to present two complete performances between dusk and midnight.

SAN FRANCISCO

In a surprise move here, Sherrill Corwin's 2440-seat Orpheum went to Cinerama. The deal was expected to be closed at the Stanley Warner Corp. in New York during the past week. . . . The Telenews, Oakland, is scheduled to go first-run, Nov. 6; first picture to be "The Cruel Sea." According to district manager John Parsons, an extensive newspaper, radio and TV campaign will announce the new policy. . . . Manager Hargis L. Arnett of the St. Francis is setting a new precedent here, in promoting cashier Helen Labash to assistant manager, replacing William Winmoth, resigned to leave the industry. Lucille Krieger, former cashier, St. Francis, returned to replace Miss Labash in the box office. . . . Variety Club has taken a vote to move and it is expected quarters closer to film row will be chosen by the first of the year. . . . Publicist James McMillan of Loew's Warfield has been pinch-hitting for assistant Henry Morgan during Morgan's hospitalization. . . . New at Warner Brothers are Helen Cielepala, replacing general clerk Adele Rogers and Dorothy Hawkins, booker's stenographer. . . . Ward Stoopes, formerly projectionist at California Theatre in Kerman, is second shipper at WB and Art Thibodeau, stepped up from third to head shipper, there, replacing Don Taylor, resigned.

TORONTO

Hilda Cunningham who in the past has filled in when necssary has become assistant publicity chief for MGM in Canada. She will help Chet Freedman, newly appointed publicity chieftain in this country. . . . Murray and Donald Davis Productions have signed a two-year lease for the 800-seat Crest, a unit which has been operated by Twentieth Century Theatres for Famous Players. The house will provide the city with a repertory theatre group work. The organization also has an option to renew or buy the theatre. . . . Tourists who visited Canada left $250,000,000 behind according to a survey by The Canadian Press. They numbered 6,000,000. . . . The Biltmore, owned by the Okuns, in downtown Toronto, has opened with a new giant curved screen. This makes the fourth wide screen in the city. . . . The underground garage project at City Hall Square is being brought up again. The project involves Shea's theatre, which is now owned by the city. . . . Frank Kozlo is manager of the Palace, St. Catharines, succeeding J. Gamlin who has taken over the helm of the Odeon at Brampton.

VANCOUVER

Distributors estimated that a 300-car drive-in is on the level of the average small-town theatre when it comes to competing for the purchase of product, and the grass-root situations now are glad to play percentage pictures to outbuy the drive-in exhibitors. . . . The Green Hills drive-in, at Claresholm, in Southern Alberta, built by Hector Ross and Ward MacDonald, a 350-car spot, opened recently. . . . The Avon, in Vancouver, and the Rio, in Victoria, are both dark. . . . Outlook, Sask., will get a 325-seat theatre to be built by A. C. Barteluk, who operates the 150-seat Lyric, in Outlook. . . . Billie Tack, Vogue secretary, has resigned to accept a postion of secretary of the Vanderhoof School Board in northern British Columbia. . . . Joan Edworthy, Ivan Ackery's girl Friday at the Orpheum, has resigned. . . . Betty Singerman, Hastings cashier, and Cecil Neville, of Famous Players district office, are hospitalized. . . . Rose Kearns, International-Cinema cashier quit show business and is moving to Prince George northern B. C. boom town. She is being replaced at Cinema by Helen Tomich. . . Jack Walters and Bud Rice have replaced Jack Waite and Jimmy Thorp on the Orpheum floor staff.

WASHINGTON

The Variety Club board of governors played host to the District Commissioners at a luncheon in the Willard Hotel. Membership cards were presented to the Commissioners by chief barker Victor J. Orsinger. . . . Ben Caplon, Columbia branch mgr.; Joseph Gins, Universal-International branch manager, and Sid Zins, Columbia publicist, were included in the list of Motion Picture Pioneers to be inducted on November 12. . . . Newest name to be approved by the Variety Club membership committee is Norman Sprowl, chief of information, Hdq. Military District of Washington. . . . The Branch drive-in theatre will remain open on Friday, Saturday and Sunday nights during the winter, with the new policy effective on October 23. . . . Variety Club elections for 1954 were held October 26. . . . Bernheimer's Jesse theatre will be renovated and reopened under an art policy.

To Remodel Raleigh Theatre

The State theatre, Raleigh, N. C., will be completely remodeled, reports W. S. Jordan, manager. Construction will include a complete new front and entrance lobby with modern design. The theatre will be re-seated.

MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen—Walter Brooks, Director

An Industry Training Film for Theatre Managers

"COURTESY IS CONTAGIOUS"—a training film for theatre staff employees—will be unveiled at the T.O.A. convention in Chicago this week. It was inspired by reports of a similar training film created by the J. Arthur Rank Organization in England; it was instigated here by Walter Reade, Jr., and it was paid for by Irving Mack, who advanced the cost as his contribution to showmanship. We haven't seen it, so we can speak freely.

Irving Mack deserves great praise for his underwriting of more than $10,000 to produce the new, 20-minute training film. He looks to recoup some of this through the sale of prints to theatre circuits, and we hope he gets all or most of his money back. If this example can be proven successful, there may be other training films in our industry. Such films have long been known and used in other merchandising fields.

But we strongly believe that this film should have been made *for the public,* and to be shown *in theatres,* and we've said so repeatedly on this editorial page. It should have been made by Pete Smith, on the Metro lot, and distributed by MGM to a minimum of 15,000 theatres, on a rental basis, as any short film. Aimed at the public, it would have told the manager, and his audience, what to expect in theatre courtesy. It would be a very stupid manager who couldn't take so broad a hint.

When the industry short films were made some years ago, we deplored the fact that so much of that series was devoted to studio skills—most of which would be better kept as industry secrets, if we are to keep illusions on our screen. There was one film of the lot which bordered on the manager's job, and as Charlie Jones said just the other day, it made him proud of the business he's in.

But the public should be told more of what the manager has to do—and in the telling, many managers can apply the lessons to themselves. We would like to see a picture of the personal duties and obligations of a theatre manager to his patrons—staff courtesy, theatre housekeeping, public relations and the numerous community affairs in which he has a part, every day of his life. Newspaper by-line writers would obtain a comprehensive review of the responsibilities of his job, by viewing such a film.

PLENTY OF PICTURES

The ever-loving press, always willing to print a wisecrack at the expense of the movies, have circulated a story over the wire services, of the theatre owner who displayed the sign on his marquee: "2-D Movies — See Them While They Last." That's considered a very funny joke.

But, in our own industry, and even among enlightened Round Table members, we are inclined to slump back and watch developments as though they portend the end of the world as we know it. Actually, we are just taking a long-delayed step in the process of growing up. Fewer and better pictures will be a guarantee of quality and quantity at the box office.

Last week's Herald contained an analysis by Vincent Canby of the product that may be expected in the year to come, a round figure of 321 features promised, with accent on quality. Study that list, and know your situation. More than half of the theatres operating are located where they have no immediate competition in their local trading areas.

Some industry practices, seldom deplored at exhibitor conventions, run our best films through the hopper in a time too short to obtain maximum values for either producer or exhibitor. The trend to get films in circulation faster, cuts down on word-of-mouth advertising and reduces the over-all gross. The producer must get his investment back on a major picture in something less than eighteen months, or take a loss on the attraction.

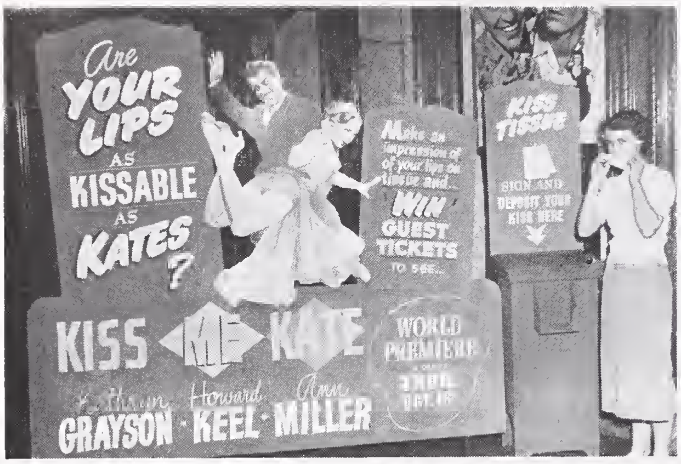
The essence of theatre clearance, or protection, lies in the quality of community service rendered by the theatre.

¶ ASSOCIATED PRESS, in a dispatch to the New York Herald-Tribune from Hollywood, says, "The movies' most lucrative property is the Western star. No other type of movie star issues financial statements, like big corporations. For instance, Roy Rogers Enterprises recently issued a statement that gross retail sales from the enterprises was $22,000,000 in the first seven months of 1953—a 36.5 per cent increase over 1952. The Rogers Enterprises are not concerned with the cowboy star's income from the entertainment field, but only the royalties on cowboy suits and cap pistols."

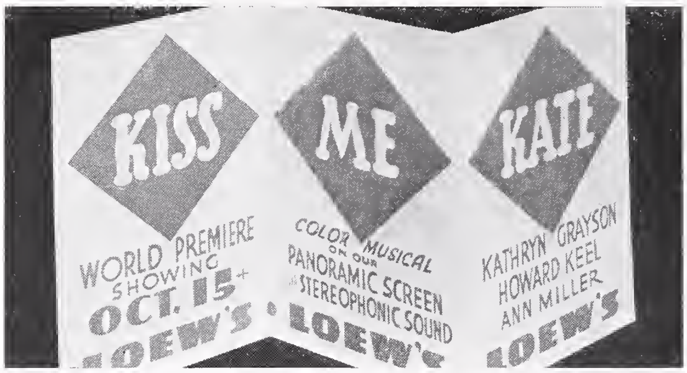
That's interesting, since there have been no new Roy Rogers films for theatres in several years. With such a backlog of licensee merchandising, you might think the producer could reconcile differences with the guilds and unions, who want to be paid twice for double-use, in theatres and on television. Such production was never costly, and in the past, Western stars have been notoriously economical in obtaining results on the screen, by various devices. A little ingenuity might disclose a workable method to provide new films for 2,200 Roy Rogers Riders Clubs, with two million juvenile members, essentially based in theatres.

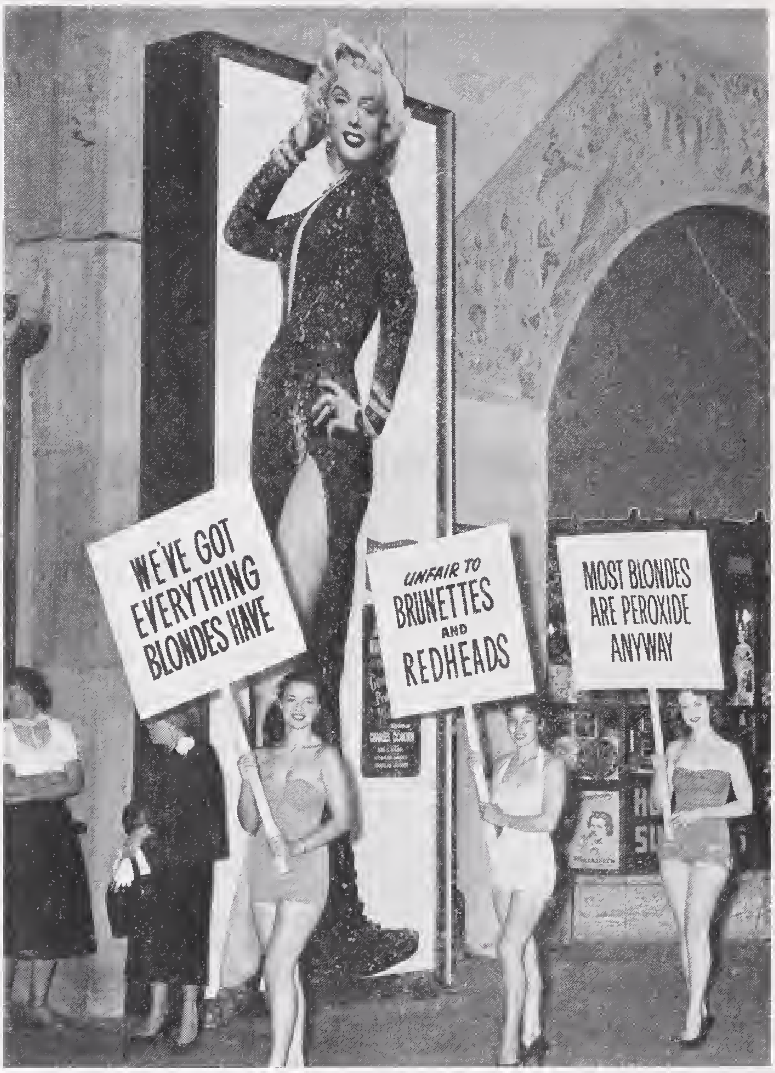
❧

¶ OSCAR DOOB, in a recent conversation regarding the Round Table plan for children's matinees, had a further suggestion which we hasten to get on the record, for it likewise appeals to us. He was thinking of an MGM picture, coming up—"The Knights of the Round Table"—and he thought it would be a natural, for our own knights of the Round Table, to show their strength as showmen, in a tournament. We can think of some of our members who would fight on horseback, armed with lances, to win supremacy on the field of battle, with this first MGM picture in CinemaScope as inspiration. And the added incentive, as part of the Quigley Awards competition for next year, would be something new and different in promotional contests. —*Walter Brooks*


Are YOUR LIPS AS KISSABLE AS KATES?
Make an impression of your lips on tissue and... WIN GUEST TICKETS TO SEE...
KISS TISSUE
SIGN AND DEPOSIT YOUR KISS HERE
KISS ME KATE
WORLD PREMIERE
Kathryn GRAYSON · Howard KEEL · Ann MILLER

"Are Your Lips as Kissable as Kate's?"—was the idea in Lester Pollock's interesting display at Loew's theatre, Rochester, and a contest invited kissable patrons to deposit lipstick impressions in a lobby box—we don't know who won or how. Below, you'll see the three-fold design of his window and counter display card—very satisfactory.


KISS
ME
KATE
WORLD PREMIERE SHOWING OCT. 15+ LOEW'S
COLOR MUSICAL ON OUR PANORAMIC SCREEN STEREOPHONIC SOUND LOEW'S
KATHRYN GRAYSON HOWARD KEEL ANN MILLER LOEW'S


WE'VE GOT EVERYTHING BLONDES HAVE
UNFAIR TO BRUNETTES AND REDHEADS
MOST BLONDES ARE PEROXIDE ANYWAY

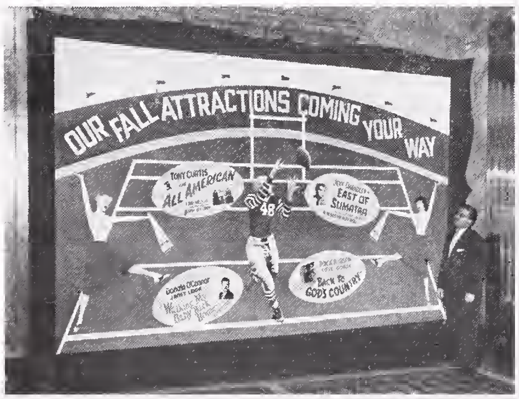
What Do Showmen Really Prefer?

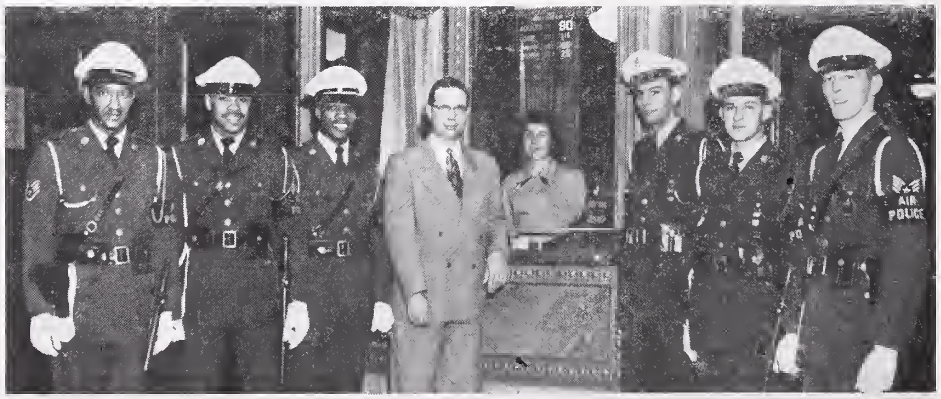
The picketing at upper right was planned by Pete Latsis, Fox West Coast Theatres publicist, and Dave Hall, assistant manager, for Grauman's Chinese theatre, Los Angeles. At right, Alfred Loewenthal, manager of the David Marcus theatre, Bronx, New York, with the winner and sponsor of his "Blondes" contest.

PAGEANT SHOP
THE BEAUTY CONTEST OF BLONDES
ON THE STAGE

Carl Ferrazza, manager of Keith's theatre, Cincinnati, built the seasonal lobby display below, using the football motif of "The All American" to offer coming attractions.

Delmo Larison, manager of the Paramount theatre, in Seattle, had an eye-catching Air Force honor guard on hand for the western premiere of United Artists' "Sabre Jet."


OUR FALL ATTRACTIONS COMING YOUR WAY
ALL AMERICAN
EAST OF SUMATRA
BACK TO GOD'S COUNTRY



THE DOCTOR & THE TEXAN WIN IN THIRD QUARTER

There was no argument between our distinguished judges as to who ranked first in large and small situations, and overseas—to determine the top winners in the third quarterly judging for the Quigley Awards. Charlie Doctor, manager of the Capitol theatre, in Vancouver—an eager beaver if there ever was one—is all out to win the Grand Award, and he had two terrific campaigns entered, one on "Salome" and one for "Young Bess." Each panel of judges, usually a different group, are always impressed with Vancouver showmanship.

In small situations, it was the venerable and capable J. P. Harrison, manager of the Campus theatre, Denton, Texas, also by acclamation. His interesting campaign on "Greatest Show on Earth" was "mechanized, personalized and dramatized"—in the formula that he prescribes for getting public attention—and ticket sales. The Seven Scroll of Honor winners, in alphabetical order, are as follows:

Jim Cattell, Temple Theatre, Bellaire, Ohio.
H. G. Boesel, Palace Theatre, Milwaukee, Wis.
Max Cooper, Cove Theatre, Glen Cove, New York.
Robert Harvey, Capitol Theatre, North Bay, Ont., Canada.
George Peters, Loew's Theatre, Richmond, Va.
Boyd Sparrow, Warfield Theatre, San Francisco, Calif.
Lily Watt, Odeon Theatre, Coatbridge, Scotland.

We are glad to note Jim Cattell, Temple Theatre, Bellaire, Ohio, among these winners—for Jim had a fine campaign based on his selection in Bellaire of the contest winner who was "Miss Ohio" in the "Miss Universe" pageant in California—and Vincent Trott was one of the judges out there! Also, Harry Boesel is again a contender for Quigley Awards, and we're glad to see his activity represented. Max Cooper is a great showman, and Bob Harvey was a visitor last week—he will read here of his standing in the quarterly decisions. Boyd Sparrow was first to file a completed campaign on "Mogambo"—and George Peters had a typical campaign from another of Loew's top-bracket theatres.

Overseas, we had an expert in the foreign field as Chief Justice, and the others concurred, that Ernesto Peralta, of the Metro and Dante theatres, Santiago, Chile, was the winner. Even those of us who couldn't read Spanish could see the evidence of showmanship in this exhibit. It's a source of satisfaction—and wonder—that there is so much sheer skill in the work of showmen around the world, and that they often lead. It's noticeable—in comparison with entries from closer at home.

by the Herald

Meet the judges! In the usual order, Leon Bamberger, sales promotion manager for RKO-Radio Pictures, in New York. Leon travels the country, knows his promotions both before and after the playdates; Vincent Trotta, commercial artist to the film industry and former head of Paramount's and National Screen's art departments in New York, who is just back from an exciting trip to Korea, and Fortunat Baronat, overseas advertising and publicity director for Universal-International Pictures, who are our judicial experts on showmanship matters as reflected in this quarter's entries.

3rd Quarter Citation Winners

HUGH S. BORLAND
Louis, Chicago, Ill.

JOSEPH BOYLE
Poli, Norwich, Conn.

JIM BRADLEY
Park Plaza, New York

BILL BURKE
Capitol
Brantford, Can.

JOHN F. BURKE
Fox, Brooklyn, N. Y.

LOU COHEN
Poli, Hartford, Conn.

JOHN G. CORBETT
Glove
Gloversville, N. Y.

JOHN DAVIES
Gaumont
Chorlton, Eng.

F. DI GENNARO
Merrick, Jamaica, N. Y.

DICK EMPEY
Granada, Duluth, Minn.

JACK FOXE
Loew's
Washington, D. C.

ELAINE GEORGE
Star, Heppner, Ore.

JOHN W. GODFROY
Paramount
Ashland, Ky.

ADAM GOELZ
Paramount
Steubenville, O.

D. GORDON
Fulton
Jersey City, N. J.

J. MEL GOW
Capitol, Nanaimo, Can.

H. HALL
Cavendish, Derby, Eng.

N. J. HARTLE
Capitol, Bolton, Eng.

PAUL JACOBS
La Roy, Portsmouth, O.

JULES KOENIG
Beacon
Port Washington, N. Y.

A. LOEWENTHAL
David Marcus, New York

RANCE MASON
Kerredge
Hancock, Mich.

DEAN MATTHEWS
State, Olympia, Wash.

JOE MELCHER
Grand, Evansville, Ind.

S. V. MURDOCH
Gaumont
Liverpool, Eng.

ROBERT W. PARKER
Regal, Torquay, Eng.

T. L. PIKE
Georgia, Columbus, Ga.

LESTER POLLOCK
Loew's, Rochester, N. Y.

JOE REAL
Midwest
Oklahoma City, Okla.

ROBERT RETZER
Solano, Fairfield, Cal.

TED C. RODIS
Astoria, Astoria, N. Y.

CARL ROGERS
Loew's, Dayton, O.

TONY ROSATTO
Playhouse
Great Neck, N. Y.

HARRY ROSE
Majestic
Bridgeport, Conn.

MORRIS ROSENTHAL
Poli, New Haven, Conn.

W. S. SAMUELS
Lamar, Beaumont, Tex.

GENE SANTERAMO
State
Jersey City, N. J.

IRVING SCHMETZ
Forest Hills
Forest Hills, N. Y.

WALLACE SHAFFER
State, Dubuque, Ia.

OLGA SHARABURA
Orpheum
Sault Ste. Marie, Can.

H. E. SMITH
Odeon, Torquay, Eng.

MURRAY SPECTER
Teaneck, Teaneck, N. J.

LELAND J. THOMPSON
Neenah, Neenah, Wis.

JOE TOLVE
Capitol
Port Chester, N. Y.

CHICK TOMPKINS
Starlight
Owensboro, Ky.

A. C. WELLER
Odeon, Reading, Eng.

FRANK WITTS
Hippodrome
Gloucester, Eng.

JAMES R. WOMBLE
Lampoc, Lampoc, Cal.

SHOWMEN IN ACTION

This is Oscar Morgan Week, and we have said so in the Round Table, but we bow deeply in recognition of the part he has played in short subject exploitation, especially timely in this particular issue of The Herald.

▼

Col. Bob Cox, manager of Schine's Kentucky theatre, Lexington, Ky., proud of his good contact with the University of Kentucky, which brought a "Movietime 1953" theme to the attention of 35,000 fans at the Kentucky-Mississippi State game. Kentucky's marching 100-piece band is something to see and hear!

▼

Matt Saunders said it with street banners, at Loew's Poli theatre, Bridgeport, to publicize "Torch Song" right next and adjoining the political campaigning which is very hot in that Connecticut balliwick.

▼

Bill Daugherty, manager of the Webb theatre, Wethersfield, Conn., had a two-day revival of "Macbeth"—wrote letters to 80 high school and college instructors enlisting their support, put reduced price tickets on sale for students.

▼

Fred Greenway, manager of Loew's Poli-Palace, Hartford, had news breaks on Edward G. Robinson, visiting star of "Vice Squad." The actor participated in homecoming celebrations honoring the new American Legion National Commander, Arthur J. Connell, at nearby Middletown, Conn.

▼

Ernie Grecula, advertising and publicity director of the Hartford theatre circuit, had local cartoonists drawing pictures of Burt Lancaster as a newspaper break for "From Here to Eternity," playing in ten houses.

▼

Bob Carney had a gang of good-looking high-school kids wearing "Mogambo" helmets and seeming to be on safari, to see the MGM picture at Loew's Poli, Waterbury, Conn.

▼

Jack Moylan, manager of Keresotes Lawford theatre, Havana, Ill., had three Boy Scouts on constant duty to demonstrate Scout equipment in the lobby, during the run of "Mr. Scoutmaster."

▼

Paramount is distributing a special folder written by famous author James Michener in which he expresses his high regard for Bing Crosby's "Little Boy Lost"—and says, "It's a different kind of movie and ought to answer all the critics who claim they like only foreign films."

▼

Members of the unfair sex who submit letters to show their best reasons explaining "Why I'd Like to Marry a Millionaire" will have a chance to compete for glamorous prizes when this new CinemaScope picture opens in two Broadway show spots.

Jack A. Sanson, manager of Stanley-Warner's Strand theatre, Hartford, ran a sneak preview of "Blowing Wild," with teaser copy planted in Allen Widem's column in the Times.

▼

Morris Keppner and Lou Lipman, General Theatres, Inc., West Hartford, Conn., had front-page breaks on the start of construction of a new drive-in, and ran a prestige ad on the amusement page the same day, for next year's opening.

▼

Clarence Cropper, manager of Schine's Van Wert theatre, Van Wert, N. Y., had a football rally to precede the big homecoming game which is an event with lots of local interest.

▼

Jack Mitchell, manager of Schine's Auburn theatre, Auburn, N. Y., has his Saturday morning show sold to the local Kiwanis, who will have from 450 to 600 youngsters on hand for that show, which is the way the Kiwanians go after things.

▼

Troop 239, Boy Scouts of America, Bronx, N. Y., have sent us a press release (their own) to announce that they have been invited by manager Alfred Loewenthal, of the David Marcus theatre, to see "Mr. Scoutmaster"—and that five troops will march with full colors to the theatre!

▼

A. W. Schwalberg, president of Paramount Film Distributing Corporation, has been presented with the Golden Teapot Award of the Tea Association of the U.S.A., for having produced "Elephant Walk"—with so many promotional opportunities of mutual interest and advantage.

▼

Arthur Pincus reports an exploitation stunt for MGM's "Dangerous When Wet," arranged by field exploiteer Rod Gurr, at Sydney, Australia, to tie in with Esther's swimming—but with a shark-proof enclosure provided! We only worry about wolves.

Skouras Have Many Entries

Skouras Theatres in New York were well represented in the current quarterly judging, with a collection of campaigns that originated with many old friends of the Round Table. Max Cooper, manager of the Cove theatre, Glen Cove, L. I., was outstanding, with good examples of his showmanship. Among them we especially noted a "Clothes for Korea" drive in which the theatre led in community giving which resulted in 16 tons of garments. The various newspapers in the area gave plenty of space to news pictures, accruing to the credit of the theatre and its manager.

Ted Rodis, manager of the Astoria theatre, and Tony Rosatto, manager of the Playhouse, Great Neck, had good campaigns on "Anna" while Murray Specter, at the Teaneck; Jules Koenig, at the Beacon, Port Washington; Irving Schwartz, of the Nemo, on upper Broadway; Jim Bradley, at the Park Plaza and D. Gordon, at the Fulton, had campaigns on "Call Me Madam."

Alfred Loewenthal had several campaigns from his new assignment, the David Marcus theatre in the Bronx, including one on "It Came From Outer Space"—which was also covered in a complete campaign, unsigned, from the Plaza, Englewood. Another unsigned entry from the Fulton, Jersey City, was a particularly well planned handling of "White Witch Doctor" that was more complete than most. The aim and purpose of the Round Tabe is to give credit to managers and we need their names to do so.

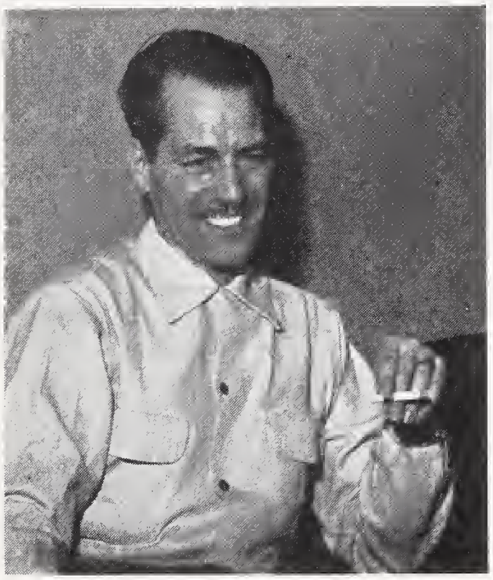
The Navy Likes Our Foster Parent Plan

Two hundred members of the crew of the destroyer escort U. S. S. George E. Davis, in port, had a terrific news story with pictures in the New York Herald Tribune, with credit for "adopting" little Maria Carmela La Vecchia, through the Foster Parents' Plan, and bringing her to this country for a visit on the first anniversary of their foster parenthood.

Salute to the Winners!

Meet Marvin C. Fox, manager of the Liberty theatre, Portland, Ore, at left above, who won $500 in MGM's first "Lucky 7" contest for his proposed campaign on "Mogambo" in large cities; next, Gerry Germain, manager of Dipson's Palace theatre, Jamestown, with $250 in cash for his proposal in medium-sized situations, and at right, Harold Armstead, manager of the Colony theatre, Easley, S. C., who gets $100 in small situation. MGM paid all the costs of each of the proposed campaigns, as part of the original deal.

VISITORS FROM CANADA



Bob Harvey, prolific showman who is responsible for more campaigns crossing this desk than most anybody, was in town last week with his family, taking a vacation from the pressure of things at the Capitol theatre, North Bay, Ontario. Only Bob doesn't really vacation—he gets into shop talk at the slightest provocation.

He has a couple of entries in this quarter, which won him place among the Scroll of Honor group, and attracted the attention of the judges, because they were a little different. One was a Fur Fashion Show he put on for "Call Me Madam"—with the sponsorship of a cooperative advertiser. It ran into pages and pages of advertising, with substantial cash credits for prize winners, all supplied by the Brown Fur Company. The tieup was complete, with attractive models on stage, for the picture.

And then he had a short-subject campaign—a rare article to behold, and especially timely in this issue of the HERALD. Bob trimmed his lobby with cardboard "shorts"—cutouts to hang across the entrance, each one about size 40 and carrying short selling slogans. A street ballyhoo character wore the latest shorts and told about those at the theatre. It was a good twist from the usual and attracted attention.

Bob is also using gadgets, given for the purpose, by cooperative advertisers—candy suckers for kids, and rulers for going back to school. He also gives away little photos of the stars on his candy counter.

Good Friends Across The Friendly Border

Mrs. Thompson, secretary to Jim Hardiman in Odeon's home office in Toronto, and her sister, vacationing in New York—were Round Table visitors, bringing greetings from advertising, promotion and exploitation headquarters for Odeon Theatres, across Canada, with new entries in the fourth quarter for the Quigley Awards. And as we go to press, Herb Chappel breezes in from the Palace theatre, Guelph, Ontario.

Selling Approach

EAST OF SUMATRA—Universal-International. In color by Technicolor. The saga of the last of the plunderers, the story of "Dutch" Mullane, the jungle he plundered, and the women he loved, in the last-forgotten corner of the earth! Jeff Chandler, Marilyn Maxwell, Susan Ball, Anthony Quinn, in a tale of the South Pacific. 24-sheet and other posters have atmospheric art to make cut-outs for lobby and marquee display. Spread herald keys the campaign with all the best showmanship angles. Color-Gloss photos that look like real, to sell color with color, in a special lobby frame. Newspaper ad mats, large, small and in-between, with the big economy mat, selling for 35c at National Screen, to supply everything needed for small theatres. Six well selected ad-mats and two publicity mats, one of which is the best illustration of the picture in any form—and very good form, too. The utility mat, made up of small bits and pieces, is only for large situations who can create their own advertising layouts in the bigger towns. But special mat No. 1 is a real bargain for the small theatre manager. Pressbook has exceptionally good suggestions for capitalizing the Sumatra setting, the South Pacific background, the tropical and dangerous locale. You'll find these ideas will make the picture attractive to many people.

INFERNO — 20th Century-Fox. Filmed against the fabulous background of the Mojave Desert, in color by Technicolor. In all the western sagas of violence and adventure, there has never been one to equal this—for reckless daring, spellbinding excitements, paralyzing suspense! Robert Ryan, Rhonda Fleming and William Lundigan in the most breath-taking manhunt and flaming love story ever to cross your screen. 24-sheet and all posters designed to make cut-outs for lobby and marquee display. Strong stuff, sold to your patrons in the herald, which keys your campaign with all the advertising slants. Newspaper ad mats in sufficient variety, but the complete campaign mat, selling for only 35c at National Screen, gives you six ad mats and slugs in one and two-column widths, plus two publicity mats, all well chosen, and enough to inspire the cooperative foreman, down at your newspaper composing room. Give him a chance to work with this good selection, and see if he doesn't come up with better results, all for the cost of just one mat on standing order. Story has tremendous power and will please adults, as a superior western. It isn't necessarily for kids, and the dramatic action is tense and exciting to those who understand it. When you have a top western for grown-ups, don't book it for the children, as part of their Saturday morning schedule. Not a single Indian bites the dust!

THE ALL AMERICAN—Universal-International. The fighting, loving, and thrilling story of a guy from the other side of the tracks—and the girl they said he couldn't have! The saga of Nick Bonelli, the sport that made him famous, the girl he dared to love, the battle he fought when the game was over. Football is the timely theme, Tony Curtis is the man who turned his back on the cheering crowds for the love of Lori Nelson. Six-sheet and other posters have portrait heads of the stars, for cut-outs in lobby and marquee display. The herald sells the picture with all the best advertising slants in miniature pressbook style. Newspaper ad mats are big and varied, with a good assortment for small theatres in the big 35c bargain mat, at National Screen. Six ad mats and two publicity mats, all for the price of one mat, on standing order. Give your newspaper composing room a break! Football pool, "Pick your own All-American Girl" and local grid stars, are featured in pressbook suggestions for exploitation. It's timely, through the end of the year and over into next. Football is one sport the public can find on the screen, for entertainment as well as excitement. A good idea is to tie in immediately with a local sponsor who is a football fan.

THE ACTRESS—MGM. Unusual picture with an all-star cast. Critics say this is one of the best roles Spencer Tracy ever had, and with Jean Simmons, and Teresa Wright, too. The picture is one that MGM is trying out in "art theatres" for that selling approach. Press book gives you an entirely different treatment than the usual one. It's the glorious story of a small-town girl with big ideas, and her hot-headed, warm-hearted father. You'll like it as much as "The Father of the Bride." 24-sheet and all posters give star portraits in huge dimensions for lobby and marquee display. The posters and the newspaper advertising are all in unusual style and you can carry out the hand-lettering idea in all your display. Ads are in good assortment, with the big 35c bargain campaign mat containing eight ad mats and slugs, plus two publicity mats, plus that-much linotype border to give your display space a new look. It's funny, touching, romantic and thrilling—a great family film.

FOR FAST SERVICE PLUS QUALITY
Get Your SPECIAL TRAILERS from
FILMACK
Try Us On Your Next Order!
1327 S. Wabash Ave. CHICAGO
630 Ninth Ave. NEW YORK

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

NEW EQUIPMENT

MASONITE MARQUEE LETTERS--FIT WAGner, Adler, Bevelite signs 4″—35c, 8″—50c, 10″—60c, 12″—85c, 14″—$1.25, 16″—$1.50 any color. S. O. .S CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

WIDE-SCREEN INCREASES RECEIPTS! METallic screen w/invisible seams 90c sq. ft.; minimum delay wide angle lenses, some sizes immediate. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

HELP WANTED

PROJECTIONIST - ASSISTANT MANAGER wanted for Modern small town house, 45 miles from Richmond and 96 miles from Washington located on beautiful river. Excellent equipment, dual sound, spare projector, air-conditioned, new seats. Good present and future. Write only GEORGE CLANTON, owner, Daw, Tappahannock, Va.

OPERATOR, SOBER, RELIABLE, NEIGHBORhood situation, steady full time work, must know care and maintenance of equipment. BISON THEATRE, 1314 N. E. 23, Oklahoma City, Okla.

WANTED—EXPERIENCED THEATRE MANagers for Pittsburgh and surrounding territory. Write in detail to CHARLES COMAR, Personnel Director, Stanley Warner Theatres, 2217 Clark Bldg., Pittsburgh, Pa.

THEATRE MANAGERS—DO YOU WANT TO improve your position? One of the country's finest eastern theatre circuit is looking for a couple of aggressive managers whose past performances have established them as outstanding showmen. The managers we select will receive top salary, vacation with pay, group insurance hospitalization. For interviews November 2 to November 5 in Chicago phone Andover 3-6222 immediately for appointment, or write Box 2747, MOTION PICTURE HERALD if New York City interviews preferable.

BOOKS

"NEW SCREEN TECHNIQUES" — the new book that is a "must" for everybody in or connected with the motion picture industry—the clearly presented, authoritative facts about 3-D, Cinerama, CinemaScope and other processes—covering production, exhibition and exploitation—contains 26 illustrated articles by leading authorities—edited by Martin Quigley, Jr. 208 pages. Price $4.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller, since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

MOTION PICTURE AND TELEVISION ALMANAC —the big book about your business—1953-54 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today, $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

DRIVE-IN EQUIPMENT

DEVRYS AGAIN AVAILABLE! COMPLETE drive-in projection-sound outfits from $1595 (send for lists). Time deals arranged. In-car speakers w/4″ cones $15.50 pair w/junction box; underground cable $65M. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

THEATRES

ONLY DRIVE-IN THEATRE NEAR CITY OF 20,000 in New York State. Drawing population 40,000. 320 cars. Steel screen. Opened 1947. Selling price $28,000. $18,000 cash. LAMONT THEATRES, 100 State St., Albany, N. Y.

USED EQUIPMENT

S. O. S. MEANS SYMBOL OF SAVINGS! Holmes dual projection-sound complete, excellent $495; DeVrys rebuilt $895. Time deals arranged. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

YOU CAN'T BEAT STAR'S VALUES! RCA PG-230 sound system, rebuilt, $1395; Ashcraft D Lamphouses, rebuilt, $489.50 pair; Simplex Standard Rear Shutter mechanisms, rebuilt, $475 pair; Imperial 65/130 generator, complete, built, $675; Strong 1 kw. Lamphouses and Rectifiers, rebuilt, $625. What do you need? STAR CINEMA SUPPLY, 447 West 52nd St., New York 19.

SEATING

CAN'T BEAT THIS SEAT FOR $4.95! 500 FULL upholstered back, box spring cushion, excellent, many more—send for Chair Bulletin. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

STUDIO EQUIPMENT

BECOME A PRODUCER—SHOOT LOCAL NEWSreels, TV commercials, documentaries. Make advertising tie-ups with local merchants. Film Product Equipment catalog free. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

VENDING

PRE-POPT POP CORN READY TO EAT shipped everywhere. Kraft and noiseless bags, boxes. New poppers and warmers. NATIONAL POPCORN SUPPLY CO., 107 Commonwealth, Buffalo 16, N. Y.

Legion Reviews 14, With Ten as Unobjectionable

Reviewing 14 films this week, the National Catholic Legion of Decency found "Appointment in Honduras," "His Last 12 Hours," "The Overcoat," and "Walking My Baby Back Home" morally objectionable in part for all. Morally unobjectionable for adults are "All the Brothers Were Valiant," "Donovan's Brain," "Little Fugitive," "Miss Robin Crusoe," "Private Eyes," and "La Vendetta di una Pazza." Unobjectionable for all are "The Fake," "Murder on Monday," "Royal African Rifles," and "Sea of Lost Ships."

Sign New Contract For Film Salesmen

The new contract between the Colosseum of Motion Picture Salesmen and the distributing companies was signed in New York last week by David Beznor, general counsel of the Colosseum. The pact is retroactive to Feb. 17 and extends to Feb. 17, 1955, making it, in effect, a two-year deal.

The agreement gives all salesmen a $5 a week across-the-board salary increase plus a $1 a day hike for on-the-road expenses, raising the allowance from $9 to $10 a day. City salesmen will receive a daily expense increase of 75 cents a day, going from $4 to $4.75. Minimum salary for salesmen with 12 months' experience has been set at $80 a week. Other provisions of the previous contract remain the same.

RCA Sales Figures Reach Record High

Sales of products and services of the Radio Corporation of America and subsidiaries attained an all-time record volume of $609,428,166 in the first nine months of 1953, for an increase of 29% over the same period in 1952, Brig. General David Sarnoff, chairman of the board, announced Monday. Corresponding figures for the first nine months of 1952 amounted to $473,501,673.

Earnings before Federal income taxes were $53,651,018, compared with $36,443,110 in the same period of 1952.

After reflecting Federal income taxes for this period, RCA net profits were $25,152,018 for the first nine months of 1953.

New York Exchanges Agreed on Contract

After 11 months negotiating, the New York exchanges of major distributors and IATSE local H-63 reached agreement last week. The basis is a $4 per week increase for each employee; also some other provisions described as standardization of hours of employment and elimination of certain inequities of salary. The increase is retroactive to December 1, 1952. Only Boston, Buffalo, and New Haven remain to be settled. Local H-63 this week was moving to meet Paramount management for a new contract covering home office employees and publicists.

Yorke Film Series for TV

Emerson Yorke Studio, independent film producers of New York City, this week signed a contract with Sterling Television Corporation, New York, for the exclusive TV release and distribution throughout the United States and Canada of a series of 13 one, two and three-reel Yorke films. The films, heretofore on the TV restricted list, are variety, sports and travel subjects.

FILM BUYERS RATING

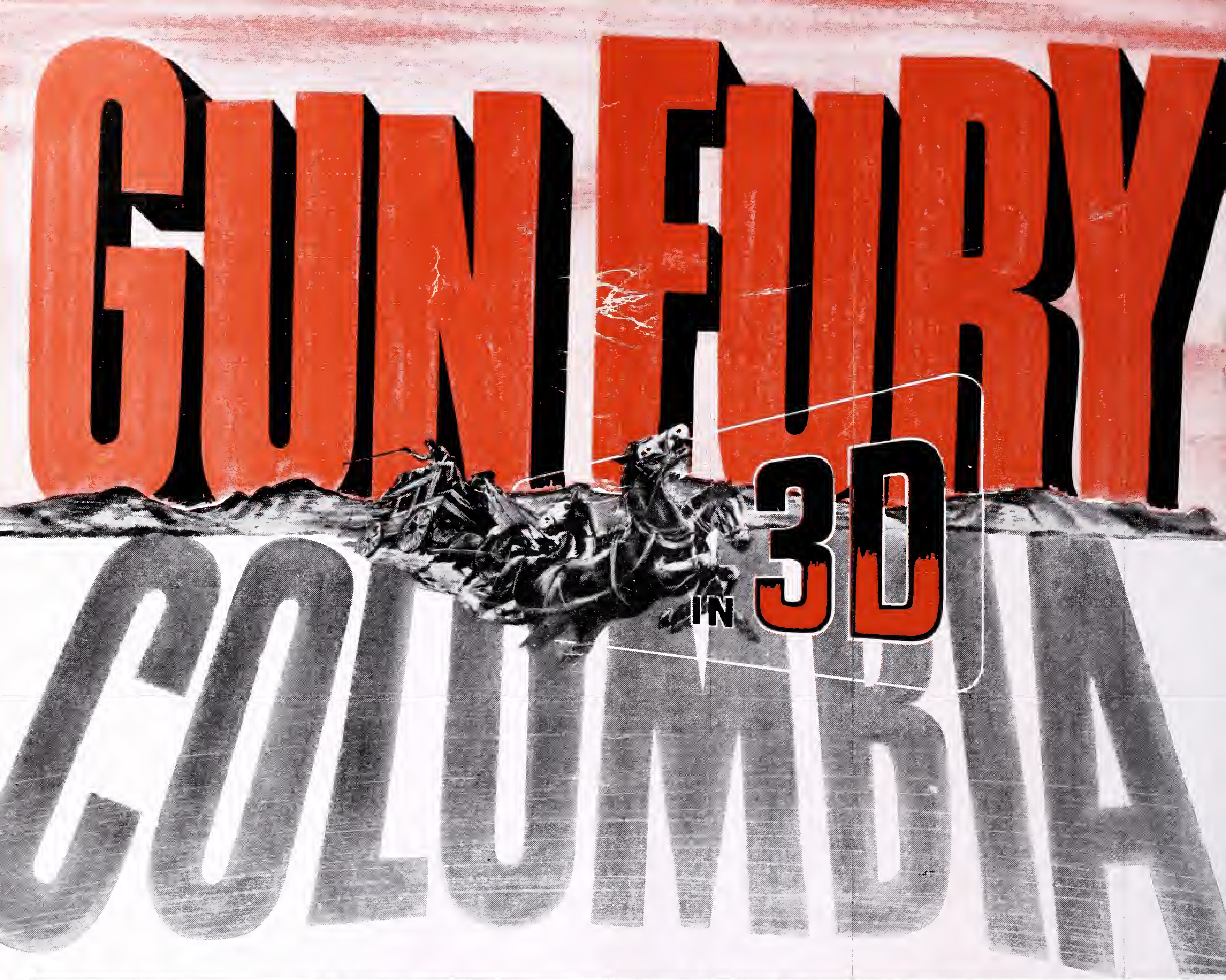
Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 121 attractions, 4,851 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
A. & C. Meet Dr. Jekyll and Mr. Hyde (Univ.)	–	5	24	7	2
Affair with a Stranger (RKO)	–	–	4	2	2
Affairs of Dobie Gillis, The (MGM)	–	1	3	6	–
†All-American (Univ.)	–	2	1	3	1
All I Desire (Univ.)	–	20	21	21	3
Ambush at Tomahawk Gap (Col.)	–	5	12	10	1
Arena (3-D) (MGM)	2	6	5	14	4
Arrowhead (Para.)	–	9	15	1	–
Band Wagon, The (MGM)	4	7	30	24	7
Beast from 20,000 Fathoms, The (WB)	8	25	20	10	7
Big Leaguer, The (MGM)	–	–	3	6	2
†Blowing Wild (WB)	1	3	1	–	–
Blueprint for Murder, A (20th-Fox)	–	–	7	3	–
By the Light of the Silvery Moon (WB)	4	33	55	19	4
Caddy, The (Para.)	4	32	8	–	1
Charge at Feather River, The (3-D) (WB)	8	9	7	8	7
City of Bad Men (20th-Fox)	–	4	32	11	1
City That Never Sleeps (Rep.)	–	–	1	2	2
Clipped Wings (AA)	–	5	3	–	–
Code Two (MGM)	–	5	10	1	1
Column South (Univ.)	–	6	15	21	1
Cruisin' Down the River (Col.)	1	2	9	15	3
Cry of the Hunted (MGM)	–	–	9	7	–
Dangerous Crossing (20th-Fox)	–	–	4	9	–
Dangerous When Wet (MGM)	5	41	63	10	–
Desert Rats, The (20th-Fox)	–	5	17	28	4
Desert Song, The (WB)	–	1	42	34	6
Devil's Canyon (3-D) (RKO)	–	5	4	4	–
Down Among the Sheltering Palms (20th-Fox)	–	1	31	25	12
Dream Wife (MGM)	–	10	21	40	9
Fair Wind to Java (Rep.)	–	1	9	27	16
Farmer Takes a Wife (20th-Fox)	–	19	29	25	17
Fast Company (MGM)	–	–	8	9	4
Flame of Calcutta (Col.)	–	–	1	–	4
Fort Ti (3-D) (Col.)	15	21	8	4	1
49th Man, The (Col.)	–	6	3	1	–
Francis Covers the Big Town (Univ.)	7	39	19	10	–
From Here to Eternity (Col.)	9	8	1	–	–
Gentlemen Prefer Blondes (20th-Fox)	43	24	2	3	–
Girl Next Door, The (20th-Fox)	11	14	21	11	3
*Girls of Pleasure Island (Para.)	2	14	33	16	1
*Glass Wall, The (Col.)	–	3	7	3	4
Glory Brigade, The (20th-Fox)	–	5	13	12	1
†Golden Blade, The (Univ.)	–	2	1	1	2
Great Sioux Uprising (Univ.)	1	4	21	24	3
†Gun Belt (UA)	–	1	7	2	–
Half a Hero (MGM)	–	–	4	5	3
Houdini (Para.)	5	21	9	7	–
I, the Jury (3-D) (UA)	1	5	5	5	–
Inferno (3-D) (20th-Fox)	1	1	14	1	4
Invaders from Mars (20th-Fox)	–	11	10	19	9
Island in the Sky (WB)	–	12	14	6	8
It Came from Outer Space (3-D) (Univ.)	2	4	13	7	4
It Happens Every Thursday (Univ.)	–	2	14	26	3
*Jack McCall, Desperado (Col.)	–	3	20	15	7
Jamaica Run (Para.)	–	8	15	21	6
Juggler, The (Col.)	1	–	1	6	3
Kid from Left Field, The (20th-Fox)	–	–	17	13	2
Latin Lovers (MGM)	3	1	8	18	15
Law and Order (Univ.)	–	8	32	28	–
Let's Do It Again (Col.)	–	5	16	16	3
Lili (MGM)	6	16	7	11	2
Little Boy Lost (Para.)	–	6	2	–	–
Lone Hand (Univ.)	–	13	36	17	–
Loose in London (AA)	–	4	7	4	1
Main Street to Broadway (MGM)	–	2	–	14	11
Man from the Alamo (Univ.)	–	10	6	12	7
*Man in the Dark (3-D) (Col.)	4	15	7	6	2
Man on a Tightrope (20th-Fox)	–	–	6	20	6
Marshal's Daughter, The (UA)	–	2	13	1	–
Master of Ballantrae, The (WB)	1	1	11	19	4
Maze, The (3-D) (AA)	1	2	8	11	2
Melba (UA)	–	–	–	9	–
†Mission Over Korea (Col.)	–	–	1	1	6
Mister Scoutmaster (20th-Fox)	3	7	44	11	1
Moon Is Blue, The (UA)	25	18	8	2	–
Never Let Me Go (MGM)	–	5	40	45	6
*Perilous Journey, A (Rep.)	–	–	–	2	4
Pickup on South Street (20th-Fox)	11	47	21	11	5
Plunder of the Sun (WB)	–	–	5	11	–
Pony Express (Para.)	–	27	30	12	1
Powder River (20th-Fox)	1	9	29	28	–
*President's Lady, The (20th-Fox)	11	26	46	20	14
Queen Is Crowned, A (Univ.)	4	9	1	6	4
Raiders of the Seven Seas (UA)	–	2	4	12	4
Remains to Be Seen (MGM)	–	10	37	10	1
Return to Paradise (UA)	–	6	13	13	1
Ride Vaquero (MGM)	3	15	36	13	5
Roar of the Crowd (AA)	–	6	5	7	1
Roman Holiday (Para.)	–	3	10	14	3
Sailor of the King (20th-Fox)	–	–	1	3	3
Salome (Col.)	11	43	19	11	1
Sangaree (3-D) (Para.)	3	9	6	2	3
Scandal at Scourie (MGM)	–	7	17	26	7
Scared Stiff (Para.)	25	41	11	3	–
Sea Devils (RKO)	–	1	–	4	3
Second Chance (3-D) (RKO)	2	4	13	7	–
Serpent of the Nile (Col.)	–	–	7	14	3
Shane (Para.)	27	21	3	1	–
Shoot First (UA)	–	–	2	7	1
Siren of Bagdad (Col.)	–	–	5	7	9
Slight Case of Larceny, A (MGM)	–	1	3	12	–
So This Is Love (WB)	–	2	13	17	8
Son of Belle Starr (AA)	–	4	6	2	–
South Sea Woman (WB)	–	11	30	31	2
Split Second (RKO)	–	1	20	17	14
Stalag 17(Para.)	3	26	14	3	–
Story of Three Loves, The (MGM)	–	9	15	16	11
Stranger Wore a Gun, The (3-D) (Col.)	3	11	5	1	2
Sun Shines Bright, The (Rep.)	–	–	2	5	7
Sword and the Rose, The (RKO)	–	1	4	13	1
Take Me to Town (Univ.)	–	1	22	14	1
Tarzan and the She-Devil (RKO)	–	5	9	2	1
Thunder Bay (Univ.)	3	11	39	14	2
Titanic (20th-Fox)	3	45	37	12	3
Vanquished, The (Para.)	–	1	19	18	5
Vice Squad (UA)	–	1	9	3	–
War of the Worlds (Para.)	–	4	3	6	2
White Witch Doctor (20th-Fox)	13	44	21	9	–
Wings of the Hawk (3-D) (Univ.)	–	–	4	1	6
Young Bess (MGM)	1	20	34	24	4

SCALING NEW HEIGHTS IN OUTDOOR ADVENTURE!



ROCK HUDSON

. . . in the biggest role of his career!

DONNA REED

. . . that "From Here To Eternity" girl!

PHIL CAREY

. . . The new thrill-man the screen's been looking for!

ROBERTA HAYNES

. . . Gary Cooper's "Paradise" girl in a new role!

COLUMBIA PICTURES presents

GUN FURY

starring

ROCK HUDSON · DONNA REED · PHIL CAREY · ROBERTA HAYNES

Screen Play by IRVING WALLACE and ROY HUGGINS
Based upon the novel, "Ten Against Caesar" by K. R. G. Granger
Produced by LEWIS J. RACHMIL • Directed by RAOUL WALSH

COLOR BY Technicolor

NOVEMBER 7, 1953

MOTION PICTURE HERALD

TOA 1954 Program

Arbitration in Action

Bigger Product Supply

Unity for Exhibitors

REVIEWS (In Product Digest): DECAMERON NIGHTS, ESCAPE FROM FORT BRAVO, THUNDER OVER THE PLAINS, LAST OF THE PONY RIDERS, FLIGHT NURSE, PRISONERS OF THE CASBAH, SHARK RIVER, THE NEBRASKAN, PARIS MODEL. (In News Section): HOW TO MARRY A MILLIONAIRE

Better Theatres
for NOVEMBER

FALL BUYERS NUMBER
containing **THE BUYERS INDEX**
•
ADJUSTMENT OF ASPECT RATIO: An Editorial

Entered as second-class matter, January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription price: $5.00 a year in the Americas, $10.00 a year Foreign. Single Copy, 25 cents. *All contents copyrighted 1953 by Quigley Publishing Company, Inc.*

In Two Sections, Section One

"EASY TO LOVE" BOFF IN CHI.

"EASY" IS HUB HOLIDAY HIGH!

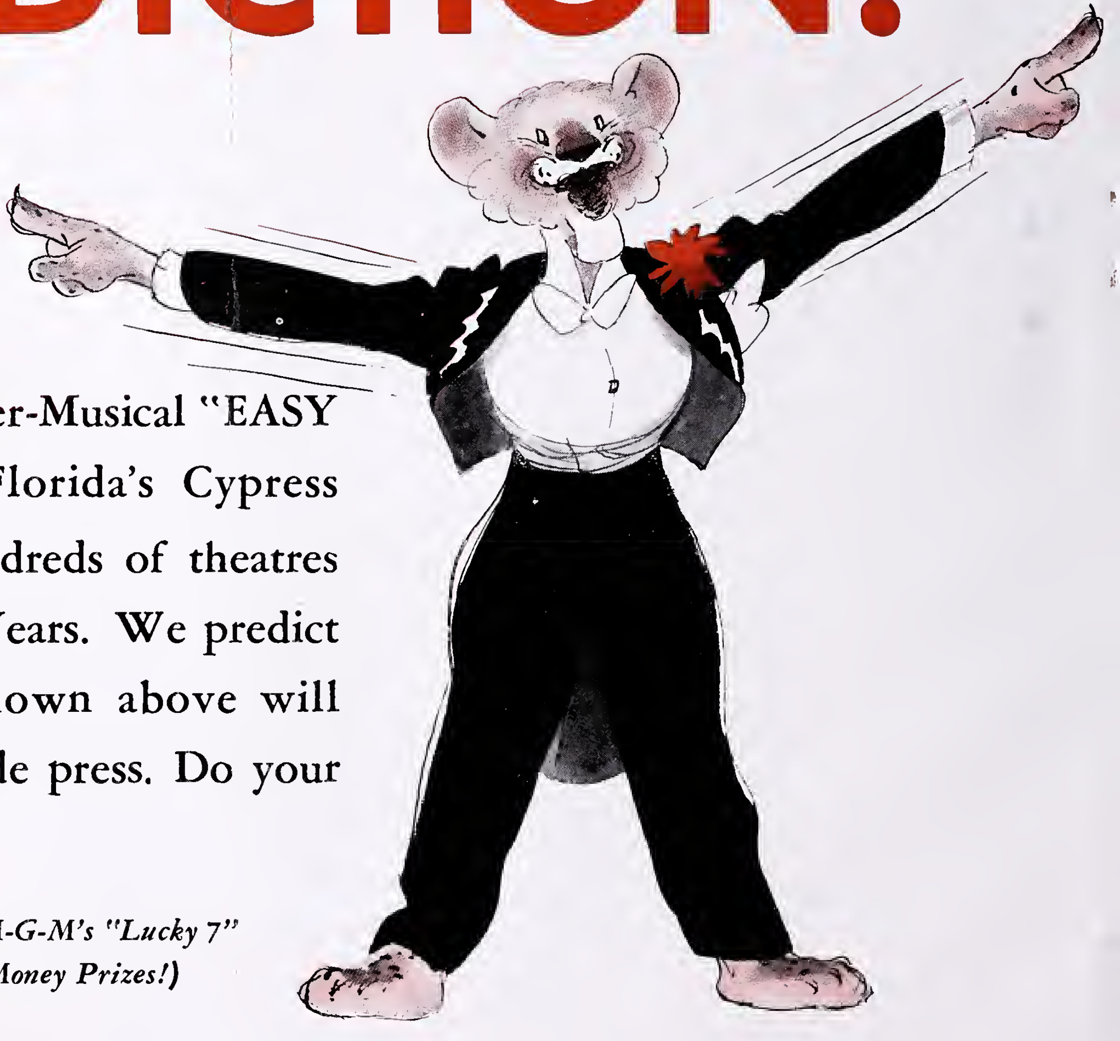
"EASY" STARTS BIG BALTO NEW YEAR!

WASH., D. C. WOW! "EASY" DOES IT!

"EASY" TERRIF K. C. HAPPY HOL.

"EASY" SETS NEW L. A. HOLIDAY TOP!

"PREDICTION!"



M-G-M's Technicolor Super-Musical "EASY TO LOVE" filmed in Florida's Cypress Gardens will play in hundreds of theatres this Christmas and New Years. We predict that such headlines as shown above will appear throughout the trade press. Do your Holiday Booking EARLY!

(Rush your campaign entry for M-G-M's "Lucky 7" Showmanship Contest! Big Money Prizes!)

THE COMING INDUSTRY EVENT! M-G-M's FIRST CINEMASCOPE PRODUCTION "KNIGHTS OF THE ROUND TABLE" (In Color)

MERRY XMAS! HAPPY NEW YEAR!

with **M-G-M's**

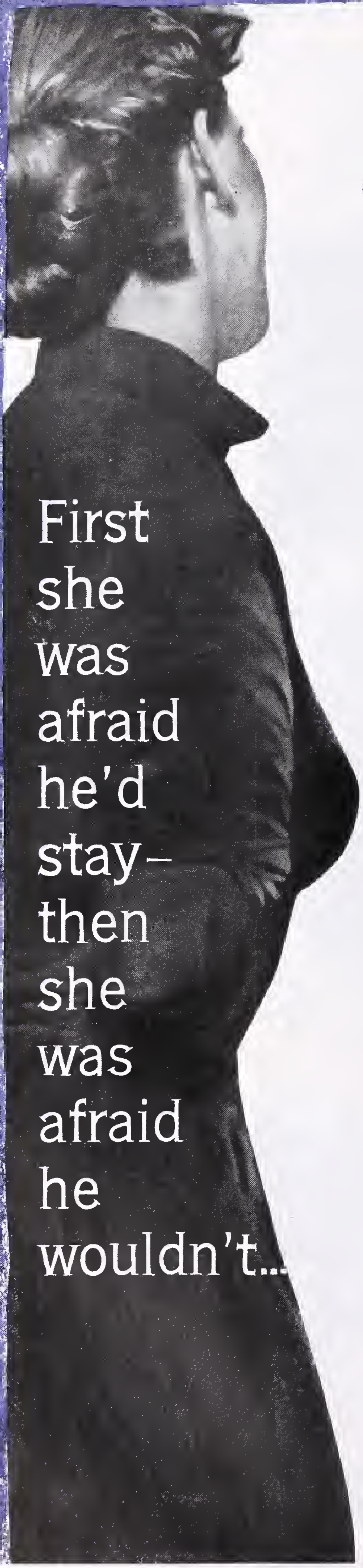
"EASY TO LOVE"

M-G-M presents
In Color by TECHNICOLOR
"EASY TO LOVE"
Starring
ESTHER WILLIAMS
VAN JOHNSON · TONY MARTIN
Screen Play by LASLO VADNAY
and WILLIAM ROBERTS
Story by Laslo Vadnay
Directed by CHARLES WALTERS
Produced by JOE PASTERNAK

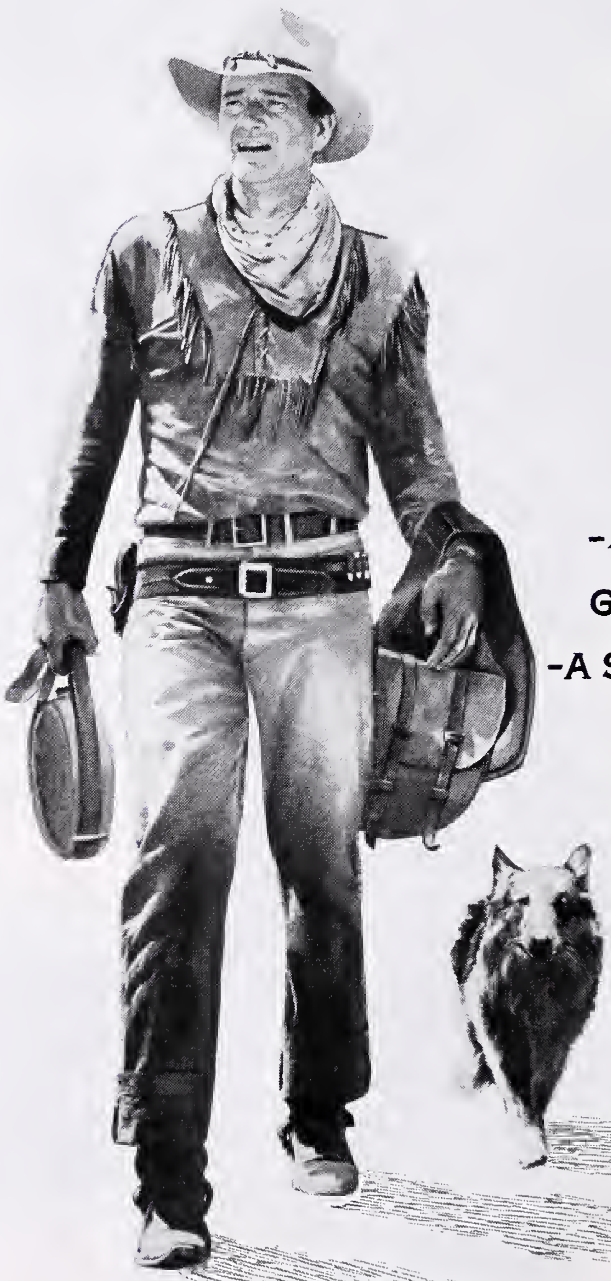
JOHN WAYNE

. . . They called him

"Hondo"



First she was afraid he'd stay–then she was afraid he wouldn't...



HOT BLOODED WITH THE HEAT OF THE PLAINS THAT BRED HIM –SILENT AS GUNSMOKE –A STRANGER TO ALL BUT THE SURLY DOG AT HIS SIDE...

IN **3 DIMENSION** AND **WARNERCOLOR**

AND INTRODUCING

GER

It is our conviction that the presentation of 'Hondo' gives your patrons the opportunity for the first time to *fully* evaluate 3-Dimension entertainment.

'Hondo' was filmed 5,000 feet high in the mountains of Chihuahua, Mexico. The clear air and the heights made it possible for the camera to reach a hundred miles into the distance for dimensional vistas inexpressibly beautiful and never before possible. 'Hondo' is a rare combination of intimate drama and vast-scale action. This is a big story of tremendous power — bigger and more powerful with the 3-Dimension technique.

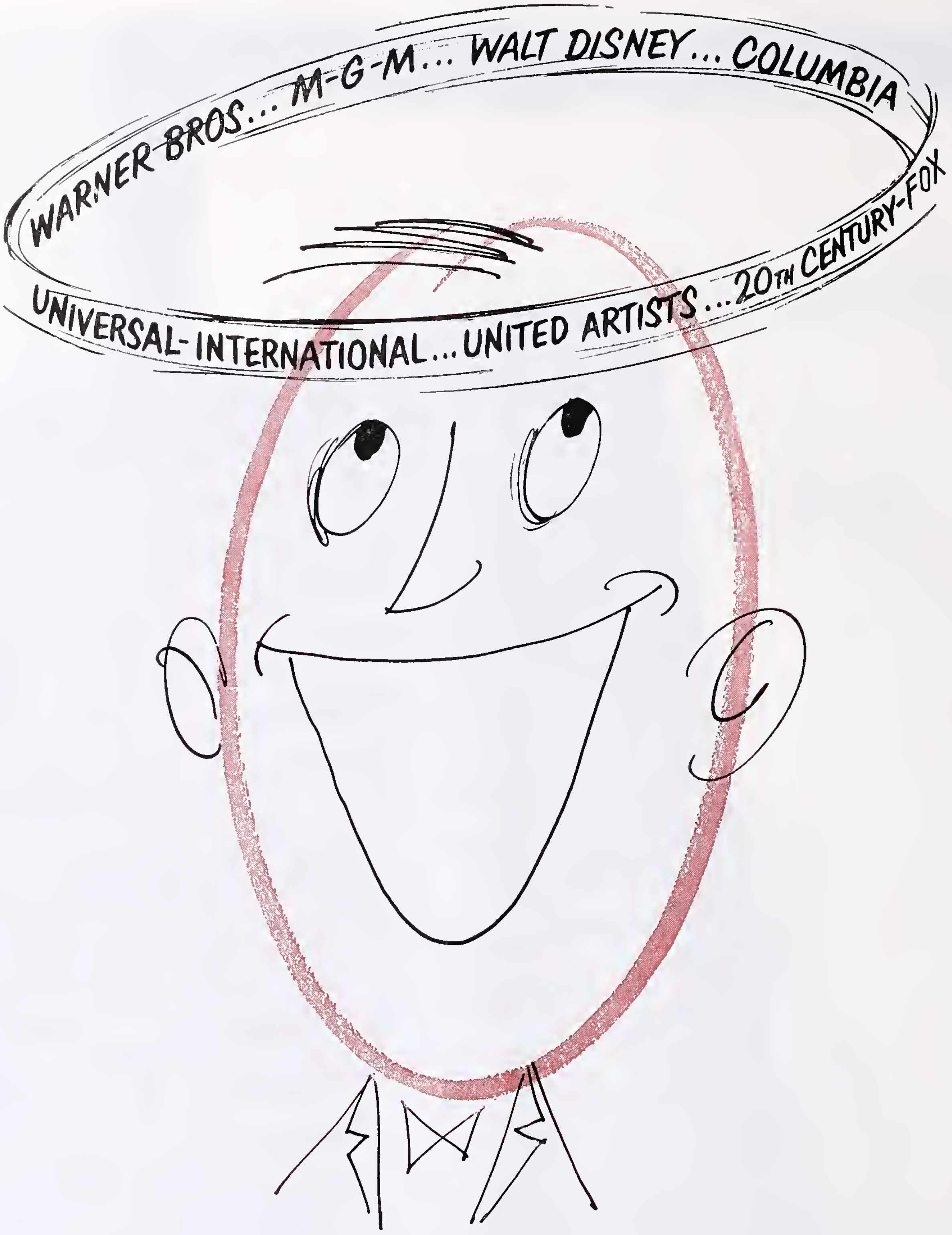
WARNER BROS.

THIS PICTURE CAN
BE EXHIBITED ON
WIDE SCREENS

ALDINE PAGE

WITH WARD BOND · MICHAEL PATE · JAMES ARNESS · SCREEN PLAY BY JAMES EDWARD GRANT · PRODUCED BY ROBERT FELLOWS

DIRECTED BY JOHN FARROW · A WAYNE-FELLOWS PRODUCTION · DISTRIBUTED BY WARNER BROS.


WARNER BROS... M-G-M... WALT DISNEY... COLUMBIA
UNIVERSAL-INTERNATIONAL...UNITED ARTISTS...20TH CENTURY-FOX

this exhibitor is equipped for

CinemaScope

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher | *MARTIN QUIGLEY, JR., Editor*

Vol. 193, No. 6 | November 7, 1953

TOA Keynote by Goldenson

IN SEVERAL ways Leonard Goldenson's keynote address November 3 to the Theatre Owners of America convention in Chicago emphasized the realities of the exhibition situation which has followed in the wake of divorcement of a number of theatre chains (now among the principal members of TOA) from producing-distributing companies.

As head of American Broadcasting-Paramount Theatres which operates the largest circuit in the U. S. A., Mr. Goldenson drew on his close familiarity with exhibition generally when he said, "Prior to divorcement the industry had reached a balance of bargaining power between production and exhibition. Divorcement has left the balance heavily weighted in favor of production." For proof he referred to the financial statements of the larger production companies and implied that comparable statements of exhibition firms are much less healthy.

Producer-distributors were criticized on three grounds: 1. Opportunism in failing to provide "an adequate supply of product"; 2. "Unconscionable" film rentals, and 3. "Over-extended playing time". One effect of high rentals, according to Mr. Goldenson, is a physical deterioration of theatres because "no money is left to keep them in the condition that once made them the fairyland where worldly cares and reminders were checked at the door."

Mr. Goldenson called for "statesmanship" on the part of the producer-distributors. He made a special plea for theatres in one-theatre towns. "The producers cannot cut off these basic roots of the motion picture theatre and expect the trunk and branches to remain strong and healthy." On the matter of product supply he said exhibitors with their investment stake in the industry approximately four times greater than that of production-distribution, should protect themselves by producing pictures, by financing production or in some other manner. "I don't know of a better time to go into production than presently when the demand for pictures far exceeds the supply," he commented.

It is likely that Hollywood would welcome production or production financing by Paramount Theatres and other exhibitors. Obviously exhibitors would be happy to have more product available. If there is any legal restriction against such activities by exhibitors, doubtless it could be removed in discussion with the Department of Justice just as the Stanley Warner circuit recently received permission to make a certain number of Cinerama productions. Should production or production financing by exhibitor circuits result in more good films, it would be a healthy development for the whole industry. Many in production and distribution have long felt that exhibitors would do a better job of merchandising features to their public if they had a greater financial participation in the results.

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British Film Subsidy

IT should be no surprise to those who have followed the history of government relations with the film industry all over the world that the original "voluntary" Eady plan of a short term exhibition subsidy of British production must be continued on what is far from a voluntary basis. After the British exhibitors raised a storm of protest this year, the British Government announced that the plan would be continued on a "voluntary scheme" or by statutory regulation.

Following long discussions between the motion picture trade associations a tentative agreement has been reached on an Eady plan subsidy to British producers that is expected to amount to about two-and-one-quarter million pounds sterling during the next year, assuming that box office receipts continue at their present level. The producers have retreated from their demand for a minimum of three million pounds. The levy would be obtained on a sliding scale formula from ¼d to ¾d, depending on the price of each admission ticket.

In a special poll the majority of the branches of the Cinematograph Exhibitors Association voted to accept the scheme rather than face the alternative of legislation which the Board of Trade has indicated it would submit to Parliament this month. The British Government presumably favors some kind of a "voluntary" subsidy because legislation to achieve the same ends might be held discriminatory against American producers and in violation of international trade agreements.

British exhibitors hope that the agreement with the other trade associations will result in a more unified campaign for tax relief. The next British budget is scheduled to be submitted to Parliament in April. Many exhibitors in Britain feel that a subsidy to producers would not be too high a price to pay for extensive relief from the admissions tax which averages about forty per cent. On the other hand the only alternative seems to be a subsidy imposed by law.

■ ■ ■

¶ Quotable Quote: "Many people who are 'prepared' or 'conditioned' by advertising, still don't actually go up to a box office and lay down their admission money until they are 'triggered' by the enthusiasm of some friend whose judgment they respect and who has seen and liked the picture."—Henry King in The HERALD's Hollywood Scene.

—*Martin Quigley, Jr.*

Letters to the Herald

Only a Change

To the Editor:

In reading the newspapers, I am greatly annoyed when one of the pessimists says that the movies are definitely on the way out. On the contrary, I believe we are only witnessing a change in both product and presentation.

If Hollywood keeps turning out such product as "The Robe," "From Here to Eternity," "Shane," "Roman Holiday" and "Stalag 17," the pessimists will have to find something else to complain about, and with such movies as "Prince Valiant," "Rose Marie," "The Caine Mutiny," etc., to look forward to, I guess that's just about what will happen.

In writing this letter, I have had a chance to let off some steam, which gives me a lot more personal satisfaction than silently cursing all pessimists.

Again let me express my appreciation for such a fine magazine.—*FRANCIS L. GALVIN, Cambridge, Massachusetts.*

Don't Overlook Charm

To the Editor:

With all the current talk about better pictures and wide screen gimmicks regaining for us that "lost audience," it seems to me that we are guilty of overlooking one important factor which seems to be sadly lacking in current output—charm.

Walking through Times Square the other day, I was "attacked" by a marquee advertising a film that ". . . stops you like a slug in the chest . . . shocks you like a kick in the face." Across the street another house was playing a 3-D melodrama which "dynamites the screen" and "blasts you out of your seat." Right now another little opus threatens to "rip into you like a double-crossing dame" and proudly announces that it is "like a kick in the teeth."

Certainly there is a place for tough thrillers in movie fare, although I remember the days when classics like "G Men" were considered good enough to be sold on their own merits without appealing to the movie-goer's dormant sadism. Altogether, our films—or our advertising of them—seem to have developed an aggressive edge. We're making many fine musicals, but show me one that has the gaiety and warmth of one of the early Durbin vehicles. Comedies seem to be falling away from sophistication and wit into a rut of smart-alec go-getting and violence. "Dream Wife" was quite a welcome oasis of sophistication. Gone forever, it seems, are the films with the spontaneous charm of "The Rage of Paris" and the early Lubitsch films.

"Roman Holiday" was a delightful film with strategically placed high spots (as opposed to Lubitsch's "Trouble in Paradise") and (a more direct comparison) "The Student Prince," which were delightful films with occasional *low* spots. I suggest that "Roman Holiday" was a success not because of any outstanding writing or direction (good as they were) but because it did recapture this vanishing quality of charm. As for Audrey Hepburn, her appeal is not new. Betty Bronson had precisely that same appeal in the twenties. But today, surrounded on all sides by tough over-sexed babes, Miss Hepburn seems refreshingly different and pleasing.

Let's make the tough stuff certainly, since there seems to be a market for it, but let's not forget that some of the biggest money-making names in the business—Shearer, Gish, Chaplin, Lubitsch, Mal St. Clair, and others—came from and stayed in essentially gentle schools.—*WILLIAM K. EVERSON, New York City.*

Not Enough Ads

To the Editor:

Pictures are still not being advertised enough and to the people who would be interested in them. There should be pressbooks better prepared with different types of ads—lots of eye-catching displays available like Warners' new material—and at a price theatres can afford—blowups, cutouts and various displays. The 3-D with proper stars and stories will combine with wide screen but remember to excite them, stimulate them with 3-D. Do *not* subdue it!

New stars should be brought to patrons' attention and kept there. Film companies should advertise their product in special programs over TV and combine in various magazines before different holidays for groupings of coming big hits. And think twice before each picture is made. Has it got appeal in all departments, cast, story, treatment?—*JOHN P. LOWE, Garden Theatre, Greenfield, Mass.*

Newspaper Attention

To the Editor:

Why, as advertisers in local papers, can't we convince the press to give each theatre (taking turns) once a week a plug on the show we are playing, instead of doing the same thing for a summer playhouse, especially when they don't even advertise locally but get the writeup for their play and we have to struggle to plug our own shows with excessive newspaper ad rates?—*GEORGE E. VINCENT, Medina Drive-in Theatre, Easton, Pa.*

MOTION PICTURE HERALD

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On the Horizon

ALL Universal-International "standard" productions will be photographed so that they can be projected in a 2 to 1 ratio after January 1, Edward Muhl, vice-president in charge of production said at a press luncheon in New York Monday. U-I also plans to produce in CinemaScope but has not yet selected a story for its first production. "I feel that CinemaScope is the best wide screen system developed thus far," he said, "but there certainly will be a large market for standard films for some time to come and we intend to serve that market." Both Mr. Muhl and Alfred E. Daff, executive vice-president, indicated that the company would continue to provide occasional 3-D pictures.

► This is upbeat news. Chicago's city tax collector is taking more from theatres there. September receipts were $106,669. Last year, the same month yielded $100,808. This year, the take is $1,086,153, against last year's, at the same time, of $1,059,467. Observers credit the reversal of a trend to "The Robe," Cinerama, and "From Here to Eternity."

► The Motion Picture Association of America has got around to accepting the new processes as here to stay. Its Academia Theatre, snug, small, smart, Washington screening room for the great, gradually is being equipped for new projection methods. It now has a large screen. Other improvements such as stereo sound and the CinemaScope system are to be installed in coming months.

► The film theatres know something about this. San Francisco's Civic Auditorium never again will have a jazz concert. Too much damage by an audience of vandals. They threw bottles through washroom windows, kicked holes in corridor walls, drenched patrons with water from fire hose, and their gangs fought pitched battles. "Jazz at the Philharmonic" was a night to remember.

► Word comes from The Netherlands that practically all of that country is being turned into a giant location for the filming of Gottfried Reinhardt's MGM picture, "The True and the Brave." Said to be participating in the production, which stars Lana Turner and Clark Gable, are 4,000 civilians as well as Dutch and English troops.

► Anything can happen at a drive-in. Take the case of Joe J. Miller, a maintenance man at Walter Reade's Lawrence drive-in, Trenton, N. J. This drive-in features, along with motion pictures, a small zoo where the young fry who come early can feed the rabbits, lambs, chickens and raccoons. The other night Mr. Miller was feeding two raccoons when a passing dog wandered into the cage. The ensuing free-for-all left dog and raccoons badly ruffled, and Mr. Miller with a large bandage on his hand. He should have stayed in the booth.

► "The Robe" is again a best seller, as a consequence of the CinemaScope picture. The "New York Times" Sunday reported it on the lists. This is the 161st time it has appeared there. The Lloyd C. Douglas novel was published ten years ago.

► The 3-D cycle is changing, and the westerns are giving way to some more unusual and doubtless more attractive fare for a bigger audience. But the thrills will remain. Hal Wallis' Paramount release "Cease Fire" is being praised by the Army brass in unrestrained fashion. Much of the 3-D footage was made in Korean battle. Said Major General Clark Rufner, Army information chief: "I've been in the Army for 30 years, from private to general, and 'Cease Fire' is the only realistic war picture I've ever seen."

► The Anglo-Saxons like their comforts, and all the world knows about the tea breaks, even in bustling offices and roaring factories. Not so well known is the picture break. At Townsville, Australia, recently, the waterfront labor squabble was settled when the men agreed to work until nine at night, with the exception of Thursdays. That's family picture night.

► FCC attorneys say that hearings on subscription television are likely for early next year.

IN BETTER THEATRES

Believing that most product allows the adoption of one aspect ratio for "wide-screen" presentation, Ben Schlanger continues his series, "Theatres and the New Techniques," with a basic method of determining picture size for any theatre, by calculating the width according to the seating pattern. Explanation of the method (page 16) includes all factors with which the width can be found by ample arithmetic.

The new product for "wide-screen" presentation by the aperture-mask method may very well lend itself to a single aspect ratio, it is pointed out editorially on page 13, while ratios above 2-to-1 may be more amenable to such a screen installation than the mere figures have seemed to indicate.

Magnetic sound technique is here and growing. How does it differ from sound as we have had it? Gio Gagliardi answers the question in "Advantages of Magnetic Sound," page 14.

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This week in pictures

AS HAL WALLIS was host to military men who aided his "Cease Fire." The scene at the Paramount studio luncheon last week. Seated are Y. Frank Freeman, studio head; Brig. Gen. Frank Dorn, U. S. Army Deputy Chief of Information; and Shirley Booth, actress. Standing: Major Raymond Harvey, Congressional Medal of Honor winner, and "Cease Fire" technical adviser; Mr. Wallis; Owen Crump, director; Col. Pendleton Hogan, Army Information Los Angeles chief; and Robert Ryan, star of the film.

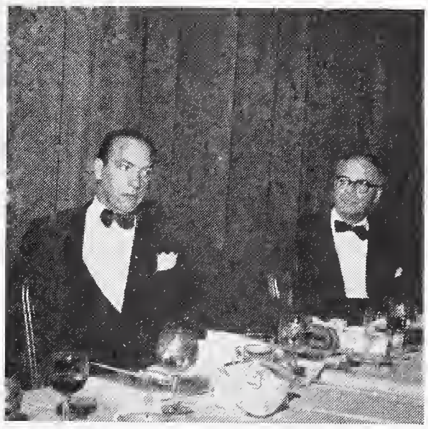
ABANDONED. Opened only in 1932, the Center Theatre, Rockefeller Center, New York, one block from the Radio City Music Hall, will be torn down for a 19-story, $11,000,000 office building. Once a film house, it also had ice shows, opera, and, lately, NBC's biggest "live" television shows.

by the Herald

by the Herald

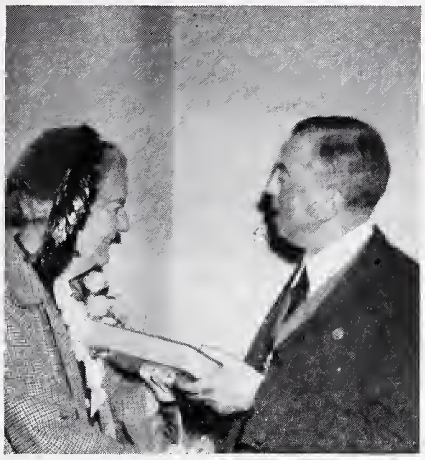
BRIEFING, on the expected arrival of King Paul and Queen Frederika of Greece. Spyros Skouras, 20th-Fox president, introduces lady-in-waiting Nita Siniassoglou to the press, at a company home office conference, in New York.

SOME OF THE NEW OFFICERS and board members of Washington Variety Tent No. 11. In array are J. E. Fontaine; Phil Isaacs, property master; George Couch, Hirsh de La Viez; Alvin Q. Ehrlich, first assistant chief barker; Jack Fruchtman, chief barker; Sam Galanty, dough guy; Joseph Gins, second assistant chief barker; Nathan D. Golden, and Sam Wheeler.

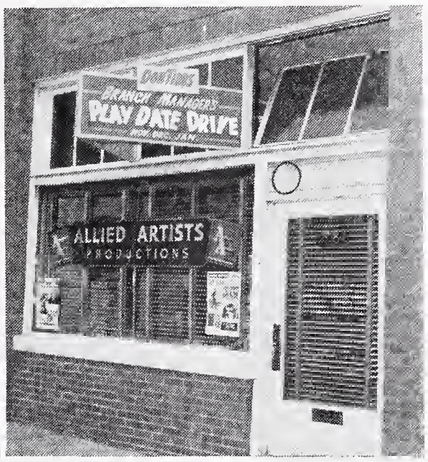


Photos by the Herald

HELPING THE JOINT DEFENSE APPEAL of The American Jewish Committee and the B'nai B'rith raise part of a $5,000,000 fund. Scenes at the dinner in New York last week attended by more than 1,000 from the industry. At the right, Harry Brandt, right, New York theatre owner and philanthropist, with the plaque he received from Edmund Waterman, JDA co-chairman. Above, left, William J. German, general chairman of the JDA drive, and Max E. Youngstein, dinner chairman for the industry. Above, right, Leonard Goldenson, AB-Paramount Theatres president; and A. W. Schwalberg, dinner chairman for the B'nai B'rith.

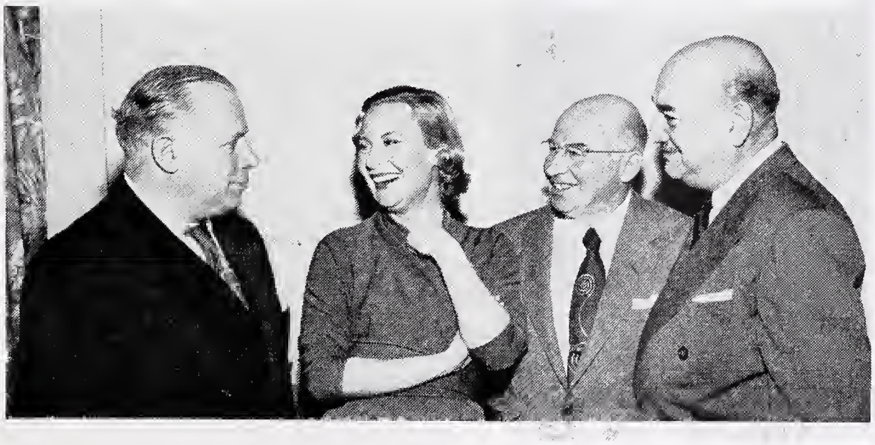


HOPE BURNUP, manager of The HERALD's London office, is inducted into the British Cinema Veterans at a luncheon honoring Adolph Zukor. Presenting her an inaugural gift is Thomas France, president of the Veterans. (See page 21.)



A LITTLE SHOWMANSHIP at the exchange. Don Tibbs, manager of the Allied Artists Salt Lake City exchange, constructed a marquee to call attention to the branch managers' playdate drive.

CASTING. Doretta Xerou, 19-year-old Grecian beauty, is measured by Warners' casting director Solly Baiano for a possible part in "Helen of Troy." Miss Xerou was "Miss Greece" in the recent Miss Universe contest.



MICHELE MORGAN of "Seven Deadly Sins" visits Boston during its opening at the Kenmore, and meets three showmen of note. They are, left to right, E. M. Loew, E. M. Loew Theatres president; Louis Richmond, owner of the Kenmore; and Samuel Pinanski, American Theatres president.

TOA, LOOKING FORWARD, MOVES ON ARBITRATION, DEMANDS MORE PRODUCT

by MARTIN QUIGLEY, JR.

CHICAGO: Striking proof of the renewed vitality and enthusiasm of the industry was given here this week.

The TOA convention and the concurrent TESMA and TEDA equipment trade shows and conventions established an all-time high in attendance with a total registration of substantially over 2,000. In addition hundreds of others from Chicago and surrounding areas were on hand.

Meeting November 1 to 5 at the Conrad Hilton, exhibitors and their suppliers maintained a high degree of interest in crowded programs. In contrast to some exhibitor conventions of the recent past this one was without gloom. Uncertainty, principally about product supply, film rentals and equipment amortization, was ever present but without any sense of despair. Delegates generally reflected the basic optimism and determination of Leonard Goldenson's keynote address.

The degree of optimism that dominated the convention may be judged, in part, from TOA's goals for the year:

¶ Establishment of an arbitration system, with or without Allied and other exhibitor groups participating;

¶ Exploration of methods of smoothing the way to the formation of a single national exhibitor organization; and,

¶ Determination to exhort producers to increase production and release schedules.

Responsible for implementation of these and other TOA plans are the new officers headed by Walter Reade, Jr., president; Alfred Starr, chairman of the board and of the Executive Committee; Robert R. Livingston, secretary; S. H. Fabian, treasurer, and Herman M. Levy, general counsel.

Equipment—principally screen sizes and shapes—received much attention. CinemaScope was a burning topic at the one closed session held for TOA members only. Lines in the coming battle of theatre television *vs.* home TV were drawn.

A highlight of the convention was the new processes and equipment forum, believed to be the largest attended session of any convention in film history. Well in excess of 1,000 exhibitors, manufacturers and suppliers listened to addresses by R. J. O'Donnell, Herbert Barnett and Ralph Heacock. In addition, 16 technical experts answered exhibitor questions.

On Monday Mr. Reade was elected president by the TOA directors. The vote was unanimous as it was for all other officers who are E. D. Martin, Albert Pickus, Myron Blank, John Rowley, Pat McGee, Roy Cooper, A. Julian Brylawski, vice-presidents; Robert Livingston, secretary; S. H. Fabian, treasurer; Mitchell Wolfson and M. A. Lightman, Sr., co-chairmen of finance committee; Herman Levy, general counsel; Alfred Starr, chairman of the board and executive committee; Charles P. Skouras, honorary board chariman, and the following executive committee; Art Adamson, Tom Bloomer, Jack Braunagel, C. E. Cook, Ed Fabian, L. S. Hamm, Russell Hardwick, Mack Jackson, George Kerasotes, Arthur Lockwood, Morris Loewenstein, Roy Martin, Martin Mullin, J. J. O'Leary, Sam Pinanski, Elmer Rhoden, J. J. Rosenfield, William Ruffin, Jr., A. Fuller Sams, Jr., Jay Solomon, Morton Thalhimer, David Wallerstein, R. B. Wilby and Nat Williams.

Standing committees, chairmen and co-chairmen, are: research, Myron Blank and Elmer Rhoden; organization & membership, George Kerasotes and E. D. Martin; COMPO, Sam Pinanski and Pat McGee; theatre television, Si Fabian and Mitchell Wolfson; national legislation, Julian Brylawski; state and local legislation, Robert Bryant and Lamar Sarra; legal advisory, Herman Levy; film reviewing, H. F. Kincey; drive-in theatres, Jack Braunagel; arbitration, Robert Wilby and Alfred Starr; building and safety codes, Henry Anderson; concessions, Herbert Hahn and Andrew Krappman; theatres and accessories, Joseph Zaro and Lucian Pope; public relations, Elmer Rhoden and Emil Bernstecker.

WALTER READE, JR.

Mr. Starr announced at the Monday board meeting that the Stanley Warner circuit has joined the TOA as a unit and had paid the first year's dues amounting to $10,000. He also announced at the board meeting that the Century Circuit of New York, headed by Fred Schwartz, also had joined TOA.

Scrolls expressing the appreciation of TOA for their efforts in behalf of the tax repeal bill are to be presented to Congressman Noel Mason, who introduced the Mason bill, and to Leo Allen, chairman of the House Rules Committee. The scrolls were prepared by Dick Pitts, TOA public relations director.

Both retiring president Starr and incoming president Reade, at informal convention discussions, expressed the hope that the coming year would see the establishment of one big exhibitor organizations whose power would be felt in Washington. Said Mr. Starr: "We are moving in that direction."

The National Exhibitors Theatre Television Committee, meeting during the convention voted Monday to continue the group as a separtae entity for the furtherance of theatre TV. It was voted to file the applications with the FCC for theatres' own channels on an inter-city, intra-city, or both, basis.

The NETTC originally was formed to get the FCC to recognize theatre TV as an existing service and the committee now will expand its scope. It was voted to petition major manufacturers to change equipment to accommodate a different aspect ratio—that is, a large screen instead of the present 4 to 3 scale. It was further resolved to discuss with the manufacturers the possibility of theatre TV color research.

Declaring the motion picture industry "one of the greatest in the world," Leonard Goldenson, president of American Broadcasting-Paramount Theatres, and keynote speaker at the opening Tuesday expressed optimism in the future of the business based on the vitality and the firm acceptance of the film-going habit in our cultural way of life.

Mr. Goldenson voiced concern over the

(Continued on opposite page)

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increasingly high film rentals being paid by theatres to distributors which he felt was due largely to a shortage of product. He emphasized the great importance of adequate supply of pictures for the theatres so that the theatres could operate at a profit and be in a position to properly maintain their physical plants and stay in business.

He said that if "producer statesmanship" is not applied to the solution of these problems, then the exhibitor "must protect himself either by producing pictures, financing production or in some other manner."

Mr. Goldenson said that in the twin problem of high rentals and picture shortages the "industry has the power to destroy itself. Our industry has need for great statesmanship to avoid the pitfall." He placed the blame on theatre divorcement.

Agreeing that television, like other forms of entertainment, also competes for man's leisure time, Mr. Goldenson maintained that motion pictures and television differ sufficiently in their types of programs so that one is not a replacement for the other.

Commenting on the many technical changes that have taken place within the year in the industry, he declared "This revolution in screen presentation has brought to the motion picture industry a resurgence of public interest."

At a convention meeting Tuesday afternoon restricted to TOA members, the subject of arbitration was delved into thoroughly and the consensus was that TOA should initiate a plan for all exhibitors who desire to use it. The board was to act on the recommendation at its executive session.

It is expected that the distributors' draft of a proposed system prepared last August will be the basis for the plan. It was pointed out by both Herman Levy, general counsel, and Alfred Starr, retiring president of TOA, that events that have occurred since the last draft was prepared will necessitate some changes. However, they declined to elaborate on the probable changes until after the board takes action.

May Feel Out Members on Going Along Without Allied

While it was understood that the distributors had not made a direct approach to TOA to launch an arbitration system, it was learned that some overtures had been made to TOA leaders to "feel out" the membership on going along without Allied.

The Norde single projector, single film 3-D process was demonstrated at the Tuesday convention luncheon. It was announced that in an Italian deal with the makers of Magic-Vuer glasses Norde theatre equipment will be supplied to exhibitors free of charge on condition the exhibitor uses Magic-Vuer glasses exclusively. The exhibitor must keep the equipment for two years or show at least 12 3-D films.

Also at the luncheon a 12-minute training film, "Courtesy Is Contagious," produced by Filmack, was shown.

The Wednesday morning session was devoted to Theatre television under the cochairmanship of Mr. Fabian and Mitchell Wolfson. Exhibitors were urged to get into theatre television and to select the events the public wants to see.

Claude Lee, Motion Picture Advertising Co., and Abe Montague for the Will Rogers Memorial Hospital were the speakers at the convention luncheon Wednesday.

Mr. Montague made an earnest plea for contributions to the fund for the hospital, which he said was in grave need. Mr. O'Donnell presented Mr. Montague a scroll intended for the late Charles E. Lewis, in tribute to his contributions to TOA conventions and trade shows.

The membership caucus Tuesday also explored the various new exhibition media, with the accent on CinemaScope. Members expressed concern on the question of whether CinemaScope is here to stay and whether there will be sufficient flow of product to warrant the investment.

Director-producer George Stevens, guest

(Continued on following page)

NEW PROCESSES FEATURE OF RECORD TESMA EXHIBITION

by GEORGE SCHUTZ

Editor, Better Theatres

CHICAGO: Technical developments of the past ten months lived up to their advance billing as a compelling attraction of the TESMA-TOA trade show here this week. Exhibitors estimated to number more than 4,000 attended the exposition during its five day run. It was conducted at the Conrad Hilton Hotel beginning November 1 with the Theatre Owners of America, this year's co-sponsors, in convention during the last three days.

Setting a new record for the variety and number of exhibits, 116 manufacturers displayed products representing all phases of theatre operation, prominently including refreshment service.

Wide Screen, 3-D Starred

It was, however, wide screen and 3-D that predominantly accounted for the innovations, introducing products as new as magnetic reproducers and anamorphic lenses and such advances in familiar equipment as four-channel sound systems and reflector arc equipment of 125 amperes, and more.

Asserting that technical advances thus represented are starting the industry on "an era of unprecedented prosperity," Fred C. Matthews, newly elected president of the Theatre Equipment and Supply Manufacturers Association, issued a statement of administration policy calling for closer cooperation between TESMA and other organizations of the industry to bring information about equipment accurately and understandably to exhibitors.

"In view of this recent period of confusion," he said, "I plan to urge the immediate appointment of a steering committee with the object of resolving differences in contentions of major manufacturers before the release of information to the market. The better the dissemination of reliable information to theatre men, the more it will avoid confusion and act as a guide to equipment buying.

"Since much of the information regarding new equipment has been abortive or written at a level which is above the technical comprehension of the average person, I furthermore will endeavor to establish a liason committee to serve with the Society of Motion Picture and Television Engineers for the purpose of supervising the distribution of information on new developments that is written in non-technical language."

Another committee proposed by Mr. Matthews is one to study and help solve trade problems of the various segments of TESMA.

Besides electing Mr. Matthews of Motiograph as the association's new head to succeed J. Robert Hoff of the Ballantyne Company, TESMA voted L. W. Davee, of Century Projector, vice-president to succeed L. E. Jones of Neumade Products. Mr. Hoff was given a handsome plaque in recognition of the achievements of his administration.

Directors elected by TESMA are C. S. Ashcraft, C. S. Ashcraft Manufacturing Company; H. B. Engel, Golde Manufacturing Company; W. A. Gedris, Ideal Seating Company; A. E. Meyer, International Projector Corp. and L. E. Jones, Neumade. Roy Boomer was renamed executive secretary.

TEDA Names Board

Holding its convention concurrently, the Theatre Equipment Dealers Association made replacements among its governors to give the new board the following membership: Tom Shearer, B. F. Shearer & Company; Nash Weil, Wil-Kin Theatre Supply; S. F. Burns, Modern Theatre Supply; W. E. Carrell, Falls City Theatre Supply; J. Eldon Peek, Oklahoma Theatre Supply; Ray Busler, United Theatre Supply; Hi Tegtmeier, B. F. Shearer & Company; George Hornstein, Joe Hornstein, Inc.; Harold Abbott, Theatre Supply Company; W. A. Hodges, Hodges Theatre Supply; Charles Creamer, Minneapolis Theatre Supply Co. and Ernie Forbes, Forbest Theatre Supply. Ray Colvin was renamed executive director.

In his statement of policy the new head of TESMA also referred to the practice of conducting the trade shows concurrently with a convention of an exhibitor organization declaring a need to broaden this procedure. "A continued policy of cooperation between all of these organizations," he said, "should lead to our ultimate goal of one gigantic industry gathering."

TOA TURNOUT A RECORD

(*Continued from preceding page*)

speaker at a convention luncheon Tuesday, pleaded for stress on "attractions" rather than product, and said individual thinking was necessary in selling pictures.

Speakers at the TESMA-TOA forum on theatre equipment and methods of new techniques Wednesday afternoon were introduced by E. B. Martin of Martin Theatres. Donald E. Hyndman of Eastman-Kodak, was moderator. The speakers were Robert J. O'Donnell, Interstate; Herbert Barnett, president SMPTE, and a historical resume presented by Ralph H. Heacock of RCA. Members on the equipment panel included J. Robert Hoff, Ballantyne Company; Ray Colvin, executive director TEDA; J. W. Servies, National Theatre Supply; J. R. Johnstone, National Carbon; Jackson Turner, Polaroid; J. F. O'Brien, RCA; L. E. Pope, Fox Midwest; J. C. Skinner, Interstate Circuit; E. O. Wilschke, Altec, A. L. Trebow, Balaban and Katz. On the panel for new processes were Earl I. Sponable on CinemaScope; Herbert Barnett for Cinerama; Matty Fox for Moropticon and Polalite; Milton L. Gunzberg for Natural Vision and Frank Cahill for WarnerScope.

Pays Tribute to Those Responsible for Forum

In his keynote speech at the equipment forum Mr. O'Donnell paid special tribute to those responsible for "the very first all-industry equipment and new dimension forum."

"The introduction of this forum will be another form of pioneering for us . . . we have pioneered every phase of every other new development in our industry as you men of 20 and 30 years of service whom I see around this room will testify."

Mr. O'Donnell urged theatre men not to close their minds to the new changes and developments in the industry "and thus refuse the public its opportunity to decide and determine how and which way it will buy and have its motion picture served."

"Believe me, please, if the public is given its opportunity to decide, it will do just that, and quickly too. You need only go as far as your box office to find the results of that decision. It will surely come and probably rapidly."

Thursday morning featured a discussion of drive-in theatres and their problems under the chairmanship of Jack Braunagle and a talk by Alfred E. Sindlinger, industry researcher.

In his valedictory speech Thursday night at the President's Banquet, Mr. Starr urged the need for arbitration, reminded producers of their grave responsibility to supply sufficient product to keep the industry moving, and referred to the need of keeping the small theatres open and functioning. "To ignore any large segment of the amusement-seeking population is to drive them to other and competing forms of recreation," he said.

The following are summaries of the committee reports submitted to the convention on Monday:

THEATRE TELEVISION, S. H. Fabian, chairman

The FCC order of June 25, 1953, providing that applications may be filed for use of certain frequencies in order to transmit theatre TV programs, is a victory for the theatres, if theatres translate their plans into concrete action. "We are faced with a serious threat of home metered TV." Unless this challenge is met, theatres will have no one but themselves to blame if business "withers and dries up."

COUNCIL OF MOTION PICTURE ORGANIZATIONS, Samuel Pinanski, chairman

Continued TOA support of COMPO is strongly recommended. It also is recommended that TOA endorse decisions of the COMPO executive committee that the triumvirate be retained, that the tax repeal campaign be continued and that a new dues drive be launched immediately.

The COMPO tax campaign earlier this year failed its objective but did not fail in the larger sense. "It transcended all industry experience in my judgment as a great example of industry unity for its own protection. . . . We achieved a magnificent moral victory."

THEATRE EQUIPMENT AND ACCESSORIES, Joseph J. Zaro, chairman

Cinerama more than any other factor stimulated the "de-mothballing" of ideas which had been lying dormant in the research departments of film studios and equipment manufacturers. Except for the improvement in 3-D projection due to eliminating the feeling that the picture was cut down to a fraction of its regular size, wide screen aspect ratios add little to a film unless it has been filmed for the particular aspect ratio. Recommended is the use of the 1.66 to 1 aspect ratio in connection with the largest practical screen for the exhibitor's particular theatre for other than CinemaScope or similar systems. The casual assembly and installation of more amplification and speaker equipment and magnetic sound reproducing mechanisms will not produce stereophonic sound which will please the customers. In general, maintenance and remodelling costs have held pretty firm in most situations since second quarter.

ORGANIZATION AND MEMBERSHIP, E. D. Martin and George Kerasotes, co-chairmen

TOA was considerably strengthened during the past year through the alliance of Theatre Owners of Washington, Northern Idaho and Alaska and the Drive-in Theatre Owners of Washington. Seeds for a strong local exhibitor organization have been planted in Portland, Oregon, and are being kept alive by Art Adamson. Hope is that this territory will organize and join TOA within the coming year.

STATE AND LOCAL LEGISLATION, Robert E. Bryant and La Mar Sarra, co-chairmen

State lawmakers still are apparently willing to grant and delegate to cities and towns enabling acts which grant unlimited taxing power to their political subdivisions. Theatres and other amusements are the prime targets of such municipalities. Probably one of the most important recent developments from the industry point of view was the failure of the Pennsylvania legislature to pass a proposed 10 per cent tax on amusement charges and admissions.

DRIVE-IN THEATRES, Jack Braunagel, chairman

This year has been marked by uncertainties on new techniques, added competition and the fulfillment of predictions made last year that this season would see drive-ins reaching the over-building stage in most situations, causing a leveling off of business in individual situations. More people attended drive-ins in 1953 than in any other year.

"During the past year your drive-in committee has conducted management schools in conjunction with several TOA unit conventions." These schools are steps in the direction of training young manpower to carry on our business.

PUBLIC RELATIONS, Elmer C. Rhoden, chairman

COMPO still offers the best means for developing "a sound, all-industry public relations program" and should be acknowledged and supported as the 'Voice of the Industry' in a renewed and continuing effort to build public confidence and respect for the motion picture industry."

BUILDINGS AND SAFETY CODES, Henry Anderson, chairman

The presence and use of nitrocellulose film is the most important matter concerning the committee. "The time has come, we believe, to take definite and possibly drastic steps to stop the use of nitrocellulose film on new productions, newsreels and importations, and to discontinue exhibition of old pictures on nitrocellulose base film. Whether this is economically practicable at this time, we do not know but this we should determine."

RESEARCH, Myron N. Blank, chairman

Many new developments, not yet in use, are being discussed. The committee feels that these developments will bring exhibitors techniques that "will surpass any other method of reproducing visual and audio entertainment conceivable to man."

FILM REVIEWING, H. F. Kincey, chairman

During the past year five films were submitted to the committee, all of them trailers of short length and all of them approved for recommendation to the membership. The five were "American Cancer Campaign," "American Red Cross," "March of Dimes," "American Education Week" and "Christmas Seal Sale."

Ask The Men Who've Seen It!

20th's
SECOND
GREAT
PICTURE
IN

CINEMASCOPE

YOU SEE IT
WITHOUT GLASSES!

TEST OF "KATE" IS 3-D BOOST

Two Theatres to Switch to 3-D; Results Reported Showing 40% Increase

"Kiss Me Kate," which opened test engagements last week to demonstrate audience acceptance of both 3-D and standard projection, will be held over in five of the six cities—Dallas, Columbus, Houston, Rochester and Syracuse. The sixth city, Evansville, is not sufficiently sizable to warrant a second week except in extraordinary circumstances. Three of the engagements were in 3-D, three in 2-D. Houston and Rochester, which opened it in 2-D, will switch to 3-D for the second week.

In all cases the business done was on a par with what may be expected of top pictures, a spokesman for MGM said. Comparisons were made with such outstanding MGM attractions as "Bad and the Beautiful," "The Band Wagon," "The Merry Merry Widow," "Dangerous When Wet" and "Above and Beyond."

3-D Shows in 3 Cities

The towns playing the picture in 3-D were Dallas, Syracuse and Columbus. The towns playing the picture in standard projection were Houston, Rochester and Evansville.

The result in the 3-D towns was 40 per cent better than in the standard towns. This average was augmented by the results in Texas. Dallas was sixty percent better than Houston.

In all situations "Kiss Me Kate" was well received by the patrons and the press. The reviews were outstanding. It was considered the best of all MGM musicals. In the 3-D towns it was described as the first quality picture to be shown in the new medium. Some of the critics, who were opposed to 3-D presentations, admitted the possibility of error in their pre-opening judgment.

It is significant that Rochester and Houston, which had played the picture in standard presentation in the first week, are switching to 3-D in the hold-over continuing engagements.

New Glasses Used

The latest model of Polaroid glasses was used. There were also slip-on 3-D glasses for those who customarily wear spectacles. These glasses have a larger vision area and the frames are supportable.

"In the light of these experiments," said Charles Reagan, general sales manager of MGM, "we strongly urge theatres to play 'Kiss Me Kate' in 3-D. We are furnishing prints in standard dimension as well as in 3-D, but it seems that good business indicates 3-D."

The 3-D versions have received a boost from the new Council for 3-D Film Progress, Inc., which sent two representatives to promote the picture in two of the test cities, Syracuse and Columbus.

"Kiss Me Kate" stars Kathryn Grayson, Howard Keel and and Ann Miller. It has a score by Cole Porter and is adapted from the Broadway hit by Sam and Bella Spewack. It was made in Ansco Color with Technicolor printing.

MPAA Votes To Continue COMPO Aid

Continued support of the Council of Motion Picture Organizations' activities was voted at a special meeting of the board of directors of the Motion Picture Association of America in New York last Friday. The unit anticipated that less would be needed to finance COMPO next year and thereby the contributions of distribution and exhibition will be less, according to Al Lichtman, distribution's representative on the governing COMPO triumvirate.

Exhibition, which paid dues ranging from $10 to $100, according to seating capacity, next year will pay approximately 75 per cent of that amount, scaled according to the number of seats, Mr. Lichtman said. Distribution's contribution will be approximately 25 per cent less. Ratification by the MPAA of its participation in COMPO leaves only the Theatre Owners of America as a major organization yet to formally approve participation.

A reduction of next year's COMPO budget was explained by many factors, including the existence of a sum of money in the treasury left over from the current year. It was also pointed out that expenditures allotted to spade-work activity in the tax campaign last year probably will be less this year.

"Botany Bay" Opens Big

"Botany Bay," Paramount's Technicolor sea film starring Alan Ladd, James Mason and Patricia Medina, opened last week at New York's Mayfair theatre to capacity audiences, with the first day's gross equalling the highest opening-day business during the past two years, the company said.

Walsh Universal Treasurer

Eugene F. Walsh, comptroller of Universal Pictures Company since 1925, was elected vice-president and treasurer of the company by the board of directors in New York Wednesday. He previously was assistant treasurer of Universal.

Coyne Asks Work to Win Tax Repeal

DETROIT: Conceding that success in the renewal of the campaign for the removal of the 20 per cent admission tax may be difficult, Robert W. Coyne, special counsel for the Council of Motion Picture Organizations, asserted that it can be attained. He spoke last Thursday at the annual convention of Allied Theatres of Michigan.

"We can win," Mr. Coyne said, "if we have the financial support we had last year. We can win if you do your work at home. We can win if you are willing to shuttle into Washington on call, as so many of you did in the last campaign. We can win if we keep to a sound control plan but retain the courage to turn around on a dime if necessary. We can win if we think big but have the wisdom not to neglect little items."

Mr. Coyne said that since the condition of theatres has worsened since the Presidential veto of the Mason Bill, "it is obvious that there can be no major shift from our tax campaign planning of last year."

"Complete relief is the only measure of help that will do the whole job. We will not, naturally, preclude from our thinking, a compromise that may do the best partial job," he said, "if circumstances make complete relief beyond our reach. We will preclude nothing from our thinking.

"Our over-all strategy is to retain and renew our Congressional friendships on a basis of support accorded last year. You have been requested to put this in action. If full relief seems unattainable this stretch can be used to effectuate the best compromise.

"In view of all this there is only one thing we can do: We must start from scratch. In other words, we can take nothing for granted. Accordingly we are listing all Senators and Congressmen as being uncommitted until we have received definite word that they have been interviewed all over again by delegations of exhibitors and have given new pledges to vote for elimination of the tax."

Suit Names Majors on Bidding for First Run

CHICAGO: A suit asking an injunction preventing the major film companies, Balaban and Katz Corp. and Great States Theatres from interfering with the right of the Lee theatre, Joliet, Ill., to bid for first run product in Joliet has been filed by Edward and Ruby Codo. It also asks triple damages, to be determined after examination of the defendant's books, for the period from July 13, 1946, when the Codos took over the theatre, to July, 1953, when the Lee ran its initial first-run pictures.

The suit, filed in the U. S. District Court here, contends that the defendants conspired to withhold first run product from the Lee, in favor of Great States in Joliet.

now GET ABOARD THE big GROSSER,

BOTANY BAY

-LAUNCHED BIG IN ITS FIRST 20 DATES! YOUR BIG ATTRACTION TO DATE TOO!

"ANOTHER BOXOFFICE WINNER FROM PARAMOUNT!"

— says Hollywood Reporter

ALAN LADD · JAMES MASON in "BOTANY BAY" Co-starring PATRICIA MEDINA · SIR CEDRIC HARDWICKE
A JOHN FARROW PRODUCTION · Produced by Joseph Sistrom · Directed by John Farrow · Screenplay by Jonathan Latimer
From the novel by Charles Nordhoff and James Norman Hall · Color by TECHNICOLOR · A Paramount Picture

Terry Ramsaye Says

TEMPUS FUGIT NOTE—Now one hears that the Center theatre in Radio City is to be razed to free the site for a nineteen-story office building. It seems not-so-long-ago that it was opened to be the motion picture theatre while the Music Hall was to be an international capital of super-vaudeville. Roxy's idea, you'll remember, when he busted his cinema britches. Now the Music Hall has long been the world's greatest motion picture theatre. Just now it promises, however, to be the last to have a stage show. The passing of the Center is of course progress. It brings impressively to mind an utterance of Frank Lloyd Wright, eminent architect, and one might say also the Salvador Dali of the builders' art, balogney and all. Said Mr. Wright:

"New York is a species of debris."

In that he is, for the ages, correct. Like the pyramids, every man- or nature-made structure is debris on its way to happen. Time is swifter now.

We are to do about it, what?

* * *

TOUR REPORT—Your correspondent has just thrown a motor loop of 3,006 miles west into the interior reaching into the dry prairies of Kansas. He found that "island in time" the old fashioned farm with spring-house up a quiet side-road well away from the roaring great turnpike hissing with speed. The little old farm house was boarded up, because the old folks had sold out and gone to Florida. Bulldozers had levelled the fence lines and hedgerows and tractored breaking plows were integrating those old eighty acres with the vast fields adjacent.

We hear much about the marginal theatres. Out yonder there is the equally debated marginal farm. The basic elements of issue are very much alike.

Those marginal village theatres out there, and many in larger towns, too, are marking time and look a little dustier than when I saw them last year. Few indeed presented an atmosphere of invitation. The principal signs of hopeful enthusiasm to be observed were among the newer drive-ins. There seemed to be an epidemic of "The House of Wax." Many closed drive-ins, with expensive equipment, had shut down in an apparent casual sort of abandon with speakers dangling in the wind. The effect reminded one of the days when farmers used to unhitch and leave the mowing machine in the hayfield where they stopped cutting, to rust there over winter.

Food, at least along the highways of the interior, is increasingly incompetent and expensive. The butterfat out there goes to market while the natives, including farmers, serve and vend margarine, and not the best of that. Their vegetables and fruits come by truck from California. canned and frozen. Outside the sprinkling of well staffed chain restaurants the cooking is a crime against nature. The best is bad. Hamburgers and hot dogs are the curse of the hinterland. They are hell on gadgets, though. The current rage is a plastic catsup dispenser in the form of a corpulent tomato. You squeeze it and it applies an airbrush sort of squirt. The kids have fun—the little darlings!

The press of the interior seems to be casually friendly to the screen. The over-all trend is to syndicate pieces from Hollywood and local reviews that read amazingly like they came from a third class pressbook.

The movie industry has a lot of work to do.

* * *

HENDERSON RICHEY, sitting at work in his Broadway office, leaned down upon his folded arms for a rest at his desk. He had been doing that often of late. This time he bowed to the Inevitable and was gone. He was among the unostentatious competents of the industry. He was gifted with a suave poise and such a skill of clear expression, ever so carefully adjusted to the capacities of his listener, dumb or clever, that the measured manner of the saying never became apparent. The foundation was in the training that he got in the experience of small town newspaper work, where everyone does everything and knows everybody. His internal judgments were sharp, rarely confided.

* * *

TRAFFIC NOTE—Concerning drive-ins and theatres with parking problems, it is of interest to have the Automobile Manufacturers Association's annual statistical report that now 29 per cent of the American drivers are women. That statistic does not take cognizance of the importance and influence of the backseat drivers, either. It is estimated that motor vehicle registrations this year will total 54,700,000. We seem to be a lot of hurried people very busy going somewhere. It is the continuous opportunity for the amusement industry to provide "some-place-to-go." Once it was preponderantly the movies.

RKO Circuit 9-Month Net Is $788,331

Consolidated net profit of RKO Theatres Corporation and subsidiary companies for the third quarter of 1953 was $370,728.83, after taxes and all other charges. This compares with consolidated net profit for the third quarter of 1952 of $448,608.89, after taxes and all other charges (including loss of $173,640.02 on sale of capital assets.)

Consolidated net profit for the first nine months of 1953 was $788,331.15, after taxes and all other charges (including profit of $19,480.70 on sale of capital assets, before taxes), as compared with consolidated net profit for the first nine months of 1952 of $623,411.88, after taxes and all other charges (including loss of $157,121.47 on sale of capital assets).

Consolidated net profit for the third quarter and for the nine months of 1953 stated above is after making allowance for extraordinary charges to expense relating to the cost of installing and adapting equipment required for the exhibition of pictures in the CinemaScope and other new processes.

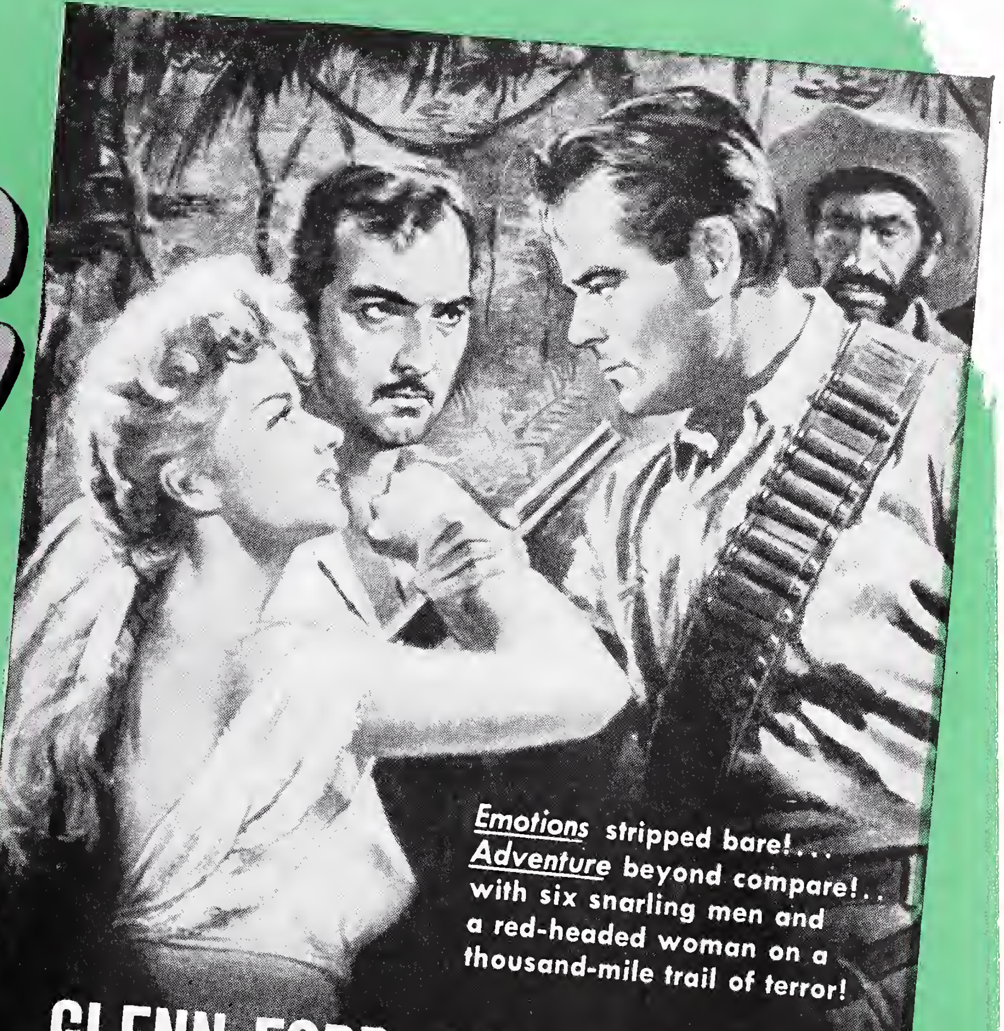
Orders Interrogatories Sealed in 16mm Case

HOLLYWOOD: Federal Judge Ben Harrison last week ordered that interrogatories filed by six defendants in the Government's 16mm case against 12 producers and distributors be sealed. The order was issued after attorneys for the six defendants declared that public disclosure of information contained in the interrogatories would harmfully reveal vital trade data. The six defendant companies are Warner Brothers Pictures, Inc., Warner Brothers Distributing Corp., RKO Radio Pictures, Inc., Columbia Pictures Corp. and Screen Gems, Inc. The interrogatories are required to outline details of all transactions in 16mm films since 1928. All defendants are accused by the Government of withholding 16mm films from use for television, educational and other purposes.

Dean of Cathedral to Be Pioneer Speaker

The Very Rev. James A. Pike, J.S.D., D.D., dean of the Cathedral of St. John Divine, New York City, has accepted the invitation of the Motion Picture Pioneers to be a guest speaker at the fifteenth annual dinner November 12 at the Astor Hotel, it is announcel by Jack Cohn, president of the film pioneers' organization. Reverend Pike is one of the many outstanding figures from the church, the industry, civic and industrial life, who will attend the dinner honoring Barney Balaban, president of Paramount, Pioneer of the Year. George Jessel will be dinner toastmaster and Eric A. Johnston chairman.

You've got a date with BIG crowds!



Emotions stripped bare!... *Adventure* beyond compare!.. with six snarling men and a red-headed woman on a thousand-mile trail of terror!

GLENN FORD · ANN SHERIDAN

in

Appointment in Honduras

co-starring

ZACHARY SCOTT

Print by TECHNICOLOR

with RODOLFO ACOSTO • Produced by BENEDICT BOGEAUS
Directed by JACQUES TOURNEUR • Screenplay by KAREN DeWOLF

FILMED FOR BOTH
CONVENTIONAL AND
WIDE SCREEN.

Distributed by
RKO
RADIO
PICTURES

C.E.A. FINALLY ACCEPTS EADY

Agreement by Trade Units Introduces a New Rate Under British Plan

by PETER BURNUP

LONDON: Acceptance by the Cinematograph Exhibitors Association of the continuance of the Eady Plan is now assured. At this reporting, of the association's 25 branches, 19 have voted in favor of the scheme with four against. The remaining two branches are holding postal ballots of their members but the results thereof cannot affect the outcome.

CEA's general council met Wednesday, four days after the expiration of the ultimatum given the industry by the Board of Trade—to implement the decision and to authorize its president, John W. Davies, to sign the agreement already ratified by the other three associations.

New Rates of Taxation

The agreement introduces new rates of levy of one farthing, one halfpenny and three farthings per seat according to price and is estimated to yield on the present run of attendance £2,300,000 in a year.

There's a disposition here to represent the decision as a return to good sense and general amity among rebellious provincial exhibitors. That is not a true picture of the situation.

This Bureau warned weeks ago, contrary to facile forecasts elsewhere, that the CEA officers' scheme would have no easy passage. Analysis of the voting in a number of branches, indeed, shows that even now majorities largely arose in the votes of circuit representatives. Normally, the latter take little active part in branch debates but on this occasion they were directed by their chiefs, with their obvious and vital interest in production, to get on parade and register their votes.

Bitterness Persists

Bitterness persists and it will take all the tactful and ameliorative influence of the assocation's officers to hold the warring factions together. By general consent, the officers—faced as they were not only by the demands of the other three associations but by the virtual orders of the Government—did a considerable job in negotiating their schemes.

In the prevailing climate of thought among independent exhibitors the officers didn't look for bouquets. On the other hand they were saddened and disappointed by the shower of brickbats which, in the event, came their way.

The burden of the discontent among independents continues to be the Government's refusal to link Eady with tax remission. (As previously reported, Sir Wilfrid Eady persuaded exhibitors to accept his scheme originally with the bait of a reduction in tax.) A typical example thereof is to be seen in the case of the powerful Scottish branch.

Branch Rejected Scheme

Led by fiery Sir Alexander King the branch rejected the officers' scheme by 154 votes to 76, following angry accusations during the debate of Government "chicanery" and the like. The branch decided to send "a carefully worded letter" to Sir Winston Churchill deploring the manner in which the Board of Trade have dealt and is dealing with Eady problems.

A great deal more will be heard of that in the near future but when the dust of dispute subsides the association will—and indeed must—get down to its job of convincing the Chancellor of the Exchequer of the vital necessity of tax remission. CEA's accountants, Stoy Hayward, are already engaged in a factual exposition of the fiscal position of every exhibitor.

During the last Budget debate Chancellor Butler held out a vague hope that tax relief "might" come to theatre men some time in the future. Their prime task in the long nights of winter will be the preparation of a convincing brief. The more sober-minded among them believe that their acceptance now of Eady will stand them in good stead when the time comes for discussion with the Chancellor.

IFE Plans Big Ad Budget For Bergman Vehicle

Jonas Rosenfield, Jr., I.F.E. Releasing Corporation vice-president in charge of advertising, exploitation and publicity, has announced an advertising budget of $250,000 for the launching of the new Ingrid Bergman film, "The Greatest Love." Winner of the 1953 Selznick Silver Laurel Award for Italy, "The Greatest Love" marks Miss Bergman's first screen appearance in four years. Her husband, Roberto Rossellini, produced and directed the drama, which features Alexander Knox. Bernard Jacon, I.F.E. vice-president in charge of sales, said 225 prints of "The Greatest Love" have been order to permit simultaneous bookings within each of the country's six major regions. A special promotion field force will be under the supervision of Bernard Lewis, exploitation manager.

Set Reissue Deal

Mort Sackett, president of Guaranteed Pictures Co., Inc., has concluded a contract with Snake Richardson of Astor Pictures of Georgia for the reissue of the theatrical rights of Guaranteed's eight Range Buster Westerns, covering the southern states.

Myers Hits CinemaScope Policies

INDIANAPOLIS: New equipment and its attendant problems occupied the Allied Theatre Owners of Indiana, in convention here Tuesday and Wednesday. The subject displaced trade problems as the main topic of discussion.

Since the regular movie-goers have shifted to television, with its lower standards, the motion picture, by refusing to lower its standards, and instead giving superior type of entertainment, has a chance to attract a new type of customer who already is coming to the box office occasionally, Abram F. Myers, Allied general counsel, said, in his address Wednesday.

Mr. Myers also had some words on CinemaScope. Its advertising may have been exaggerated, with implications of 3-D, but nevertheless was a tremendous job and shattered public indifference, and with "The Robe" as a great story, it has had a good start, he said.

Nevertheless, he attacked as a "lethal blow" Spyros Skouras' "present attempt to reduce it (the industry) to a single medium —his own. . . . The business needs variety more than ever before and it needs the facilities of every theatre that can possibly be kept open."

Mr. Myers also assailed 20th-Fox's alledged insistence upon certain screens for CinemaScope and its four-channel sound system—"something that is not needed for the proper presentation of CinemaScope or any other kind of picture."

Other speakers were Robert Coyne, COMPO special counsel; H. E. Bragg, 20th-Fox research executive; William Rosensohn, Boxoffice Television vice-president; Albert Sindlinger, statistician, and Edward Raub, counsel for the Indiana unit. Insurance problems were discussed with a panel of experts and there were clinics on problems on small and larger city theatres, and drive-ins. The new board also elected officers, and the convention closed with the traditional banquet.

Form Producing Unit

HOLLYWOOD: Joseph Kaufman, Robert Newton, Byron Haskin and Martin Rackin have announced the formation of Treasure Island Productions to produce independently "Long John Silver" and other features based on the characters in the novel "Treasure Island."

Set "Decameron" Opening

RKO's "Decameron Nights," in color by Technicolor, will have its New York premiere at the Fine Arts Theatre November 17. The picture stars Joan Fontaine and Louis Jourdan. It was filmed in several countries in Europe. Supporting the stars are Binnie Barnes and Godfrey Tearle.

RKO Circuit Countersuit Hits Skouras

RKO Theatres has filed a $41,250,000 counterclaim in connection with the $87,690,000 anti-trust suit brought by Skouras Theatres against RKO Theatres, other circuits and major distributors.

The counterclaim, filed in Federal District Court in New York, seeks damages, alleging Skouras Theatres and 20th Century-Fox conspired in the allocation of 20th-Fox product to the detriment of RKO Theatres in the New York Metropolitan area.

Cited in the counterclaim, which was an answer to the original complaint, were the Sherman Anti-trust Act and the Clayton Act.

Named as additional defendants in the RKO Theatres' answer were the following: 20th-Fox, George P. Skouras, president of Skouras Theatres; Charles P. Skouras, president of National Theatres; Spyros P. Skouras, president of 20th-Fox, and a number of subsidiary and affiliated corporations of Skouras Theatres.

Zukor Cites Success of Italian Films in U. S.

The success of Italian films in America "can only help the American film industry," Adolph Zukor, chairman of the board of Paramount Pictures, told Italian industry leaders at a recent luncheon in his honor in Rome. "Good pictures are good for everybody no matter who makes them," Mr. Zukor declared. "The important thing is to get the public into the theatre."

Mr. Zukor was officially welcomed to Rome by Dr. Eitel Monaco, president of ANICA (National Association of Motion Picture and Allied Industries) and Marchese Edmondo Incisa, president of AGIS (General Association of Show Business) and presented an inscribed gold medal.

The veteran showman lauded the Italian industry. "You have a potential audience of 180,000,000 in the United States," he added, counselling the producers to "study their tastes with great care." Declaring, "motion pictures have become international business," Mr. Zukor urged his audience to "adapt your product for distribution in an international market."

Paramount on Broadway To Drop Stage Shows

"Hondo" will usher in the new all-picture policy of the New York Paramount, which traditionally has featured a stage show, Robert Shapiro, managing director, announced last week. He said the decision to end the stage show policy at the American Broadcasting-Paramount Theatres Broadway showcase was due to what he called "the lack of talent." He said "Hondo," a 3-D Warner Brothers release, will follow "Calamity Jane," which opened November 4 in conjunction with a stage show.

ZUKOR TELLS BRITISH STORY IS MOST VITAL INGREDIENT

A WELCOME from the British film industry for industry pioneer Adolph Zukor, chairman of the board of Paramount Pictures. The speaker at the Mayfair Hotel banquet in London is J. Arthur Rank. Others at the dais are Mrs. Rank, Sir Michael Balcon, Mr. Zukor, Mrs. Zukor and Sir David Griffith.

LONDON: With a zest which would have become a man half his age, Adolph Zukor spent his celebratory week here proclaiming his lasting faith in motion pictures.

Addressing the Critics' Circle Tuesday he laid it down that it's the story which matters first, last and all the time in pictures. "The future of the film business is as good as the stories we can find for pictures," he said. "Of course, we shall use the wide screen; of course, we shall use 3-D; of course, we shall use better color; in fact, we will use anything which helps to make a good story even better," was another of his dictums.

The essentiality of story was the keypoint of Mr. Zukor's talk when he switched that night to the 5,000,000 TV audience on the B.B.C. service. There'll be fewer films in the future, he said, but they'll be *finer* films.

Wednesday was a dual-function occasion. At lunch Mr. Zukor spoke to 150 members of the Paramount organization in Britain and Eire and inducted 17 of them into the company's 25-year Club. In the evening Paramount gave a reception at Claridges to enable its chief to meet 400 members of the industry here.

Thursday was marked by the banquet given Mr. and Mrs. Zukor by the industry here. Three hundred people crammed the hall. There would have been more had room been available. From the chair, J. Arthur Rank paid moving tribute to Mr. Zukor's achievements. "All through your years you have worked to raise the dignity of this industry so that all over the world it is respected," Rank said to Zukor. Mr. Rank referred also to the British Film Production Fund (the Eady Plan), saying "I would like to extend our thanks to you and your industry in America for their very generous and friendly co-operation in enabling us to have this voluntary scheme and for their willingness to continue it."

In his reply Mr. Zukor outlined what he called the "fabulous history of motion pictures" but he returned quickly to his exhortary mood. In the lush times, he said, producers went in for quantity methods. "We made a great many pictures we should never have made. We did not make pictures, we just made footage," was one comment.

"Our business cannot live phlegmatically. We are in an exciting business. Certainly we must have something new all the time. We have to hold our heads high. But we have to look into our shortcomings and face up to things when they don't measure up to public expectation," he declared.

In Mr. Zukor's own words "the crowning glory of his glorious week" came with the luncheon given him on Friday by the Cinema Veterans here. They numbered 140 men and one woman, who, he said, had shared with him the early battles.

The woman member, inducted at that meeting, was Hope Williams Burnup, manager of The HERALD'S London office.

Mr. Zukor was inducted a member of the British Veterans and presented his badge of membership.

Said one man who had followed the crowded Zukor week: "He has reminded us and made it clear again that motion pictures are worthwhile." That is a sentiment widely current here at the conclusion of a memorable week.

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

EVEN THIS dramatically commercialized community where tall talk and fat figures are standard equipment got a belt out of the news that George J. Schaefer had sued Milton L. Gunzburg for $3,500,000. That amount, according to the complaint filed, represented benefits assertedly due Mr. Schaefer under a 50-50 contract entered into with Mr. Gunzburg back in the days when 3-D was going begging. The complaint stated, among other things, that the benefits derived by Mr. Gunsburg from his Natural Vision enterprises during the term of the contract alluded to total between $6,000,000 and $8,000,000.

Town Excited by Indicated Rapidity of Making Million

It was not the fact that Mr. Schaefer and Mr. Gunzburg had come to the point of legal action that gave the community its table topic of the day, for many of the town's best pals appear in court frequently as the unfriendliest of litigants. Nor was it the size of the sums involved, for a town acclimated to the fiscal activities of Howard Hughes doesn't heat up about sums stated in only seven figures. Neither was there any widespread choosing up of sides in the matter.

The thing that gave Hollywood a belt was the legalistically proclaimed disclosure that it is still possible for a person knee-deep in debt on a given date to make himself a millionaire within the swift space of one calendar year. For it was not until the morning of November 27, 1952, when "Bwana Devil" went into first run at the Hollywood and Downtown Los Angeles Paramount theatres, following a press premiere the evening before and to the sorriest array of newspaper reviews any picture ever survived, that this persevering screen writer and former newspaper reporter collected a nickel on the Natural Vision process of 3-D photography and projection that he'd been hawking around the trade for upwards of three years without raising a taker!

Nickels Began to Roll in When Public Got Started

How the nickels rolled in after that is one of the great stories of the thing that it so conspicuously proves to be one of the great businesses—still.

The Gunzburg story is, of course, the prime American story, the story of the young man who won't take no for an answer and wins through to success. More than that, it's the Hollywood story, which is the same in essence as the American story, but different in that the hero wins through to millions of dollars worth of success. It is a long time since Hollywood people have witnessed the Hollywood story being acted out so swiftly in plain view of the whole wide world, and it's good for them. (Does something to you, too, doesn't it?)

◆

CRITICS OF THE just-plain-folks-like-you-and-me publicity policy adopted by the trade a few years back as an offset to inquisitorial attentions that were doing box office talent and the box office itself no good, have been having things their way in recent weeks.

It was their contention, it will be recalled, that the plain citizenry, long accustomed to thinking of their screen favorites as somehow-special people living glamorous lives more or less independently of social convention, might not attend the theatre so often to see the same people if they believed they were in reality normal family folk engaged in rearing children and so on. They sought to prove their point by citing the decrease in theatre grosses, and they recommended reactivating the mechanisms of propaganda in behalf of a gayer, gaudier repute.

No Declared Change Of Publicity Policy

There has been no declared change of publicity policy on the part of the industry. (Indeed, and properly, the adoption of the gingham-apron policy was never openly declared, either.) But the simultaneity of the headline breaks in the real-life stories of the Wayne, Sinatra and Haymes families have had the same effect a reversal of publicity policy could have been expected to produce for the public.

Thus the trade has had thrust upon it an opportunity, more dependable than a deliberate test could have been, and quicker, to determine, by checking grosses over the period, which publicity policy is the better in the long run.

◆

THREE PICTURES were started during a week that witnessed the completion of five others and the consequent decline of the over-all shooting level to a scant 27.

"Echo Canyon," a new Universal-International undertaking, is going in color by Technicolor. John W. Rogers is producing and Jesse Hibbs directing. Joel McCrea, Mari Blanchard and Irving Bacon are principals.

Republic is represented in the new work by "The Outcast," which William A. Seiter, associate producer-director, is shooting in New Mexico. Dorothy McGuire, Stephen McNally, Mary Murphy, John Howard and Edgar Buchanan are in the cast.

Aubrey Schenck and Howard W. Koch, who release their product through United Artists, began filming "War Clouds," directed by Lesley Selander, with a cast that includes Rory Calhoun, Peggie Castle, Warner Anderson, Noah Beery, Rita Moreno, Peter Greges and Lee Van Cleef among others.

THIS WEEK IN PRODUCTION:

STARTED (3)

INDEPENDENT
War Clouds (K-B Prod., U.A. release, Eastman Color, Wide Screen)

REPUBLIC
The Outcast (New Mexico)

UNIVERSAL-INT'L
Echo Canyon (Technicolor)

COMPLETED (5)

COLUMBIA
Saracen Blade (Esskay Pic. Co., Technicolor)

INDEPENDENT
My Pal Shep (Robert L. Lippert, Jr., Prod.)
Cat Women on the Moon (3-D Picts., Inc., 3-D)
River Beat (Abtcon Prod.)

UNIVERSAL-INT'L
Magnificent Obsession (Technicolor)

SHOOTING (24)

ALLIED ARTISTS
Bitter Creek
Off the Record (Lindsley Parsons Prod.)
Ghost of O'Leary (Technicolor)

COLUMBIA
Little Giant
Black Knight (Warwick Prod., Technicolor)

INDEPENDENT
The Sea Demon (Palo Alto Prod., Mexico, Wide-Screen)
Bronco Apache (Hecht-Lancaster Prod., U.A. release, Technicolor, Wide Screen)
Americano (Moulin Prod., U.A. release)
Duel in the Jungle (Moulin-Assoc. British, Technicolor)

MGM
Panther Squadron (Ansco Color)
True and the Brave (Technicolor)

PARAMOUNT
Legend of the Inca (Technicolor, Wide-Screen)
Living It Up (Technicolor, Wide Screen)
About Mrs. Leslie (Hal Willis Prod.)
White Christmas (Technicolor)
Sabrina Fair

REPUBLIC
Johnny Guitar (TruColor)

UNIVERSAL-INT'L
Tanganyika (Technicolor)
Drums Across the River (Technicolor)
Johnny Dark (Technicolor)
Black Lagoon (3-D)

WARNER BROS.
A Star Is Born (Technicolor, CinemaScope)
Them! (3-D, WarnerColor)
Murders in the Rue Morgue (3-D, WarnerColor) (formerly "Phantom Ape")

Industry Essays in New Lasky Book

Several articles of interest to the motion picture industry are contained in the new book "The American Legion Reader," edited by Victor Lasky and published by Prentice-Hall. The Motion Picture Alliance in Hollywood has purchased 1,000 copies of the book. An essay on Charles Chaplin by Mr. Lasky is in the book.

FILMED IN VIVID
PATHE
COLOR!

WAR PAINT

AUBREY SCHENCK presents **WAR PAINT** in PATHE COLOR · starring ROBERT STACK · JOAN TAYLOR · CHARLES McGRAW with PETER GRAVES

A K-B PRODUCTION · Produced by HOWARD W. KOCH · Screenplay by RICHARD ALAN SIMMONS and MARTIN BERKELEY · Directed by LESLEY SELANDER

"Thoroughly satisfying!"
– M. P. DAILY

"Excitement and action a-plenty!"
– SHOWMEN'S T. R.

"Should give okay account of itself!"
– VARIETY

"The action fan will get his 'kicks'!"
– M. P. HERALD

"Hard-hitting, suspenseful!"
– DAILY VARIETY

"Holds attention constantly!"
– FILM DAILY

"Solid grosser!"
– HOLLYWOOD REPORTER

Another BIG ONE thru... UA

LATE FEATURE REVIEW

How to Marry a Millionaire

20th-Fox—CinemaScope Scores Again!

(Color by Technicolor)

Perhaps of greatest moment and significance in an evaluation of "How to Marry a Millionaire" is the examination of what CinemaScope, of which this is the second prime example from 20th Century-Fox, does to or for or with the story and its production.

Let it be said here and now, and for all to take heed, that Spyros Skouras' favorite offspring in motion picture technique scores decisively, even brilliantly, in chief support of a tasty, smart and scintillating comedy of gals, guys and millions. To say it differently, the CinemaScope process takes a good, happy, laugh-laden film yarn, which is a good, good film in its own right without benefit of technical difference, and makes of it, viewed as a rounded piece of entertainment, a decidedly outstanding item of screen merchandise. It should make any exhibitor in the land only too happy to stay up late standing at the door to smile back at the patrons as they smile their way out of the theatre.

It may well be said that this picture is the acid test for CinemaScope, since in the initial venture, "The Robe," the subject matter was such as to lend itself most readily to such sweep and wide scope as the new process provided in full measure. There was general acknowledgement that the process succeeded most admirably in "The Robe." But "How to Marry a Millionaire" was quite literally a different story entirely, being the kind of material for which one might well say: this needs no wide effects, this doesn't even need color. But to appreciate what the process and incidentally the color by Technicolor, does for the material, you've got to go see it for yourself, and if you don't, this writer is wasting time and paper.

In this masterly utilization of technical skills at hand, credit by the fistful must be thrown at all concerned. Nunnally Johnson produced, and the whole result is his reward. Jean Negulesco directed, and with such consummately clever use of his materials, human and otherwise, that he may long rest on these laurels. In the screenplay is quite often detected the fine Nunnally hand of Mr. Johnson, from way back a man possesing a way with a word, or a phrase, or a piece of business to bring a laugh or a chuckle. Plays, it is said, by Zoe Akins and Dale Eunson, and by Katherine Albert formed the story base.

A most unusual and effective opening and closing device is the picturization of the full 20th-Fox studio symphony orchestra, under the direction of Alfred Newman, playing his composition, "Street Scene," which establishes the mood music for the film. The conclusion of the composition blends into the main title and credits, and we're on our way. The orchestra on stage again wraps up the film at the end.

The cast is a marquee mechanic's delight and an exhibitor's bononza bait. Take a look: Marilyn Monroe, Betty Grable and Lauren Bacall are three delicious little babes from Model-land, prettily predatory creatures if ever you saw some, out to hook, wrangle, snare, trap, trip or otherwise capture a Dad with Dough, and incidentally to amass a million in the process. And as the trio of beautiful bandits pursue their merry way, with headquarters in a magnificant New York apartment, the CinemaScope camera, with a natural ease which has made this such an effective production job, slides across the screen breath-taking views of New York, from close up and afar, and incidental scenes in snow-covered mountains and from planes a-landing on broad and lengthy air strips. None of it seems to be dragged in, which is one of the secrets of this success.

David Wayne, Rory Calhoun and Cameron Mitchell are the three "men in their lives," and they all, and inclusive of the total support, do excellently well; William Powell and Fred Clark rating special mention. The peregrinations of the three girls, under the generalship of Miss Bacall, fresh from Reno, with Miss Grable having a real "way" with her, and Miss Monroe blind as a bat without the glasses she refuses to wear, makes for as delicious a set of situations and dialogue as you—or your patrons—will want.

It's fun every bit of the way, with the running time tearing by unheeded, and an occasional "Oh" and "Ah" as magnificent scenic effects unfold via CinemaScope. The payoff as might be expected, finds Miss Grable marrying a poor but handsome forest ranger in northern Maine, where she had gone when wealthy Clark invited her to his "lodge" and she thought it was an Elks Convention; Miss Monroe hooking onto an income tax dodger who needs glasses as badly as she does; and Miss Bacall, finally falling for a guy she thought had nothing, and was a heel, turning out to be the soul of honor and sole heir to a couple of hundred millions.

That's that, but it's not in the telling, believe us, it's in the seeing, and it's money in the bank for exhibition all the way down the line, as CinemaScope bats a thousand in major league entertainment.

Reviewed at screening at home office, where a knowing audience really loved it. Reviewer's Rating: Excellent.—CHARLES S. AARONSON.

Release date, November, 1953. Running time, 96 minutes. PCA No. 16443. General audience classification.

Pola	Marilyn Monroe
Loco	Betty Grable
Schatz Page	Lauren Bacall
Freddie Denmark	David Wayne
Eben	Rory Calhoun
Tom Brockman	Cameron Mitchell
J. Stewart Merrill	Alex D'Arcy
Waldo Brewster	Fred Clark
J. D. Hanley	William Powell

George Dunn, Percy Helton, Robert Adler, Harry Carter, Tudor Owen, Maurice Marsac, Emmett Vogan, Hermine Sterler, Abney Mott, Rankin Mansfield, Ralph Reid, Jan Arvan, Iris Goulding, Dayton Lummis, Van Des Autels, Eric Wilton, Ivan Triesault, Herbert Deans, George Saurel, Hope Landin, Tom Greenway, Charlotte Austin, Merry Anders, Ruth Hall, Jane Liddell, Beryl McCutcheon, Lida Thomas, James F. Stone, Tom Martin.

To Reissue "Pinocchio" in Boston in February

"Pinocchio," Walt Disney feature released by RKO Radio, will be reissued, with opening scheduled for the school holiday week in February in Boston, it was announced last week by Irwin Ludwig, Disney sales executive. The Boston campaign will be backed by extensive television exploitation, Mr. Ludwig indicated. He said that "Beavery Valley," the Disney "True Life Adventure" subject, also will be available for exhibition in February. Leo Samuels, world sales supervisor for Disney, and Mervin Houser, director of advertising and publicity for RKO Radio, were in Boston last week to set up details on the opening.

Preleases for "Line"

RKO's "The French Line," musical in color by Technicolor, starring Jane Russell and Gilbert Roland, has been set for prerelease engagements on Christmas day in Dallas, Fort Worth, Houston and San Antonio.

"Robe" Over $6,000,000

Twentieth Century-Fox's "The Robe," the first CinemaScope production, passed the $6,000,000 gross mark last weekend, "playing to record crowds" in 55 first engagements and "establishing itself as the biggest hit in film history." This figure, which does not include taxes, is the highest accumulation of film earnings for a six-week release period," it was said.

The company reported that the picture has shattered previous all-time records in every key theatre in which the picture has opened.

Openings of "The Robe," at seven domestic and Canadian theatres last weekend were turned into impressive civic events. Theatres staging the openings were the Tivoli, Chattanooga; Tennessee, Knoxville; Kearse, Charleston, W. Va.; Keith, Dayton, Capitol, Vancouver, British Columbia; Regent, Baltimore, and Caroloina, Charlotte, North Carolina.

Radio Promotions for "Millionaire" Opening

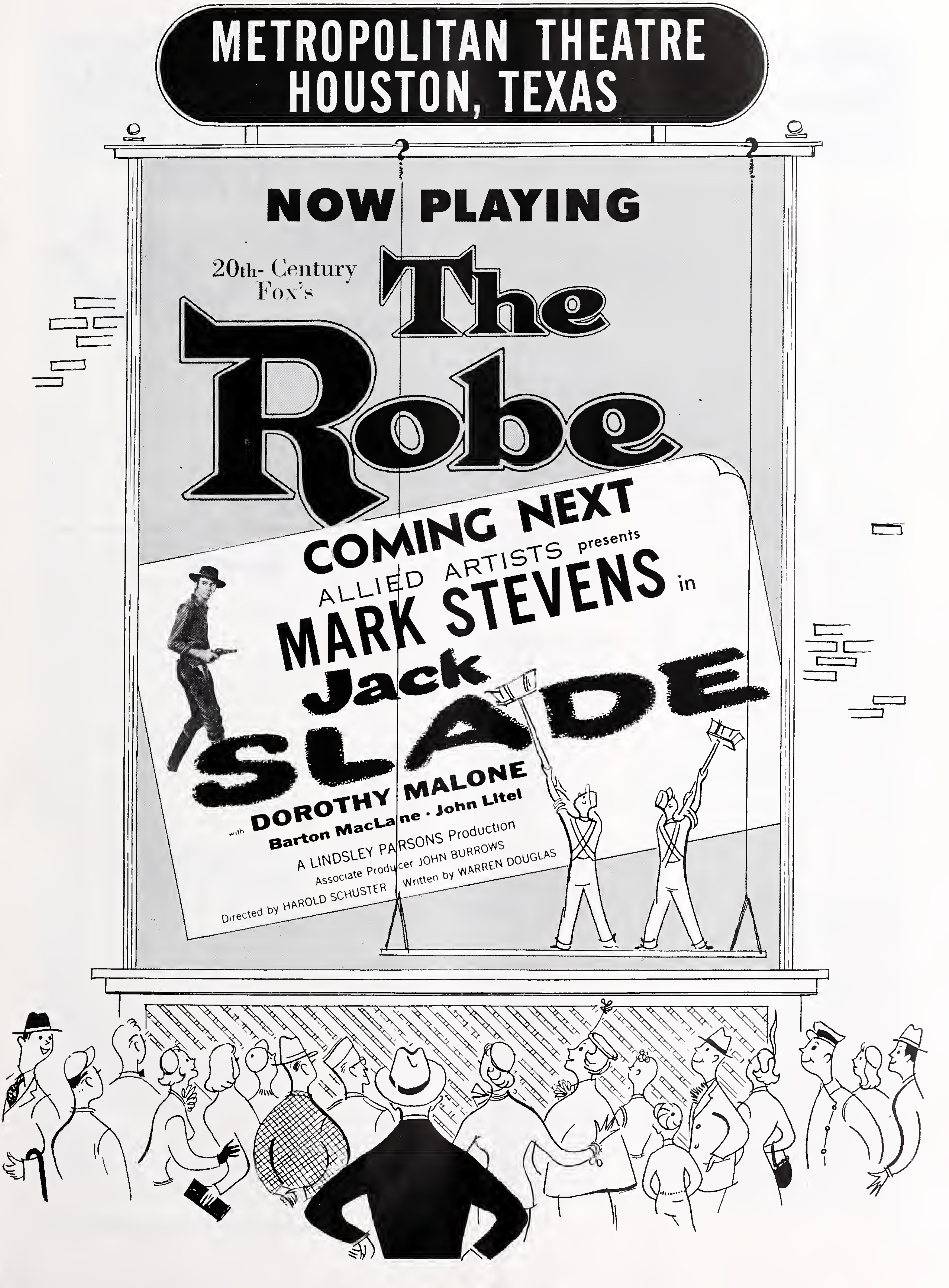
A heavy radio advertising campaign on 20th Century-Fox's "How to Marry a Millionaire," totaling more than 335 spot announcements, was launched Monday in New York. The campaign will continue through the opening week of the picture following its twin debut Monday at Loew's State and Brandt's Globe theatres on Broadway. The saturation promotional barrage will be concentrated on the leading independent stations WNEW, WINS, WMGM and WMCA and will see a lineup of eight different announcements, running from station breaks to full one-minutes messages.

Lawrence Bearg Dies; Canadian Veteran

TORONTO: Lawrence I. Bearg, 53, general manager of the western division of Famous Players Canadian Corporation, died in the Mount Sinai Hospital November 1 after a long illness. He was born in Springfield, Mass., and educated at Boston University. He became associated with the old Paramount—Famous Players Lasky organization. In 1930 he came to Canada at the request of J. J. Fitzgibbons, who had become its director of theatre management the previous year. He is survived by his widow, the former Florence Lyons; two sons, Hugh Lyon and Stephen Arthur Bearg, both of Toronto.

Charles Segall

PHILADELPHIA: Charles Segall, veteran local exhibitor, died in the University of Pennsylvania Hospital, October 28, after a short illness. He was a past president of the Motion Picture Exhibitors of Pennsylvania, New Jersey and Delaware, and a member of the Variety Club. His wife, a son and a daughter survive.



METROPOLITAN THEATRE
HOUSTON, TEXAS

NOW PLAYING

20th-Century Fox's
The Robe

COMING NEXT
ALLIED ARTISTS presents
MARK STEVENS in
Jack SLADE

with DOROTHY MALONE
Barton MacLane · John Litel
A LINDSLEY PARSONS Production
Associate Producer JOHN BURROWS
Directed by HAROLD SCHUSTER · Written by WARREN DOUGLAS

Loew's Gets Divorcement Extension

WASHINGTON: The Justice Department has agreed to extend from February 6, 1954, to August 31, 1954, the deadline for Loew's to complete the first phase of its divorcement.

Under the original decree, the company was to have set up a new theatre company and to have transferred all theatre assets to that company by February 6, 1954. Loew's asked the Department to extend the deadline at least until the end of 1954 and possibly longer, but the Justice Department refused that long an extension and finally the August 31, 1954, compromise was set.

Justice officials said a main reason why the company asked the postponement and why the Government agreed to give it was that a company retirement plan goes into effect March 1, 1954. Loew's declared that many key employees were expected to retire on that date, and that the loss of these workers would be particularly damaging if it came right on the heels of divorcement, before new workers could be trained as replacements.

The August 31 date also seemed a natural one, Justice officials explained, because that is the end of Loew's fiscal year.

Justice spokesmen emphasized that no other deadline is affected by the postponement. Specifically, they said, there is no change in the February 6, 1955, deadline for completing the actual distribution of stock in the new company to Loew's stockholders. Loew's has asked for no extension in this deadline, it was declared.

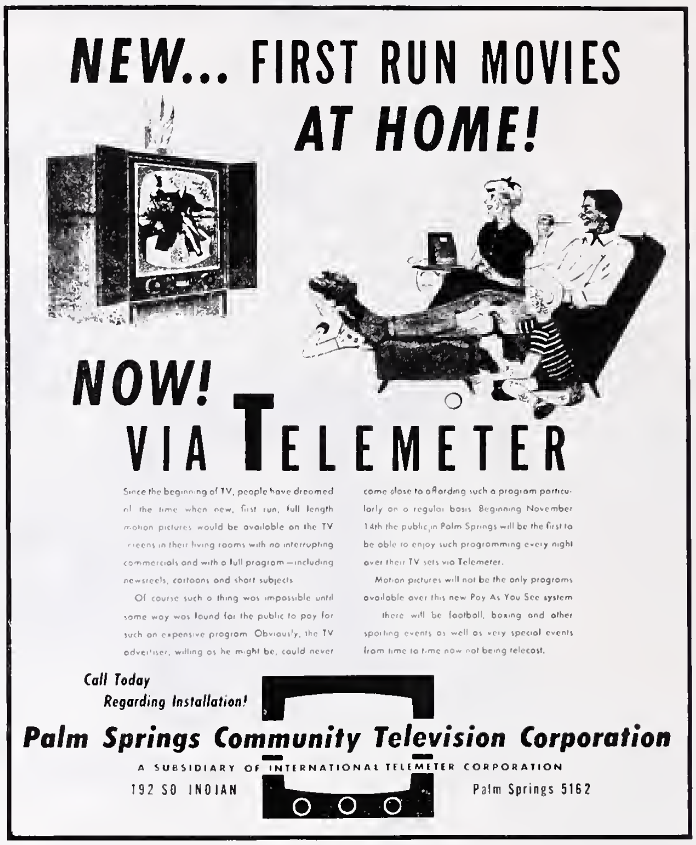
A provision in the decree states that if Loew's cannot complete an equitable refinancing of its funded debt between the two companies by February 6, 1955, it can ask the New York Federal Court to retain all stock in the theatre company until February 6, 1957, provided the Federal Court appoints and governs half of the Loew's directorate during that period.

Allied Artists Starts National Sales Drive

Morey R. Goldstein, Allied Artists vice-president and general sales manager, and managers of the company's 30 domestic exchanges, this week opened the Branch Managers National Championship Drive. In each branch area the drive will bear the name of the manager of that branch. "Jack Slade," the Lindsley Parsons-John H. Burrows production starring Mark Stevens, will be the kick-off picture. The company's 30 domestic branch offices have been divided into three groups, the winning manager in each group to receive a prize of $1,500 and his salesmen and bookers to receive a bonus of two weeks' salary. Cash prizes for runners-up will also be awarded. The drive will close January 29, 1954.

Telemeter Goes To Public

A test of pay-as-you-see television will be conducted starting November 14 in Palm Springs, Cal., by the International Telemeter Corp. The first announcement to the public appeared in this three-quarter page ad in the "Desert Sun" last week. Dominating the amusement page, it was surrounded with theatre advertising. Recent feature pictures from all but one of the major companies will be used for the test.



NEW... FIRST RUN MOVIES AT HOME!

NOW! VIA TELEMETER

Since the beginning of TV, people have dreamed of the time when new, first run, full length motion pictures would be available on the TV screens in their living rooms with no interrupting commercials and with a full program—including newsreels, cartoons and short subjects.

Of course such a thing was impossible until some way was found for the public to pay for such an expensive program. Obviously, the TV advertiser, willing as he might be, could never come close to affording such a program particularly on a regular basis. Beginning November 14th the public in Palm Springs will be the first to be able to enjoy such programming every night over their TV sets via Telemeter.

Motion pictures will not be the only programs available over this new Pay As You See system—there will be football, boxing and other sporting events as well as very special events from time to time now not being telecast.

Call Today Regarding Installation!

Palm Springs Community Television Corporation

A SUBSIDIARY OF INTERNATIONAL TELEMETER CORPORATION

192 SO. INDIAN

Palm Springs 5162

Patrons to Decide on Best System, Isaac Declares

The screen processes which get the highest level of emotional response from the audience will survive, Lester Isaac, general sales manager of exhibition for Cinerama, predicted in New York last weekend. In an address before the Newspaper Women's Club, he traced the revolution in techniques which he said was ushered in by "This Is Cinerama." He said the public would choose the process it likes best and the choice need not be for one system, but a multiplicity or a combination of systems.

Streibert Outlines Overseas Program

WASHINGTON: The head of the Government's overseas information program said there would be more room in the future for private industry to work with the program. Theodore C. Streibert, director of the U.S. Information Agency, made the statement as he and President Eisenhower announced their objectives for the program.

They said the agency's overseas efforts would in the future avoid any "propagandistic tone," and would instead concentrate on "objective, factual news reporting and appropriate commentaries, designed to present a full exposition of important U.S. actions and policies, especially as they affect individual countries and areas." The emphasis, Mr. Streibert said, would be on "the community of interest that exists among freedom-loving people," and activities will be pinpointed "on fewer but more vital" programs.

"Under these more clearly defined objectives," Mr. Streibert said, "there will be greater opportunity for us to use the resources of patriotic private American business and non-governmental groups in support of the information program. Private groups have given splendid support in the past, and we plan an intensive drive to further increase this support and thus multiply the effectiveness of the program."

Shea Circuit Discusses New Process Business Effect

Six Shea circuit houses now are installing CinemaScope equipment. They are the Colonial, Akron, O.; Paramount, Youngstown, O.; Shea's, Erie, and Fulton, Pittsburgh, Pa.; Shea's, Jamestown, N. Y.; and State, Manchester, H. H. Many of the other houses already have all-purpose screens. The statistics came out during the general meeting of Shea managers at Pittsburgh last week. CinemaScope for the small town was a matter of much concern. Gerald Shea, president, said his company is cooperating with 20th-Fox but also proceeding cautiously. Resistance to advanced admissions was noted, especially in showing 3-D, where cost of the glasses, hidden or disclosed, was an advance. Discussed throughout the meeting was showmanship, including its corollaries, good housekeeping, exploitation, advertising and goodwill.

The National Spotlight

ALBANY

The Menands drive-in, directed by Joe Miller, former Columbia Pictures branch manager, was the first area theatre to play "House of Wax" in 2-D. Rain made it difficult to gauge the 2-D drawing power of the film. The Auto-Vision, East Greenbush, operated by Alan Iselin, was the second to show it in the traditional process. . . . The Troy, in predominantly Catholic Troy, spotlighted, via newspaper and marquee advertising, that "Little Boy Lost" received a Christopher Award. . . . Visitors: Edward L. Fabian, Bernard Brooks, Louis R. Golding, Ben Perse, Fred Haas and Earl Wingart, New York; Louis W. Schine, Donald Schine and Ray Pollack, Gloversville; Phil and Dan Baroudi, North Creek; Geraldine Van Ornam, Willsboro.

ATLANTA

Ed Strange, Jewell theatre, Gordon, Ga., was in booking. . . . Ted Musson has been appointed manager of the Grand theatre, Winter Haven, Fla. He replaces J. J. James, who goes as manager of the Twinkle Star drive-in, same city. . . . The Straub theatre, Wiggins, Miss., under the managership of Bill Straub, honored the scouts of Stone county by admitting all scouts in uniform free to the showing of "The Scoutmaster." . . . Marshall Fling, U-I head booker, Jacksonville, Fla., with the family has returned there after a vacation in Sandersville, Ga. . . . Grover G. Partee, manager of the Starlight drive-in, Atlanta, died at his home. . . . E. J. Hunter, Colquit theatre, Colquit, Ga., was in with friends. . . . Jinny Bello, Astor's Atlanta special sales representative, on a trip to Florida.

BOSTON

Louis W. Richmond has purchased the property housing the Kenmore theatre for a reported $80,000, from the estate of the late Louis Rothenberg, et al. Richmond, who has been the lessee for the past ten years, is well known in the exhibitor field. For 20 years he was executive assistant to E. M. Loew and prior to that had been general manager of other circuits in this area. . . . Frank Vennett, manager for New England Theatres at the Paramount, Rutland, Vt., is in Rutland City Hospital for the amputation of his left leg, caused by gangrene. . . . Charlotte Cutler, secretary to Herman Rifkin, is engaged to marry Eli Handelman of Dorchester. . . . Edward X. Callahan, Jr., former 20th-Fox salesman, has resigned to join ZIV, selling films for TV, with his territory New England. He is the son of E. X. Callahan, Sr., now retired.

BUFFALO

Buffalo's second CinemaScope attraction, "How to Marry a Millionaire," will go to the Century theatre, starting Nov. 10, according to an announcement by Robert T. Murphy, manager of the UA circuit house. . . . WBUF sales manager Pat Swift reports his son recovering from serious burns suffered while playing around a leaf fire near his Eggertsville, N. Y. home. . . . Harry Altman, operator of the Town Casino, hurried to New York last week to sign up Julius LaRosa for a personal appearance in the "near future.". . . "Martin Luther" now is being shown at Shea's Teck and it is learned here that the Rev. Martin O. Dietrich, pastor of the Lutheran Church of the Ascension in Snyder, N. Y., a Buffalo suburb, acted as liaison between America and Germany in making the production possible. . . . John A. Kane, formerly associated with the Schine, Stanley Warner, and recently with Cohen & Slotnick in Rochester, is the new manager of the local Cinema.

CHICAGO

Joe Doyle has been appointed manager of Lambert and Felix' Adelphi theatre, Chicago. . . . Clarence Jalas of the Operators' Union is sojourning in Florida. . . . Variety Club of Illinois quarters were kept open all day Sunday during the TOA convention and TESMA-TEDA trade show. . . . James Coston, well-known Chicago exhibitor, has been appointed to the mayor's committee for the dinner honoring the King and Queen of Greece at the Conrad Hilton Hotel Nov. 10. Van Nomikos, vice-president of Allied Theatres of Illinois, is chairman of the committee to greet the royal couple at a formal reception in the Civic Opera House; S. J. and James Gregory also are on the reception committee. . . . John Courtesy has resigned from his position as manager of the Kim theatre, Chicago, after three years' service. . . . Jerry Field, former manager of the Liberty, is attending Roosevelt College and handling public relations for the school's student activities.

WHEN AND WHERE

November 12: Annual dinner, Motion Picture Pioneers, Hotel Astor, New York City.

November 15-17: Annual convention, Motion Picture Exhibitors of Florida, Roosevelt Hotel, Jacksonville.

November 22: 26th annual dinner, Tent No. 1, Variety Club of Pittsburgh, Hotel William Penn, Pittsburgh.

November 22-24: Annual convention, Theatre owners of North and South Carolina, Hotel Charlotte, Charlotte, N. C.

December 1-2: Kansas-Missouri Theatres Association, annual convention, Kansas City.

December 7-8: Theatre Owners of Oklahoma, Inc., annual convention, Biltmore Hotel, Oklahoma City.

December 7-9: Annual convention, Tri-States Theatre Owners, Hotel Gayoso, Memphis, Tenn.

December 14-15: Annual convention, Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois, Sheraton Hotel, St. Louis, Mo.

February 2-4: National Drive-in convention, Netherlands - Plaza Hotel, Cincinnati, Ohio.

CLEVELAND

"From Here to Eternity" chalked up an all-time record of seven weeks at the 3,300-seat RKO Palace theatre where it reportedly grossed over $140,000. Record run of four weeks was previously held by "Peter Pan." . . ."How to Marry a Millionaire," second CinemaScope picture released, is booked to open Nov. 11 at the 3,000-seat S-W Allen theatre. . . . Henry Hellriegel, theatre contractor, has moved to Cleveland from Youngstown where he constructed and supervised construction of the Wick drive-in hotel. . . . P. E. Essick, of Modern Theatres, and Herb Ochs, with their wives, were in Canada on a combined business and pleasure trip during which Ochs put the finishing touches to the closing of his drive-in theatres. . . ."The Robe" was the subject of Rabbi Barbett Brickner's sermon at the Euclid Ave. Temple last Friday night. . . . Howard Reif, of Modern Theatres, left for his Miami winter home where his mother preceded him.

COLUMBUS

Livington, East Side neighborhood of the Fred Rowlands circuit, is the first local suburban house to install an Astrolite wide screen. The screen measures 18 feet six inches by 30 feet. . . . Target date for completion of the city's first municipal parking garage is next October 1. . . . New 550-car parking garage has been opened by the Lazarus store at Rich and Front streets, near Loew's Ohio and RKO Grand theatres. . . . Ernest Emerling was here for the opening of the 3-D test engagement of "Kiss Me Kate" at Loew's Ohio. . . . Ohio Public Utilities Commission will hold hearings here November 18 on the Huntington-Cincinnati Trucking Co. rate case. . . ."Mogambo" went into a second week at Loew's Broad after a big first week. . . . Joseph Rastatter, representative of the Council for 3-D Film Progress, and Lewis Chubb, engineer of the Polaroid Corp., were in town for the opening of "Kiss Me Kate."

(Continued on following page)

CAPE BRETON EXHIBITOR, 85, HAS NO IDEA OF RETIRING

ST. JOHN, N. B.: At 85, J. S. Liscombe, owner of the Royal in Dominion, N. S., on Cape Breton Island, has been improving his theatre. He has re-seated, installed new sound, a new heating layout, and air-conditioning.

Mr. Liscombe is now devoting all his business attention to operating the Royal. Previously, for about 40 years, he had been holder of several offices in the town government of Dominion in the soft coal mining belt. The improvements to his theatre have led the Town Council to officially praise him for the improvements. While he was a town official, including the post of magistrate, he devoted his nights to the theatre, with a daughter in charge daytimes.

All the town residents look on the Royal as a semi-official institution and it's veteran owner-manager likewise. There is only one exhibitor in the world older than J. S. Liscombe, it is believed, and he, singularly, resides in the province of Nova Scotia. He is Samuel Herman who in early December will be 89, and is managing the Capitol theatre at Lunenburg, N. S. According to Mr. Liscombe, a person is as old or young as he or she feels. As for retiring, he has not even considered it.

J. S. LISCOMBE

DENVER

Fire broke out in the booth of the Theatro Estaca, Lovington, N. M., just opened two weeks previous, burned seven reels of film. Henry Inouye, of Service Theatre & Supply, spent several days cleaning up the equipment. . . . Fred C. Paloski, Universal booker at Salt Lake City, has switched to Lippert Pictures there, succeeding Art Proctor, who had resigned. . . . Harold Green, Columbia branch manager, Salt Lake City, was in for a sales trip, conferring with Robert Selig, Fox Inter-Mountain buyer. . . . Bruce Marshall, Columbia salesman, is still in St. Luke's hospital, where he is recuperating from two operations on one of his eyes. . . . Harold Copeland, RKO salesman, has been promoted to sales manager of the Chicago exchange.

DES MOINES

A program to provide small communities with motion pictures of the art theatre type was outlined at a recent Central States Theatre Corp. meeting in Des Moines. Films of operas, foreign features and others not normally shown in the small town theatre would be available on an advance season ticket basis similar to that used by community theatres and concert series. . . . Four more Iowa theatres have announced plans for installation of CinemaScope screens. They are the Roxy at Armstrong, the Clarion at Clarion, the Oelwein at Oelwein and the Strand at Richland. . . . Evabell Hubbard, assistant manager of the Watts and Osage theatres at Osage, has been named employee of the week by the Osage Chamber of Commerce. . . ."From Here to Eternity," which has been doing smash business at the RKO Orpheum, was held over for a third week. . . . Drive-ins throughout the state are having a long season due to the unusual mild and dry weather.

DETROIT

Long runs seem to be the vogue here with records being set in several first run houses. . . . Longest run for a standard picture is "From Here To Eternity" now in its tenth week at United Detroit's Madison. "The Robe" is doing the fifth week at the Fox and "Mogambo" the fourth at the United Artists. . . ."Torch Song" goes into its third at the Adams. "This Is Cinerama" totals 33 weeks. . . . Wally Heim has been in helping Howard Pearl blow horns for United Artists. While Pearl handled "The Joe Louis Story" Heim has been on "Sabre Jet" to follow in the Broadway Capitol. . . . Joe Lee has been studying modern engineering in New York. He's now back in 20th Century-Fox's office. . . . George W. Craig, 80, head electrician at the Shubert theatre was badly hurt in a backstage fall. Craig is considered the historian of theatre in Detroit.

HARTFORD

"The Robe" has been scheduled for four Connecticut openings this month. State premiere will be held Nov. 11 at Loew's Poli, New Haven, to be followed by Nov. 19 booking at Loew's Poli, Hartford, and Nov. 25, Loew's Poli Majestic, Bridgeport, and Loew's Poli, Waterbury, according to Harry F. Shaw, division manager, Loew's Poli-New England Theatres. . . . Abraham J. Bronstein, Hartford, has filed an application with State Police Commissioner John Kelly for authority to build a drive-in theatre at South Windsor, Conn. . . . The 1,800-seat Court Square theatre, Springfield, Mass., operated by Sam Wasserman of New Haven, has resumed Friday-through-Sunday vaudeville. . . . The 1,160-seat Parsons theatre, Hartford, downtown legitimate playhouse, has started a distinguished films policy, to fill in dark weeks between stage attractions.

JACKSONVILLE

Herman M. Levy, TOA counsel, New Haven, Conn., is expected to participate in the business sessions of the annual gathering, Motion Picture Exhibitors of Florida, in this city Nov. 15-17. . . . Personnel of Paramount branch offices, under Ed Chumley, manager, took part in "Oscar Morgan Week," honoring Paramount's short subjects and newsreel sales manager. . . . The Warner staff was campaigning for "So Big," which opened locally at the St. Johns. . . . J. Bob Pettigrew, Benner Box Co., Miami, called on theatre men and supply houses. . . . After a trip through his territory, Walt Woodward, Wil-Kin Theatre Supply, was back in town. . . . A visitor at booking offices was Hugh G. Martin, Sr., head of Martin theatres, Clermont, Fla. . . . Hallowe'en exploitation here was outstanding this year.

KANSAS CITY

Circuit heads, circuit house managers, and exhibitors in more than the usual number for a trade screening, were guests at the 2-D and 3-D showing of "Kiss Me Kate" at the Midland October 27. . . . C. E. (Doc) Cook, Maryville, Mo., exhibitor, is chairman for theatres of the "March of Dimes" campaign in Missouri. . . . Explaining their own business lag, merchants in many lines this week blame the United Funds campaign that takes the time of several thousand workers, deducts from spending budgets of scores of thousands. . . . Elmer C. Rhoden, Sr., head of Fox Midwest, is a director of the American Royal Live Stock and Horse shows, the annual event recently held in Kansas City, and is credited with suggestions, from a showman's point of view, that have helped materially in the success.

LOS ANGELES

Ray Richman, former owner of the Pico theatre and now a salesman for National Screen Service in San Francisco, became the father of a baby girl. . . . Russell Downing, president and general manager of New York's Radio City Music Hall, took off for Gotham after an extended stay. . . . Local participation in the fund-raising campaign for the Will Rogers Memorial Hospital at Saranac Lake, N. Y., was inaugurated at a meeting held under the auspices of Abe Swerdlow, U-I branch manager and distribution chairman for the drive, and Milton Hossfeld of the Gamble-O'Keefe circuit, exhibition chairman. The guest speaker was Ken Derby, former Paramount salesman who was a patient of the hospital for three years. . . . In from San Francisco to check on the operation of his Orange theatre was Norman Goodin. . . . Back from a fishing foursome were Norman Newman, Ralph Carmichael, Judy Poynter and "Chuck" Newman.

(Continued on opposite page)

MIAMI

After a summer closing, the Cameo reopened November 7, freshly redecorated with a new color scheme, according to Roy Schechter of the Wometco office. Gene Race resumes as manager. . . . The Variety reopened after renovations and installation of wide screen and is now managed by Larry Ifshin. . . . A live hero, 14-year-old Mike Berenguer, who rescued a drowning 3-year-old boy, was guest of honor at the Shores for the opening of "The Scoutmaster." The hero boy scout received the Honor Scout Award Trophy from Mayor S. D. Phillips of Miami Shores. . . . Claughton's has a new receptionist, Margaret Brieg. . . . Wometco's Art Department added Robert McGuire to the staff, but he continues as poster room clerk.

MEMPHIS

A $40,000 fire almost completely destroyed Ritz theatre, New Albany, Miss., owned and operated by Flexer Theatres, Inc., Memphis. David Flexer, owner, said about half the loss was covered by insurance. . . . New attendance records are being established by "The Robe," at Malco after three full weeks. . . . A group of Memphians, including N. B. Blount and L. A. Mitchell, from Monarch, and R. L. Bostick and C. C. Bach, from National Theatre Supply, are attending the TESMA convention in Chicago. . . . Robert Kilgore, salesman, Paramount, is recovering at Baptist Hospital from injuries received to a leg when he fell from a chair in his Memphis home while trying to swat a mosquito. . . . K. K. King, owner, was set to re-open his Plaza theatre, Searcy, Ark., Nov. 1. . . . Tom Robertson, owner, Poppers Supply Co, is back at work after a week's illness from a virus infection.

MILWAUKEE

The Milwaukee premiere of "The Robe," October 29, at the Fox-Wisconsin, played to a packed house including most exhibitors from town and many from throughout the state. . . . For the second time Albert Golden, MGM salesman here, won an award for the outstanding film salesman in the middlewest. . . . Louie Orlove announced, that Wisconsin and Upper Michigan exhibitors that win in MGM's "Lucky 7" showmanship contests, will be presented with their awards by the local MOTION PICTURE HERALD correspondent, Betty LaVerne. . . . Towns in Wisconsin that are now affected by TV are breaking records with "Mogambo." The towns include Green Bay, Oshkosh, Kenosha, Madison. . . . Mr. Orlove's secretary, Rosemary Dentice, will become a Mrs. on January 30. She plans on remaining as Louie's secretary. . . . Harry Karp, booker for Eskin Theatres, was recently married.

MINNEAPOLIS

"Martin Luther" has been set for a return engagement in Minneapolis and will open at the Century Nov. 13 at advance admissions with a $1.20 top. The film also will open first run at the Riviera, St. Paul, Nov. 18. . . ."Those Redheads From Seattle" opened at the Riviera in 2-D in line with Paramount's new policy. . . . The Navarre drive-in at suburban Lake Minnetonka was the last of the Twin Cities outdoor stands to close for the season. . . . Ben Fish, Samuel Goldwyn's brother, was in representing Samuel Goldwyn Productions. . . . Abe Bernstein, 20th-Fox exploiteer out of New York, was in helping on campaigns for "The Robe" in the territory including Minnesota Amusement Co. situations in Minnesota, North Dakota, Iowa and Wisconsin. . . . C. J. Dressell, RKO branch manager, was in Milwaukee for conferences with the Swirnoff and Marcus circuit.

NEW ORLEANS

Warner Bros. district manager W. O. Williamson, Jr. was at the local exchange. . . . Star drive-in, Monroe, La. closed for the winter months. H. G. Prophit associate owner said that it will re-open in the spring under the name of Columbia Road drive-in theatre. . . . Billy Fox Johnson advised that the opening of Fox, Marksville, La. was postponed to November 4. . . . William H. Murphy, Jr. manager and Raymond Gremillion, sales and service representative, Southeastern Theatre Equipment Co.; W. A. Hodges, Hodges Theatre Supply; G. Y. Harrell, Jr., Manley, Inc, attended the TESMA-TOA trade show in Chicago, Ill. Also Tom Neely, Sr., manager National Theatre Supply. . . . Russell Callen, Associated Buying and Booking Service, is back at his desk after a week's illness. . . . Tom Watson's Lyric, Ellisville, Miss., has been recently remodeled and equipped for 3-D and wide screen presentations.

OKLAHOMA CITY

New movie identification cards for junior and senior high school students should be ready for distribution by mid-November, Mrs. J. C. Davis, city PTA council president said. On the back of the cards is this pledge written by representatives of all the student councils "In appreciation of the privilege granted me by the theatre owners of Oklahoma City, I agree to obey the rules of the theatres and to show my card upon request. I will not permit others to use my card. . . ."Mogambo" is being held over for the second week at the Warner theatre. . . . "The Robe" is being held over for the third week at the Criterion theatre. . . . The Rogers theatre, had a Kiddies Halloween Costume Contest Saturday morning. . . . George Cain of Arkansas City has opened the Tiger theatre at Ralston, Okla., and announced shows for November.

PHILADELPHIA

Distribution of "Martin Luther," handled out of New York for its opening here, goes to Screen Guild for the local area after its current run at the Stanton. . . . Nat Abelove, veteran exhibitor, leaves as manager of the Exchange Finance Co., industry loan company, with Robert S. Marcus becoming vice-president of the company and Frank J. Vandenbergh joining the company as manager. . . . Motion Picture Associates held its annual meeting in the RKO projection room. . . . The Max Hess Foundation donated the Towne, Allentown, Pa., to the Civic Little Theatre group there as its permanent playhouse. . . . The Dillsburg, Dillsburg, Pa., reopened under the new management of Fred N. Ramsey. . . . John Turner, United Artists district manager, reported that the local branch is looking around for new quarters. . . . Joseph Singer was installed as commander of the Philadelphia Variety Club's American Legion Post, succeeding Jack Harris. . . . Theatre manager Paul Resnick joined the theatre maintenance division of the Sawbell Lumber Co. . . . William Comerford was appointed chairman of the theatre division for the Community Chest campaign in Scranton, Pa. . . . The Anthony Wayne in suburban Wayne, Pa., announced the inauguration of the "Curtain at 8:30" art film policy every Tuesday evening.

PITTSBURGH

Erie and Wheeling are the next two area towns to open "The Robe" Nov. 11. . . . The second CinemaScope film, "How to Marry A Millionaire" to open at Fulton Nov. 10. . . . Large turnout of exhibitors for Metro's 2-D and 3-D screening of "Kiss Me Kate," with the 2-D version favored by the majority. . . . Arthur Manson, ad-pub director of Cinerama, appointed Adele Sedler as his assistant. . . ."Mogambo" is in its fourth downtown week at Ritz. . . .The Stanley is one of the first theatres to sneak preview Mayer-Burstyn's "Little Fugitive."

PORTLAND

Evergreen's Paramount theatre was turned over to M. Mesher, president of the Oregon Paramount Corp., Nov. 1. Hands changed at the 3,400-seater without fanfare. . . . Evergreen's Mayfair theatre has been cleared out and actual operation begun on the complete overhaul job. . . . Paramount manager, Oscar Nyberg, will be moved to the Mayfair—to be renamed the Fox. . . . Mayfair manager, Herb Royster, has been moved to the 2,000-seat Oriental. . . . Orpheum assistant manager, Bob Hassod, has become engaged to Paramount cashier Mary Ellen McGuire. . . . UI district sales manager, Barney Rose, is in town. . . . Paramount field man, Walter Hoffman, also here. . . . Only one double bill at regular prices is in town.

PROVIDENCE

"Those Redheads from Seattle," 3-D film in Technicolor, was presented at the Strand, with prices upped to 60c for matinees and 90c for evenings. Children were admitted for 40c at all performances. . . . A special "red carpet" sneak-preview of "Little Boy Lost" was screened at the Strand in addition to the regular program. No extra admission was charged. . . . The Metropolitan once again opened briefly for a one-night stand of Slavenska and Franklin's Ballet Company. No word has been forthcoming as to the future plans of this house, one of the largest in the city. . . . "Mogambo" opened at Loew's State where matinee prices were upped to 74c and evenings to $1.00. Children were admitted for 35c at all times. . . . The Rustic Drive-In offered "From Here to Eternity," and prices were upped to 85c. . . . Confusion, consternation and general dissatisfaction among theatre patrons has been voiced locally due to the constant jockeying of admission prices.

SAN FRANCISCO

Irving Ackerman plans to renovate and remodel the Regal (Market Street) when he takes over the house the first of next year. . . . The Sunset, owned by Mrs. H. J. Strohmeyer, now has wide screen installation. . . . The Robert Clark Agency is now booking for Paddock & Meisner's Kings drive-in, Armona. . . . It is expected "The Robe" will close here very

(Continued from preceding page)

soon, and open in Oakland, Fresno and Sacramento. . . . Rumor here is that Graham Kislingbury, district manager, North Coast Thetares, will open his own public relations office when Cinerama takes over the Orpheum. The Orpheum was to shutter with the close of business November 5 and reopen with Cinerama Christmas Day. . . . "Julius Caesar" will open at the Stage Door, Christmas Day, for an exclusive Northern California run. . . . Away from the city are L. S. Hamm and Ted Galanter. Mr. Hamm, president, California Theatres Association and also an exhibitor, is in Chicago to attend TOA convention. Galanter, MGM western press representative, is in Los Angeles.

TORONTO

Annual dinner of the Canadian Council of Christians and Jews will take place Nov. 26. . . . Technical director for the National Film Board, Gerald G. Graham, was made a fellow of the Society of Motion Picture and Television Engineers during its convention in New York recently. . . . Originally a circus man, but latterly house manager for the Roseland and Academy theatres, New Glasgow, N. S., George Scott passed away at 79. . . . Honorary pallbearers at the funeral of Lawrence I. Bearg, western division manager, Famous Players, included J. J. Fitzgibbons, R. W. Bolstad, N. Perlmutter, David A. Cross, Morris Stein, Ben Geldsoler, Louis Rosenfeld and E. Tarshis. . . . Oliver Unger was a vistor to the city, as was Eddie Lachman, chief barker of the New York Variety Club tent.

VANCOUVER

Lorraine Lund, head usherette at the Capitol, is back at the theatre after a three months' leave of absence because of illness in the family. . . . Louis Anderson, who was in charge during her absence, returns to the candy counter. . . . Betty Singerman, Hastings cashier, is the mother of a baby girl, first child for the Singerman's. . . . The trade in Vancouver was stunned by the passing of Larry Bearg. The 52-year-old showman was British Columbia manager of Famous Players for 13 years before going east in 1946 as western division manager for the circuit. . . . Projectionists local 348 held a dinner-dance at the Flame Supper Club on November 1. . . . Charlie Kearns of the Lux staff is back from a Mexico vacation. . . . Plenty of theatre men were out for the hunting season through the territory.

WASHINGTON

Jake Flax, Republic branch manager, was at Johns Hopkins Hospital, in Baltimore, for a check-up. . . . William Michalson is now associated with Bernheimer Theatres, where he is handling publicity and exploitation. He was formerly with United Artists. . . . Allied Artists billing and cashiers departments have been transferred to Philadelphia. . . . New manager of the Arlington theatre is Millard Rigney. . . . Scott Kirkpatrick is the new assistant manager at the National theatre. . . . The Variety Club board of governors met November 2. . . . Ben Caplon, Columbia Pictures branch manager, recently returned from North Carolina. . . . Elmer Moore, Columbia head booker, passed his Red Cross first aid test, qualifying him for the rescue squad of the Forestville Fire Dept.

Rogers Hospital Committee Takes Over Lewis' Duties

Following the sudden death of Charles E. Lewis, publisher and executive vice-president of the Will Rogers Memorial Hospital, the directors met in New York last week and decided an executive committee will continue the hospital program as developed by Mr. Lewis during the past five years. Board members, presided over by Abe Montague, Hospital president, pledged that "by deeds and action" they would keep faith with Mr. Lewis. The Hospital's north wing hereafter will be the Chick Lewis Memorial Wing, and a bronze plaque will be erected.

Growing Use Of Cinecolor

HOLLYWOOD: The growing use of the Cinecolor process was underlined in Hollywood last week by an announcement that 21 productions using the process in 1953 either have been completed or will be in the process of completion in the next few months.

O. W. Murray, vice-president of Color Corp. of America, the Cinecolor parent firm, said from all indications, "this year will be the largest volume of footage to be processed in the history of Color Corp."

Following is a list of productions completed this year or to be completed in the next few months:

"Run for the Money," "Song of the Land," "Shark River," "Sabre Jet," "Riders to the Stars," "Untamed Mistress," "Royal African Rifles," "Top Banana," "Fighter Attack," "Pride of the Blue Grass," "Space Station, U.S.A.," "Challenge of the Wild," "Silver Dollar," "Hunters of the Deep," "Raau Tahiti," "I Was a Burlesque Queen," "New Faces," "War Clouds," "Captain Kidd and the Slave Girl," "Sitting Bull" and "Valley of Suspense."

Ambassador Cites Screen As Good Will Implement

HOLLYWOOD: American motion pictures were cited as an inspiration for friendship and understanding between this country and India by Ambassador Gaganvihari L. Mehta from India to the United States at luncheon in his honor at the Paramount studio last week.

Y. Frank Freeman, Paramount vice-president and studio head, and Don Hartman, executive producer, were hosts. "The motion picture is a potent influence in the promotion of international good will and understanding, and in this respect the American film industry can play, and indeed has played, an outstandingly important role. I look forward to increased cooperation between the American and Indian film industries, the two largest in the world," the Ambassador said.

"There has been recent evidence of such cooperation, such as the visit to the U. S. A. last year of an Indian film delegation under the auspices of the Motion Picture Association of America."

Brandt Is Honored at JDA Dinner

Approximately 1,000 representatives of the industry as well as civic and religious leaders were present at the Joint Defense Appeal dinner in honor of Harry Brandt, circuit operator, last Wednesday at the Waldorf-Astoria in New York.

Co-sponsors of the dinner were the motion picture division of JDA and Cinema Lodge of B'nai B'rith. The industry is helping raise New York's share of the $5,000,000 needed to finance the activities of the American Jewish Committee and the Anti-Defamation League of B'nai B'rith.

William J. German, of W. J. German, Inc., is general chairman of the JDA division, while Max E. Youngstein of United Artists was dinner chairman. Al W. Schwalberg, of Paramount Film Distributing Corp., was dinner chairman for Cinema Lodge. Edward L. Fabian of Fabian Theatres is treasurer of the drive for the industry.

Mr. Brandt was presented a plaque "in recognition of his efforts in the fight to protect American democratic liberties."

A feature of the dinner meeting was a dramatic presentation titled "Target for '53," which depicted the problems of bigotry and discrimination prevalent in this country.

Edmund Waterman, co-chairman of JDA in New York, made the presentation to Mr. Brandt.

Altec Signs Installation Contract With Ampex

E. O. Wilschke, operating manager of Altec Service Corporation, has announced an exclusive contract recently signed between Altec and Ampex Electric Corporation.

Under the terms of the contract, negotiated between Mr. Wilschke and H. Johnston, general sales manager acting for Ampex, Altec has been accorded exclusive installation supervision of Ampex stereosound equipment in theatres throughout the United States.

Supervisory work has been completed on the Ampex installation in the Rivoli Theatre, Broadway, New York. Altec engineers are now performing these same duties in all Skouras theatres located in the metropolitan area, and at the California Theatre, San Jose, California.

December RKO Drive To Honor Kolitz

December has been designated Al Kolitz Month in the Rocky Mountain district of RKO Radio Pictures, which he heads. The goal is maximum bookings of RKO features and shorts. Mr. Kolitz went to Denver as district chief in 1947. Marvin Goldfarb, Denver branch head, is drive leader.

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Allied Artists

HIAWATHA: Vincent Edwards, Yvette Dugay—Pretty good but I think it could have been improved upon. Good Indian story, but somehow did not bring forth the beauty of the poem. It did draw though, so I won't complain. Played Sunday, October 11.—Mrs. Marcella Smith, Vinton Theatre, McArthur, Ohio.

MAZE, THE: Richard Carlson, Veronica Hurst—This 3-D subject would have been much stronger if they had put in some name star to help it along. The public don't seem to care for the 3-D subjects as they did at first. Played Wednesday, Thursday, Friday.—G. W. Harttmann, Armour Theatre, North Kansas City, Mo.

Metro-Goldwyn-Mayer

ARENA: Gig Young, Jean Hagen—This is the weakest of the 3-D pictures we have played. It was not as good as the average little western. Played on Sunday, Monday and Tuesday.—G. W. Harttmann, Armour Theatre, North Kansas City, Mo.

HALF A HERO: Red Skelton, Jean Hagen—Not much, either as entertainment or as to draw. Played Sunday, Monday, Tuesday, October 4, 5, 6.—A. Eliasen, Koronis Theatre, Paynesville, Minn.

KID FROM LEFT FIELD, THE: Dan Dailey, Anne Bancroft—Good picture, good draw. Even the gals enjoyed this story of a bum and baseball. Played Sunday, Monday, Tuesday, September 20, 21, 22.—A. Eliasen, Koronis Theatre, Paynesville, Minn.

MILLION DOLLAR MERMAID: Esther Williams, Victor Mature—Excellent feature, color beautiful, acting very good—all in all a very enjoyable two hours' entertainment for young and old alike. Comments very good. Played Wednesday, Thursday, September 16, 17. —W. N. McIntosh, Pembina Theatre, Manitou, Man., Canada.

Paramount

GIRLS OF PLEASURE ISLAND: Don Taylor, Leo nn—We hard stiff competition the night we played this, and still it drew and people loved it. Received comments on it for several days. It is different from the run-of-the-mill pictures—risque but not too much so, and still sweet. Should go over in any community. Played Wednesday, October 7.—Mrs. Marcella Smith, Vinton Theatre, McArthur, Ohio.

GREATEST SHOW ON EARTH: All Star Cast—Second time here in one year. Was very anxious to know how it would do—well, here's the results: Did wonderful again. Without doubt one of the greatest pictures ever made. For sheer enjoyment for all ages, I doubt very much if it has been equalled. Played Tuesday, Wednesday, Thursday, September 22, 23, 24. —W. N. McIntosh, Pembina Theatre, Manitou, Man., Canada.

OFF LIMITS: Bob Hope, Marilyn Maxwell—Very good Hope comedy which was enjoyed by his fans here. Played Thursday, Friday, Saturday, October 15, 16, 17.—Coombes and Hudson, Empress Theatre, Lloydminster, Sask., Canada.

OFF LIMITS: Bob Hope, Mickey Rooney, Marilyn Maxwell—We can even draw patrons if Bob Hope is in the newsreel, so when this fine feature came along, business was even better than we had hoped for. Hope and Rooney make a wonderful comedy team and all of our patrons went out laughing. The feature had a wonderful Saturday opening, with full houses all around, and continued to do excellent business for the balance of the run. Played Saturday, Monday, Tuesday, September 5, 7, 8.—Robert Harvey, Capitol Theatre, North Bay, Ont., Canada.

OFF LIMITS: Bob Hope, Marilyn Maxwell—Good picture but failed at the box office. Played Tuesday, Wednesday, Thursday, September 8, 9, 10.—A. F. Peters, Bath Drive-In Theatre, Bath, N. Y.

PONY EXPRESS: Charlton Heston, Rhonda Fleming—A western in color that was not nearly as good as it could have been. Fair entertainment.—Coombes and Hudson, Empress Theatre, Lloydminster, Sask., Canada.

RKO-Radio

MONTANA BELLE: Jane Russell, George Brent—Average western, and that's all. Am afraid if Jane Russell had not been in it, results would have been bad. However, it will get by on a weekend. Played Friday, Saturday, September 18, 19.—W. N. McIntosh, Pembina Theatre, Manitou, Man., Canada.

NEVER WAVE AT A WAC: Rosalind Russell, Paul Douglas—This one I played quite late and had little hope for it—but it fooled me. Drew very well and everybody seemed to like it. A little on the slapstick side, but that is what people seem to want. Played Sunday, October 25.—Mrs. Marcella Smith, Vinton Theatre, McArthur, Ohio.

Republic

CHAMP FOR A DAY: Alex Nicol—Nice picture about boxing and the boxing racket. My rural patrons enjoyed it. Played Friday, Saturday, October 16, 17.—A. Eliasen, Koronis Theatre, Paynesville, Minn.

WAC FROM WALLA WALLA: Judy Canova, Stephen Dunne—Doubled this with Roy Rogers' reissue "Star of Texas" (AA) and did excellent business. Played Friday, Saturday, August 28, 29.—A. F. Peters, Bath Drive-In Theatre, Bath, N. Y.

Twentieth Century-Fox

INFERNO: Robert Ryan, Rhonda Fleming—This is last 3-D for a while as they are not box office any more. This was the best produced of the last three or four we have played. Played Wednesday, Thursday, Friday.—G. W. Harttmann, Armour Theatre, North Kansas City, Mo.

MISTER SCOUTMASTER: Clifton Webb, Edmund Gwenn—A flop here, no business. No good comments either. We admitted all Cub Scouts and their leaders free—they were the only ones who enjoyed it. Played Sunday, Monday, Tuesday, October 18, 19, 20.—A. Eliasen, Koronis Theatre, Paynesville, Minn.

MONKEY BUSINESS: Cary Grant, Marilyn Monroe—One of the very poorest pictures we ever had the misfortune to play. The stars should be ashamed to appear in such juvenile junk. Played Thursday, Friday, Saturday, August 6, 7, 8.—Coombes and Hudson, Empress Theatre, Lloydminster, Sask, Canada.

MY PAL GUS: Richard Widmark, Joanne Dru—An excellent show that restores the faith of exhibitors. Calibre of pictures like this don't need 3-D, Wide Screen or CinemaScope. Just the best of entertainment. Played Monday, Tuesday, Wednesday, August 3, 4, 5.—Coombes and Hudson, Empress Theatre, Lloydminister, Sask., Canada.

NIAGARA: Marilyn Monroe, Joseph Cotton—In spite of adverse comments on Marilyn Monroe, she certainly did well in this. Beautiful shots at the falls and certainly good entertainment. Played Monday, Tuesday, Wednesday, September 7, 8, 9.—Coombes and Hudson, Empress Theatre, Lloydminister, Sask., Canada.

NIAGARA: Marilyn Monroe, Joseph Cotton—Good picture with lots of suspense. Was enjoyed by all who came to see it. Played Monday, Tuesday, October 26, 27.—W. N. McIntosh, Pembina Theatre, Manitou, Man., Canda.

PONY SOLDIER: Tyrone Power, Cameron Mitchell—Good solid entertainment with outstanding performance by Thomas Gomez. Color by Technicolor is outstanding in this film and its redeeming feature. What I would really like to know is where did Fox pick up the female lead? Was the part too small to waste on any talent they had at the studio? Play this one—it's good for all houses. Played Friday, Saturday, September 25, 26.—Dave S. Klcin, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

TITANIC: Clifton Webb, Barbara Stanwyck—A truly wonderful picture. We saw faces in the audience that we rarely see. Drew well and comments all favorable. Just one complaint—the trailer was terrible, didn't show any of the sinking, which is what people were mainly interested in. Something should be done about the trailers; I think they are hurting business. Played Sunday, October 18.—Mrs. Marcella Smith, Vinton Theatre, McArthur, Ohio.

TITANIC: Clifton Webb. Barbara Stanwyck—Brought out the older folks and showed just a bare profit, which is unusual now. Played Sunday, Monday, Tuesday, October 4, 5, 6.—L. Woody, Palace Theatre, Golden City, Mo.

United Artists

MARSHAL'S DAUGHTER, THE: Ken Murray, Preston Foster—They liked this one, and told me so. Played Friday, Saturday, October 9, 10.—A. Eliasen, Koronis Theatre, Paynesville, Minn.

NEANDERTHAL MAN, THE: Robert Shayne, Doris Merrick—No good. Played Friday, Saturday, October 9, 10.—A. Eliasen, Koronis Theatre, Paynesville, Minn.

RETURN TO PARADISE: Gary Cooper, Roberta Haynes—Nice picture, but no draw. Cooper acted in this with about the same expression as in "High Noon". Played Sunday, Monday, Tuesday, October 11, 12, 13.—A. Eliasen, Koronis Theatre, Paynesville, Minn.

VICE SQUAD: Edward G. Robinson, Paulette Goddard—Good picture and nice draw. We considered this to be the best by Robinson in years. Played Wednesday, Thursday, September 30, October 1.—A Eliasen, Koronis Theatre, Paynesville, Minn.

Warner Bros.

TROUBLE ALONG THE WAY: John Wayne, Donna Reed—An excellent show that brought many favorable comments. Played Monday, Tuesday, Wednesday. October 5, 6, 7.—Coombes and Hudson, Empress Theatre, Lloydminster, Sask., Canada.

WINNING TEAM, THE: Doris Day, Ronald Reagan—A very good show. Doris Day could have sung a few more songs to have inspired it. Played Thursday, Friday, Saturday, October 1, 2, 3.—Coombes and Hudson. Empress Theatre, Lloydminster, Sask., Canada.

WINNING TEAM, THE: Doris Day, Ronald Reagan—Very good picture, one that appealed to all. The story was good, and that makes a big difference. Played Thursday, Friday, Saturday, October 8, 9, 10.—W. N. McIntosh, Pembina Theatre, Manitou, Man., Canada.

People in The News

Joseph A. McConville, Columbia vice-president, is in London from New York.

George F. Dembow, National Screen Service vice-president, will be honored at a luncheon by Texas COMPO Monday when he arrives in Dallas for the NSS sales conference November 10.

Donald F. Volkman has been appointed chief engineer of Station WRTV, the Walter Reade Theatre of the Air, Asbury Park, N. J.

L. Wolfe Gilbert last week was elected to the board of directors of the American Society of Composers, Authors and Publishers.

Ralph J. Batscheletihas, for many years with Fox Inter-Mountain Theatres, has resigned to join the newly-formed Television Theatres, Inc. as vice-president and general manager.

F. R. Zorgniotti, president of Italian Films Export, arrived in New York from Rome last week.

Pedro Diaz has been promoted from RKO Radio assistant manager in Colombia to manager for Peru.

"Valiant" Gets Big New Bedford Opening

MGM's world premiere of "All the Brothers Were Valiant" at Harry Sietz's State theatre, New Bedford, Mass., Tuesday evening, was attended by 25 New England newspaper and radio representatives, in addition to a number of home office and field executives. The premiere also was attended by Ann Miller, star of "Kiss Me Kate," who is interrupting her cross-country tour to be on hand for the festivities, as well as sparking the local Community Chest Fund Drive. MGM gave the opening a mass TV and radio campaign over the Yankee and associated networks.

League Honors Krueger

The motion picture council of the Assistance League, Hollywood, last week gave a citation and scroll to Carl Krueger, producer of the U.A. release, "Sabre Jet."

Set Next Film In Cinerama

The second production in the Cinerama process will be made by Louis de Rochemont and associates, it was announced last week by S. H. Fabian, president of Stanley Warner Cinerama Corp.

Mr. de Rochemont, co-founder of "March of Time," and independent producer, will start production immediately on the new film, titled "The Thrill of Your Life." Although no details of the picture were made public, Mr. de Rochemont revealed that it will be a "human drama" and that its action will cover a large portion of various countries around the globe.

"Cinerama," Mr. de Rochemont said, "makes its audience participants in the action on the screen. In 'The Thrill of Your Life' the audience also will become players in the drama itself." Shooting already has begun in New England.

Acquire "The Sinner"

Producers Representatives, New York, has acquired the German production, "The Sinners," with Hildegarde Neff, directed by Willi Forst, and dubbed in English. It opens at the Hyland theatre, Toronto, November 16, and then will play the Odeon circuit. United Artists will distribute in Latin America.

COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

The NEBRASKAN
IN 3D
COLOR BY TECHNICOLOR
with PHIL CAREY · ROBERTA HAYNES
and WALLACE FORD
Screenplay by DAVID LANG and MARTIN BERKELEY · Produced by WALLACE MacDONALD
Directed by FRED F. SEARS

JOHNNY WEISSMULLER
as JUNGLE JIM
KILLER APE
with
CAROL THURSTON
and TAMBA (The Talented Chimp)
Screen Play by CARROLL YOUNG and ARTHUR HOERL
Based upon the famous Jungle Jim King Features
Syndicate newspaper feature • Produced by SAM KATZMAN
Directed by SPENCER G. BENNET

MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen—Walter Brooks, Director

Manager Celebrates "Business Education Day"

WE were surprised the other day when John S. Falco, district manager for Standard Theatres in Beloit, Wisconsin, wired us to send thirty copies of the Motion Picture Herald by air express for his second annual observance of "Business Education Day"—these copies were to be used in an open forum discussion of motion pictures and new dimensions in both projection and public relations.

Nothing like this has ever been done anywhere in the world, to our knowledge. The theatre leads in asking business men and school authorities to learn something about motion picture business at first hand, and the leading trade publication is offered as a text book, and a specimen of industry practice within our trade. We hoped for pictures to illustrate this story, but they didn't come, and so we report the event with high editorial commendation.

The program began at 9:30 in the morning at the Majestic Theatre with a screening of "Blowing Wild," with five soundtracks, followed by a discussion of stereophonic sound led by Mr. Falco and his projectionists, with a demonstration of the techniques. Then, followed luncheon at the Corral, with all the trimmings. The afternoon session opened with a discussion of film buying and booking, lead by Howard Clark, head of this department for Standard Theatres at their home office in Milwaukee. And what could be more important or interesting to the public?

"How Much It Costs to Run a Theatre" was Mr. Falco's afternoon topic; then "The Outdoor Theatre" by Carl Salmons, manager of the circuit's Mid-City Drive-In. Then, "Vending and Its Importance in Theatre Operation" conducted by Gerry Grenawalt, manager of the Majestic theatre, and "The New Movie Media—CinemaScope" discussed at length by Mr. Falco. With a coffee-break to interrupt the program long enough to gain perspective, an open forum and discussion by teachers and businessmen developed all the points that had been made, as public relations for motion pictures.

Sounds like a manager's meeting, doesn't it? And it confirms what we've been saying on this editorial page, especially with regard to the industry training film discussed here last week—you can well afford to take your business neighbors along Main Street, your teachers and civic authorities and your potential audience as represented by the general public, into your confidence, when it comes to discussion of what's new in motion picture trends.

COYNE RINGS TRUE

We've been waiting for an opportunity to use the above heading on this editorial page, and fishing for an appointment with special counsel Robert W. Coyne, of COMPO, to refresh our memory and bring us up to date as to his activities. Time was we traveled the country with Bob, talking to exhibitors at their conventions, and meeting in various and devious places to discuss the state of affairs in motion picture industry.

Since, Bob has been a judge in our quarterly viewing of entries in the Quigley Awards competition and we were rewarded with an example of the meticulous manner in which he studied the efforts of these contenders, covering pages with his notes, and making a record that we've kept in our archives. Bob has conscience as well as competence and he works as hard in small matters as he does in larger things on behalf of the industry.

And now we know that he is renewing his personal fight for the elimination of the Federal excise taxes on theatre admissions. We purposely say that it is his personal fight, for he carries it on with as much fervor as if it were his own battle, to be won. If all branches of the industry were as much concerned, we would all win, hands down, and at long odds.

The tax fight won't be as easy this time as it was before.

¶ S. J. NEYLAND, Jr., writes from the home office of Wallace Theatres in Lubbock, Texas, with interesting comments and observations. He says that television hit the area about a year ago, and as if the shortage of film product and the confused state of the industry were not enough to give any exhibitor ulcers, they were also under the strain of a drought and a definite shortage of money in all their farm situations.

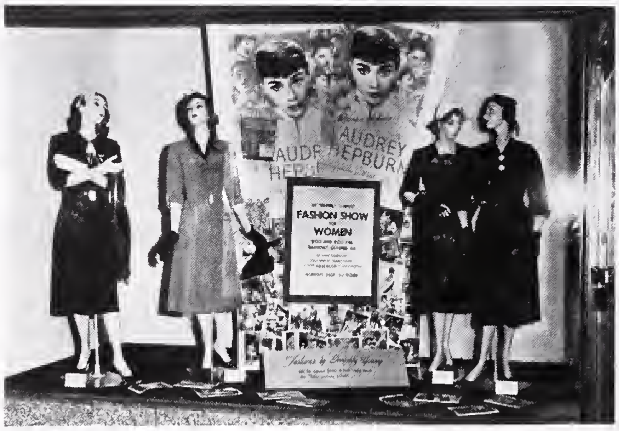
Closed theatres in any town have a deteriorating effect on the town and on all of the business neighborhood. And to overcome this, and to maintain good-will as far as humanly possible, his circuit has found it good policy to loan these closed theatres to church organizations. Many churches in the area were crying for additional space—they made the offer to these organizations for the cost of clean-up and utilities.

Four houses are now operating on this basis, for community good will, and to accent the place of theatre management in community affairs, for accumulative public relations value. Mr. Neyland says they have found it such a good arrangement, they want to pass along the suggestion to other circuits in the same predicament. The policy solves a temporary problem, keeps the properties in good use and repair, holds retail values, helps local merchants.

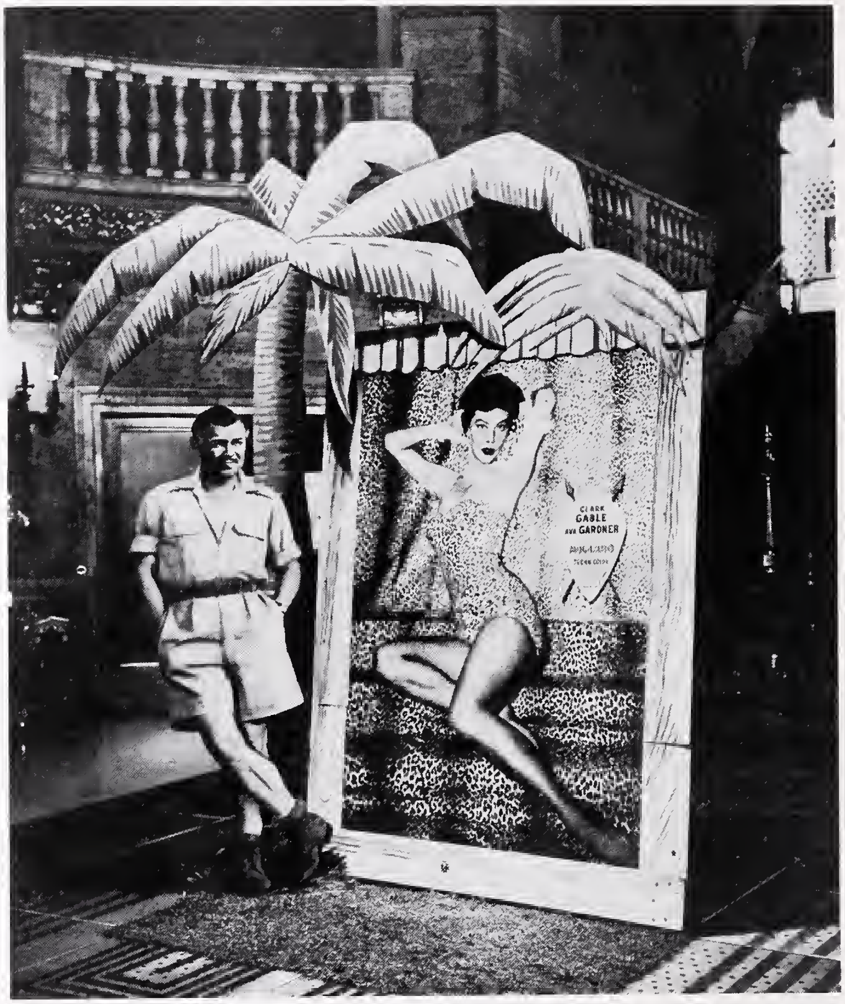
* * *

¶ "LITTLE BOY LOST" was booked into the Rivoli for a six-week run, and we've been amused—and delighted—this past few days, to see what's going on. They wanted the theatre for the dual run of "How to Marry a Millionaire" in CinemaScope, but there was a slight hitch in the proceedings. It just happened that Paramount had a stop-limit in their contract for "Little Boy Lost"—and since the picture was doing about double the amount of the stop-limit figure, Mr. Schwalberg wouldn't give up. Nor do we blame him, for the business that's rolling in at the Rivoli is a great tribute to a fine picture, and to Monty Salmon, managing director of the theatre. —*Walter Brooks*

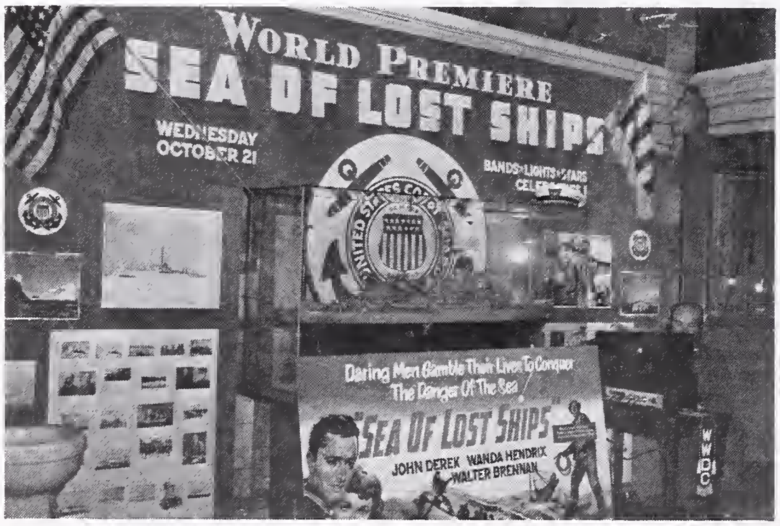
For a Good Turn Daily

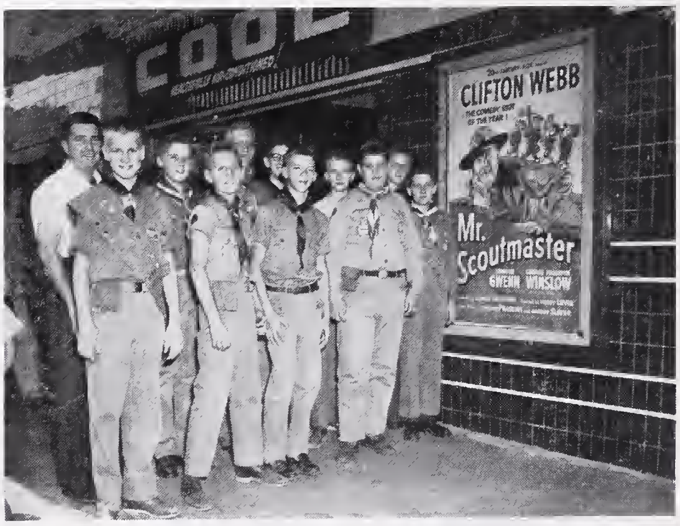

AUDREY HEPBURN
FASHION SHOW
WOMEN

Beerni Zelenko, manager of Loew's Valentine theatre, Jamaica, L. I., had this nice window tieup for Paramount's "Roman Holiday," with star portraits and attractive fashions.

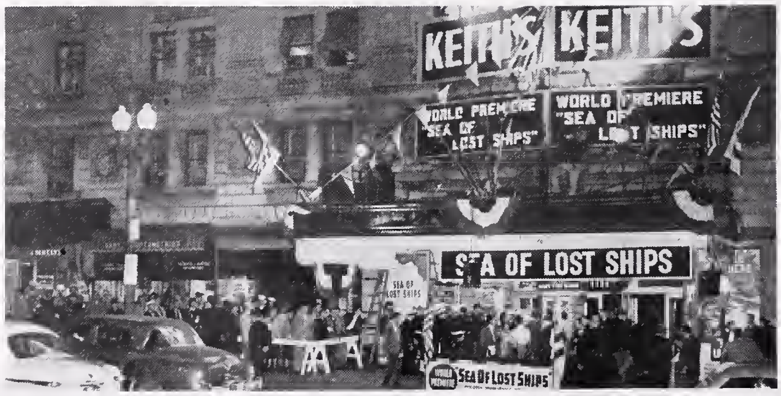

CLARK GABLE
AVA GARDNER

Russ Bovin, manager of Loew's State theatre, St. Louis, combined a realistic cut-out of Clark Gable with a really beautiful portrait of Ava Gardner, in this intimate setting for "Mogambo."


WORLD PREMIERE
SEA OF LOST SHIPS
WEDNESDAY OCTOBER 21
BANDS • LIGHTS • STARS
Daring Men Gamble Their Lives To Conquer The Danger Of The Sea!
SEA OF LOST SHIPS
JOHN DEREK WANDA HENDRIX WALTER BRENNAN


COOL
CLIFTON WEBB
Mr. Scoutmaster
GWENN WINSLOW

Republic's "Sea of Lost Ships" opened in Washington in a sea of top-brass and kleig lights. Above, the lobby display provided by Jerry Baker, manager of RKO Keith's theatre, as pre-selling, and opposite, the excitement across the street from the Treasury Department, disturbing 40,000 starlings, and local street traffic.


KEITH'S
KEITH'S
WORLD PREMIERE "SEA OF LOST SHIPS"
WORLD PREMIERE "SEA OF LOST SHIPS"
SEA OF LOST SHIPS

Jimmie Thames, publicity director for Rowley United Theatres, sends this nice picture of Boy Scouts on display for "Mr. Scoutmaster" in the Arkansas theatre lobby, which made a news picture in the papers.

Doctor Awes The Judges

Judges in the Quigley Awards competition, either at the quarterly or the annual inspection of entries, are always impressed with Vancouver showmanship, and Charlie Doctor's campaigns which won him top honors in a large situation in the third quarter, caused raised eyebrows, and suppressed applause (judges are not supposed to display their emotions!) But the complete job, done in such style and with so much obvious effort and work behind it, is always the signal for exclamations of approval.

"Salome" was in his current selection, and we can say that Howard Le Sieur, and others at Columbia Pictures, saw the book at the special request of Ray Murray, who caught a glimpse of it as it came in. Wonderful color photograph of the theatre front is one of the exhibits that should be made permanent, and Charlie's own variation of the "Lucky Buck" contest—a real Canadian dollar, with a tacked-on notice that it was worth $2 if presented at the Capitol theatre box office, caused talk all over town. All but one of those, planted in various places, came back, bringing paid admissions. Newspaper tieups, window tieups, radio tieups, all were in the typical style that is familiar in this city of showmen.

And "Young Bess" was just as good an entry. The staff, attractive by nature, wore neat crowns imprinted in purple and gold, the confection counter stocked a special "Coronation Box" and there were thousands of signatures on the giant lobby card which was sent to the Queen, and acknowledged in formal style. The annual judges will get a long look at Charlie Doctor's campaign from the Capitol, Vancouver.

Harry Wiener's Fourth Free Children's Show

Harry Wiener sends in a very nice two-column write-up which the local paper ran on the free kiddie show which was held at Schine's Oswego theatre, Oswego, N. Y., on October 24th. This is the fourth free show which Harry has had sponsored this year by the Oswego Netherland Co., and he still has two more shows to go, one in November and one in December. He also sold the local paper on a cooperative handling of the football pep rally on the night before the Watertown game. The football squad, cheerleaders and school band were all on stage. It goes without saying that Harry has an ideal set-up with the newspaper going all out in promotion as one of the sponsors.

Coming up on Harry Wiener's schedule are the annual Thanksgiving Turkey Giveaways, in conjunction with his "Lucky Game" promotion with Town and Country Motors and the Hammond Poultry Company. Ten turkeys are given away for Thanksgiving, and there will be a repeat performance of the Turkey giveaways at Christmas time.

SHOWMEN IN ACTION

Adam Goelz, manager of the Paramount theatre, Steubenville, Ohio, says one of the best pictures he's had this year was "Roman Holiday"—with nice tieups for advertising.

▼

Sal Adorno, Jr., assistant general manager for M&D Theatres, Middletown, Conn., used Metro's "Take the High Ground" regional premiere as part of homecoming activities to honor the new American Legion national commander, Arthur J. Connell.

▼

The Paramount theatre on Times Square is giving a free ticket to everybody who brings in a hard-cover copy of an Edna Ferber book in good condition, as a donation to hospitals, in honor of "So Big"—their new attraction.

▼

Lou Cohen, manager of Loew's Poli, Hartford, was one of the proud promotion pushers for the run of "The Robe" in New England, adding to the tub-thumpers and drum-beaters, incorporated, who are going to town with his big-time show.

▼

Allan W. Perkins, good friend and pleasant visitor from the Roxy theatre, Midland, Ont., sends us press clippings which he received in local papers upon winning recognition as the showman he is, in the quarterly Quigley Awards.

Ray McNamara, Manager of the Allyn theatre, Hartford, had street ballyhoo for "The Caddy"—and a nice newspaper break in Allen Widem's column for Bing Crosby's "Little Boy Lost."

▼

Matt Saunders used a fine drawing of the stars to illustrate a publicity story for "The Actress" at Loew's Poli theatre, Hartford—a slightly glorified artist's conception of a publicity mat in the pressbook.

▼

Russ Barrett, manager of Stanley-Warner theatres in Willimantic, Conn., gave a season's pass to the only Korean P.O.W. returned to his area, with appropriate stage ceremonies.

▼

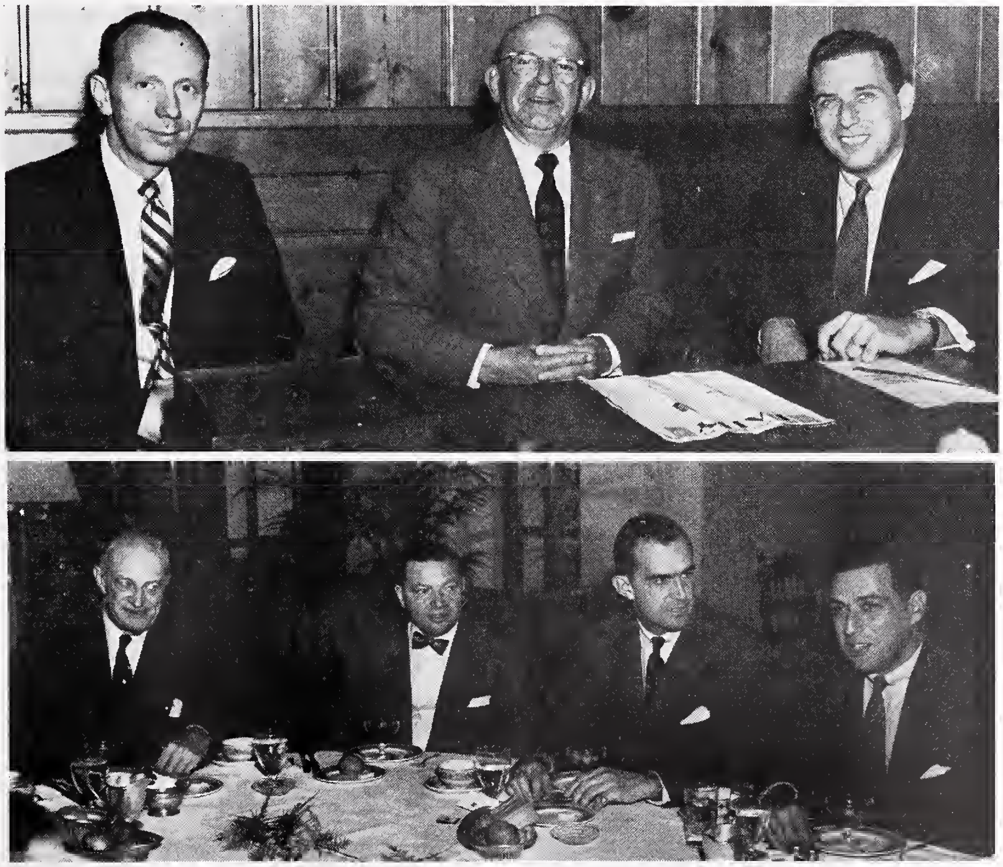
Bill Sobol, manager of the Starlight Drive-In theatre at Stamford, Conn., occasionally uses the sports page for his advertising, to catch the occasional movie-goer.

▼

Unprecedented at Pike Drive-In, Newington, Conn., was the booking of "Shane" for the third time, with Paul W. Amadeo, going all out for promotion.

▼

Milton LeRoy, after three months of offering free TV programs in the concessions building at his Blue Hills Drive-In, finds that the idea builds patronage.



The world premiere of Republic's "Sea of Lost Ships" in Washington was signal for high-bracket showmanship meetings—above, center, Herbert J. Yates, president of the company, talks with Harry Welch, publicist for the Mayfair theatre in Baltimore, and Marvin Goldman, of the Ontario theatre, Washington.

Below, left to right, RKO Theatres executive, Russell Ende, and Jerry Baker, manager of RKO Keith's theatre, Washington, with Douglas T. Yates, Republic-International vice-president, and Marvin Goldman.

101 BEST EXPLOITATION AIDS

Fight to Keep the Children's Shows

24 T. L. Pike, manager of the Florida theatre, Tallahassee, sends us a nice picture of an enthusiastic crowd of youngsters, packing his theatre to the rafters, and we would reproduce it, but we suspect that some of you remember seeing something like this before. It looks pretty much the same as it did in the good old days. We are losing the kiddies—but we can still fight to save them, as potential movie goers when they finally grow up and out-grow the devices of childhood.

What strikes our fancy with regard to this photograph from the Florida is the fact that it was the popular once-a-month, "Hopalong Cassidy Round-Up" of cartoons, fun and frolic, sponsored by a local bank, and that it brought out 1400 children on a Saturday morning in the Sunshine City. To the best of our knowledge, Hopalong Cassidy hasn't made a new motion picture for theatres in many years. He is in a newspaper comic strip, and for all we know, on television or radio. We see that Tom Dunn, announcer for a local radio station, was present and introduced to the small fry as "The Wranglin' Foreman"—appropriately attired in a ten-gallon hat.

Well, maybe it doesn't make much difference how you do it. If the radio station and the bank will cooperate, you can revive William S. Hart. Present plans in Tallahassee call for a cowboy costume contest after the first of the year, and a distribution of gifts at Christmas to all young cow-hands.

This Business Of "Selling" a Show

25 When Earl Peterson produced proof of the value of the Round Table plan for children's matinees at the Fox theatre in Anaheim, California, he also proved the value of the fast-growing device which is saving children's shows all over the country—the procedure of "selling" the performance out in advance to a sponsor, or a group of sponsors, and giving away the free tickets through their stores and places of business. Earl has this idea highly organized—in fact, he won the Charles P. Skouras Showmanship Award this past year, for his fine system of getting sponsors to line up in advance, for the privilege of paying $10 per week each for 100 free tickets. He has a waiting list, sufficient to see him through the year, and he says, it adds $5000 in admissions, and as much in concessions, to the business of a theatre in small situations.

But the boys who have this business really organized are Seymour Morris' Schine-ing Showmen, operating out of Gloversville. In Schine houses, the shows are sold out, long in advance for all sorts of special occasions, and they know just what they are going to do three months ahead of time. We'd like to see what Harry Wierner, or Johnny Corbett, or Pearl Bryant, or Col. Bob Cox, or others of the Schine circuit would do following Earl Peterson's example, with the Foster Parents' plan that costs all of $3.75 a week, and makes human interest as well as public relations.

Cultivate Your Own Newspaper Editor

26 Charlie Jones said, in some recent remarks about Iowa showmanship, that Mrs. Opal Canty, of Nashua, worked out a co-op deal with her local newspaper as a promotion for "It Happens Every Thursday"—which was certainly a natural for this treatment, and we wonder that we had to wait so long to see it happen. Mrs. Opal had a subscription deal with the newspaper and gave guest tickets for new subscriptions and renewals—thus helping the newspaper and helping herself. Every time this is done, anywhere in show business, it helps public relations.

The late Henderson Richey told the story originally in our memory, of the partnership entered into by a small-town theatre man and his weekly newspaper, to build up the mailing list for the theatre and win the undying friendship of the newspaper man. He got enough subscriptions to stay in business—the theatre got circulation for its weekly program, in paid advertising space that was read, and cost less than the distribtuion of special printing or programs.

Charlie Jones has just sent us a whole copy of the Elma New Era, a real small town newspaper, the kind that gave us our first smell of printer's ink. We've seen clippings of Charlie's "column"—"Aisle Say" but we didn't know 'til now that he doesn't use any other space. We also note that the editor of the New Era carried on while Charlie was flying off to Boston, so there must be partnership in this enterprise.

Promotion Packs A Pepsi-Cola Punch

27 When Frank Boucher was with K-B Theatres in Washington, before he stepped out to operate his own publicity, advertising and promotion business down there, he had a tieup with the local Pepsi-Cola bottlers for kiddie matinees, which stands as the record for handling this sort of thing, using bottle-tops as currency. In the several K-B Theatres, over a brief period, they collected 350,000 Pepsi-Cola bottle tops that the youngsters had presented to pay their way in on Saturday mornings.

No matter whether it's bottle-tops, box-tops, milk caps, bread labels, or what-have-you, this sort of trading appeals to the kids, and they will scour the neighborhood, getting together their price of admission. We imagine their parents would just as soon pay their way in as to have Junior campaigning for bottle-tops, on both sides of the street, accumulating his treasure-trove. Some of us will remember, way back when we did the same thing, at the same age, only it was something different, a long since forgotten gadget.

Lester Pollock contrived the most successful Saturday morning show in the history of Loew's theatre in Rochester, using a box-top as admission to a Tom Mix program at the theatre, with the sponsorship of Post Cereals and the local radio station. It turned out 5,000 kids on a given day, and that's a record. We wish that Lester would try the Round Table Children's Club idea for the good public relations that would accrue.

Santiago In The Quarter

Ernesto Peralta, publicist for the Metro and Dante theatres in Santiago, Chili, was the winner by acclamation, on the part of our three judges in the third quarter, and we would like to review his substantial evidence of showmanship as proof of the meritorious entries. We don't read much Spanish, but the pictures are worth 10,000 words to show how very well "Quo Vadis" was handled at the Metro, just as well or a shade better than anything we have to offer in North America, or elsewhere. The street demonstration for the premiere was put on with the benefit of the Santiago Police band of about 100 pieces, who played in front of the theatre, to greet distinguished guests.

All newspaper results and magazine publicity in Chili are most extraordinary by our standards. The Chileans very obviously like Ann Miller, as star of "Lovely to Look At" at the Metro and Dante theatres, and they publish her picture with a relish that is refreshing to press agents. They liked "Ivanhoe" for somewhat similar reasons, only it was Elizabeth Taylor who corralled the color pages. And you should see the unusual commercial tieups, with window displays that do credit to any comparative. We've known for a long time that Chili was a country of our choice, and now we can contemplate the kind of showmanship that agrees so well with the policy and principles of the Round Table. Incidentally, and as a by-product, there are a whole line of fabric samples, which were inspired in Chili, by "Quo Vadis"—which resemble but do not duplicate the styling of the "Quo Vadis" shorts that we wear on very special occasions.

Murray Spector, manager of the Teaneck theatre, Teaneck, N. J., is first to find a dandy giveaway brochure—obtained from the Oil Industry Information Bureau of the American Petroleum Institute—as an interesting souvenir for his patrons, of the run of "Thunder Bay."

Help Freedom
USA

Marilyn Maxwell, who stars in "East of Sumatra," gives a CARE package to Col. Sun Hwan Chang of the Korean Embassy, as part of Jerry Baker's promotion for the Universal picture at the RKO Keith's theatre, in Washington, D. C.

British Round Table

¶ N. Scott-Buccleuch, manager of the Regent, Norwich, cooperated with local merchants in the use of cards in their windows at night reading: "Closed, gone to see 'House of Wax,'" during the week the picture played. . . . Harold Shampan of the Gaumont, Islington, sends photo of attention-getting sidewalk "Law & Order" exploitation. Pictured is a man in striped convict suit handcuffed to another in marshal's uniform and sign advertising the picture. His "Call Me Madam" campaign is a fine entry for the next judging. . . . G. H. Shepherd, manager of the Gaumont theatre, Leicester, decided there was no better way to publicize the film than to have "Peter Pan" make a flying visit from Never Land on opening day. A coach load of needy children and representatives of the press met the plane, resulting in front-page picture and story in local papers. . . . Charles Smith, manager of the Regent theatre, Brighton, handed out "Opinion Cards" at a sneak preview of "Always a Bride," and they were used to good advantage as lobby display. . . . James Strachan, manager of the Kelburne cinema, Paisley, tied in his campaign for "War of the Worlds" with one on Civil Defense recruiting, which he says not only helped business but promoted good public relations with the local authorities. . . . W. J. Tull sends us news of transferring from the Odeon at Brighton to the Odeon in Lewes, and we extend best wishes for success in his new location. . . . J. W. Turner played up "Humphrey Bogart Month" at the Savoy cinema, Sale, where September was devoted to this star's pictures. . . . L. G. Webster, manager of the Savoy cinema, Northampton, used a real skeleton, promoted from a local hospital, to exploit "House of Wax." He drove around town with it and then used it in his lobby, green lights adding to the gruesome but appropriate display. . . . R. White of the Globe, Stockton, another manager who created a "chamber of horrors" display in his lobby for "House of Wax." He used a guillotine, complete with head in basket, execution block and axe—bloodstained even!

▲ ▲

¶ Douglas Ewin sends his first entry from his new location as manager of the Savoy cinema, Stourbridge. He says few publicity tieups are used in the town and there is no local newspaper photographer, yet he promoted nylon hose for prizes in his "I Love Melvin" contest. . . . P. H. Gaston, assistant manager at the Savoy, Sale, had posters showing Javanese temples, etc., in a tieup with the Royal Dutch Airlines for his "Fair Wind to Java" exploitation. . . . H. Gent, manager of the Hippodrome theatre, Liverpool, gives praise to his assistant, James Walker, for his initiative in planning a space ship window display to exploit "Abbott & Costello Go to Mars." . . . T. F. Grazier used lighted sign "Niagara and Marilyn Monroe—The Two Most Electrifying Sights in the World," and held a contest to find Darlington's Marilyn Monroe in exploitation of "Niagara" at his Arcade theatre. . . . E. D. Hainge, manager of the Odeon theatre, Birmingham, ordered 20,000 copies of a favorable newspaper review on "Salome" and used them as throw-aways. . . . N. J. Hartle, assistant manager at the Capitol cinema, Bolton, planned a fashion contest during the run of "The Story of Three Loves" and includes a photo of attractive contestants in his campaign book on the picture. . . . D. Hughes, manager of the Regal cinema, Cheltenham, had a number of good entries in our third quarterly judging. He proudly sends tear sheet of a half composite page in the local press that he has been angling after for the 4½ years he has been in Cheltenham, to advertise "House of Wax." . . . W. R. Jenkins, assistant manager of the Gainsborough cinema, Liverpool, sends information on an Army display he arranged in cooperation with a local battalion, which he hopes will gain him membership in the Round Table.

¶ H. Laybourne's use of dummy railway tickets to advertise "Return to Paradise" at his Odeon cinema in Southsea caused a bit of consternation in terminals where they were dropped, but added up to good business at the box office. . . . G. S. Lomas, manager of the Plaza cinema, Gloucester, sends snapshots of his fine display for "Titanic." He played up his opportunity to have a member of the "Titantic" crew on stage during playdate. . . . Another manager to take full advantage of natural opportunity to exploit "Titanic" was John Longbottom, manager of the Odeon, Middlebrough. He had huge banners on a local bridge approach through which five to ten thousand people pass each day. . . . C. G. Manhire, Savoy cinema, Edinburgh, proved with above average business for "Toughest Man in Arizona" that "Get the kids and you get the parents too" really is true. He used the ever-popular painting contest. . . . S. Moar, manager of the Corona theatre, Great Crosby, had groups of school children on matinee days for "Peter Pan" and had a dog, which resembled the one in the picture, at the theatre with its owner. He says the picture did everything that he expected. . . . S. V. Murdoch had a deep sea diver give a short talk as a prologue to the trailer for "City Beneath the Sea" at his Gaumont theatre in Liverpool. . . . I. C. Myrans, manager of the Odeon theatre, Chelmsford, had a live llama come to see "Let's Do It Again." The llama also paraded the streets, led by a clown, with a card advertising the picture. . . . I. Richman, relief manager at the Tower cinema, Leeds, advertised "Fort Algiers" on National Savings posters, with National Savings supplying the posters free of charge. . . . S. Robdrup, manager of the Empire, Darlington, gained excellent advance publicity as the first theatre to show 3-D "Sangaree" by personally inviting the press to see the screen and projectors on which the film would be run. . . . Sydney L. Sale, manager of the Granada cinema, Dover, had a puppet show put on by children for their minors' show in advance of playdate of "Lili."

▲ ▲

¶ L. H. Allen stimulated business on slow nights at the Rivoli theatre, Southend-on-Sea, where he is manager, with an amateur talent contest on Mondays and Tuesdays for seven weeks. He says enthusiasm ran high and the only cost to the theatre was for prize money. . . . C. F. Brodie, manager of the Regal Cinema, Barrow-in-Furness, invited the local hospital staff to the premiere of "The Affairs of Dr. Holl," as well as the Mayor, Mayoress and other distinguished guests. . . . G. Chadwick, manager of the Playhouse, Colchester, arranged for the loan of a trailer to camp cinemas in this garrison town to advertise "Quo Vadis" at his theatre. . . . H. Clayton-Nutt sends us copy of the fine brochure he made up to celebrate the 21st anniversary of the Broadway theatre, Eccles, with a message of welcome and appreciation to his patrons. . . . R. J. Crabb, manager, Lyric cinema, Wellingborough, in cooperation with the Road Safety Committee, presented prizes on stage for the best ideas in a contest to cut road accidents, during his run of "Street of Shadows."

W. T.

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RCA Signs Service Pact With National Theatres

For the 17th consecutive year, the RCA Service Company will provide service for nearly 400 theatres of the National Theatre Amusement Company and its subsidiaries, it has been announced by W. L. Jones, vice-president in charge of technical products service for the RCA Service Company. National subsidiaries covered under the contract are Fox Inter-Mountain, Fox West Coast, Fox Wisconsin, Fox Mid-West and Evergreen State. The contract was negotiated by Charles P. Skouras, president, and R. H. McCullough, purchasing agent, of National Theatres, with A. E. Jackson representing RCA.

I.F.E. Releasing Changes Territorial Alignment

A revision of territorial offices as well as a realignment of sales personnel has been completed by I. F. E. Releasing Corp. Additionally, Bernard Jacon, vice-president in charge of sales and distribution, has advanced two executives to new assignments.

The Buffalo and Pittsburgh exchange areas, formerly serviced out of the Central (Cleveland) division office, will now be included in the Eastern division, which is under the direction of Seymour Schussel, who is also assistant to Jacon on the national level.

In the Southern division, Glenn Fanin, based in Dallas, has been promoted to Southeastern district manager. Albert E. Rook continues as division manager.

Harry J. Weaverling is the new sales representative for San Francisco, Portland and Seattle, under Alex Cooperman, Western division manager.

Mark Goldman continues as manager of the Central division, with Harry H. Walders heading the Midwest division.

Fruchtman Heads Variety Club of Washington

Jack Fruchtman last week was elected 1954 chief barker of Washington Variety Tent No. 11. Other new officers are Alvin Q. Ehrlich, first assistant chief barker; Joseph Gins, second assistant chief barker; can Korean Foundation. This amount represents funds raised by audience collections in theatres in the Texas territory. Speaking for the motion picture industry in Texas, Payne expressed appreciation to Dr. Eisenhower for the privilege of participating in this noteworthy activity.

Polaroid Constructing New Plant Facilities

BOSTON: Ground soon will be broken in Waltham, Mass., for the first of four buildings that eventually will house most of Polariod's operations. A contract had been let for a one-story windowless structure which will be used for the processing of the firm's photographic paper for use in the self-developing Land camera. The building program also calls for construction of a five-story film assembly unit and two three-story buildings for the firm's optical, research and the office and administration operations.

Legion Reviews 10, With One as Objectionable

The National Legion of Decency reviewed 10 new films this week, finding one, "Unknown Lover," morally objectionable in part for all. Morally unobjectionable for adults are "The Gay Adventure," "The Glass Web," "The Greatest Love" and "Shark River." Unobjectionable for general patronage are "Calamity Jane," "Crazylegs All American," "Louisiana Territory," "My Heart Goes Crazy" and "Yesterday and Today."

FILM BUYERS RATING

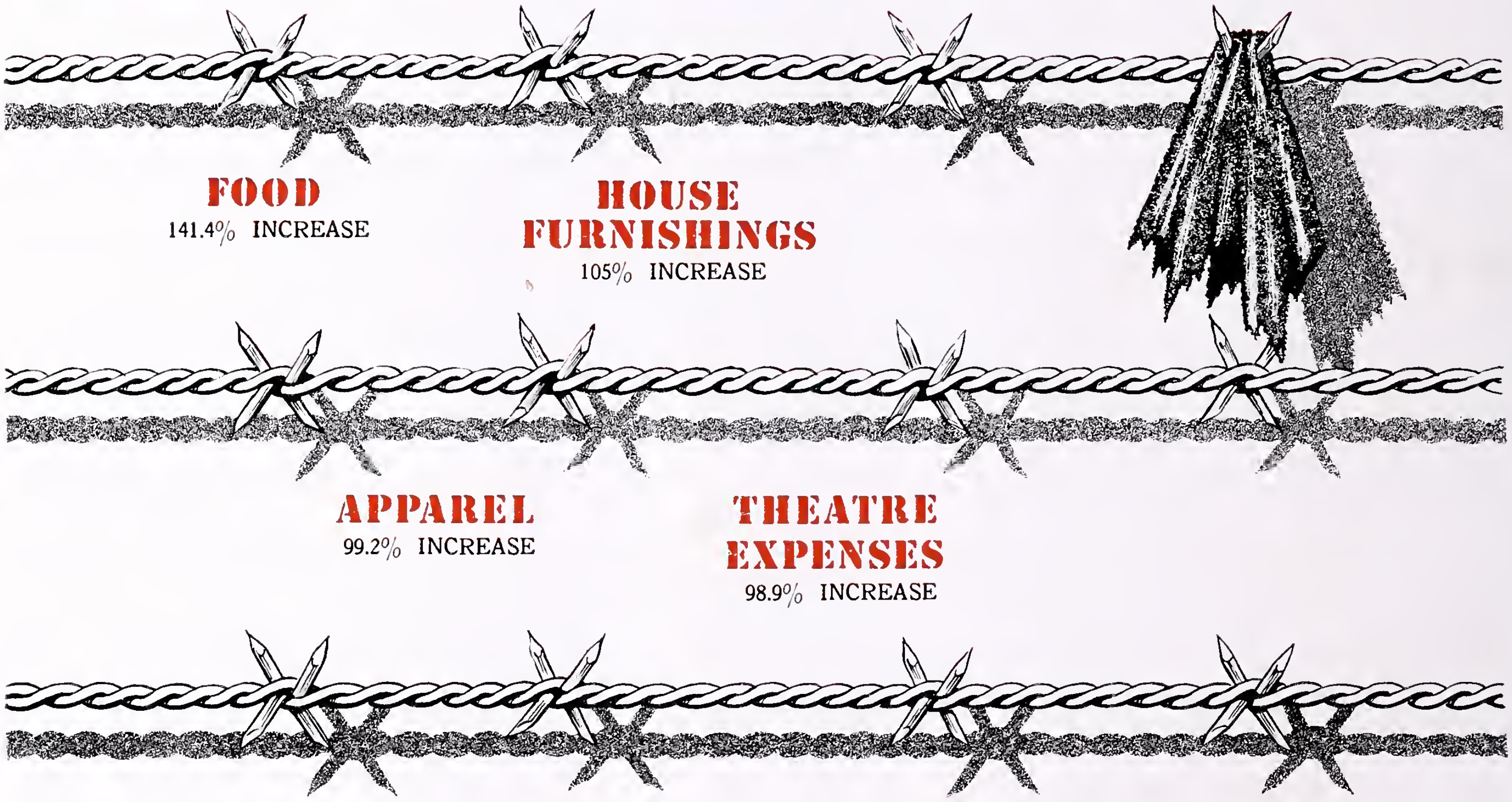
Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 122 attractions, 4,864 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
A. & C. Meet Dr. Jekyll & Mr. Hyde (Univ.)	–	5	31	8	2
†Actress, The (MGM)	–	–	1	9	3
Affair with a Stranger (RKO)	–	–	4	2	2
Affairs of Dobie Gillis, The (MGM)	–	1	4	12	–
All-American (Univ.)	–	4	1	4	2
Ambush at Tomahawk Gap (Col.)	–	5	13	11	1
All I Desire (Univ.)	–	20	24	22	3
Arena (3-D) (MGM)	2	6	5	14	5
Arrowhead (Para.)	–	9	16	1	–
Band Wagon, The (MGM)	4	7	31	33	8
Beast from 20,000 Fathoms, The (WB)	8	25	20	10	7
Big Leaguer, The (MGM)	–	–	3	8	4
Blowing Wild (WB)	1	4	1	5	–
Blueprint for Murder, A (20th-Fox)	–	–	7	3	–
By the Light of the Silvery Moon (WB)	4	33	55	20	4
Caddy, The (Para.)	4	35	15	2	1
Charge at Feather River, The (3-D) (WB)	8	10	7	8	7
City of Bad Men (20th-Fox)	–	8	33	11	2
City That Never Sleeps (Rep.)	–	–	2	3	2
Clipped Wings (AA)	–	5	3	–	–
*Code Two (MGM)	–	5	10	1	1
Column South (Univ.)	–	6	15	24	1
Cruisin' Down the River (Col.)	1	2	9	15	3
*Cry of the Hunted (MGM)	–	–	9	7	–
Dangerous Crossing (20th-Fox)	–	–	4	9	–
Dangerous When Wet (MGM)	5	41	64	12	–
Desert Rats, The (20th-Fox)	–	5	17	29	4
*Desert Song, The (WB)	–	1	45	34	6
Devil's Canyon (3-D) (RKO)	–	5	6	4	–
Down Among the Sheltering Palms (20th-Fox)	–	1	31	25	12
Dream Wife (MGM)	–	10	21	46	9
†East of Sumatra (Univ.)	–	3	3	–	1
Fair Wind to Java (Rep.)	–	1	9	27	18
Farmer Takes a Wife (20th-Fox)	–	20	29	25	17
Fast Company (MGM)	–	–	8	9	4
Flame of Calcutta (Col.)	–	–	1	–	5
Fort Ti (3-D) (Col.)	15	21	9	4	1
49th Man, The (Col.)	–	6	3	1	–
Francis Covers the Big Town (Univ.)	7	39	23	10	–
From Here to Eternity (Col.)	11	12	2	–	–
Gentlemen Prefer Blondes (20th-Fox)	44	26	2	5	–
Girl Next Door, The (20th-Fox)	11	14	22	11	3
Glory Brigade, The (20th-Fox)	–	5	13	12	1
Golden Blade, The (Univ.)	–	2	1	3	2
Great Sioux Uprising, The (Univ.)	1	4	21	24	5
Gun Belt (UA)	–	4	11	4	–
Half a Hero (MGM)	–	–	4	7	8
Houdini (Para.)	7	21	11	7	–
I, the Jury (3-D) (UA)	1	5	5	5	–
Inferno (3-D) (20th-Fox)	1	2	15	1	5
Invaders from Mars (20th-Fox)	–	11	10	19	9
Island in the Sky (WB)	–	19	17	8	8
It Came from Outer Space (3-D) (Univ.)	2	4	13	7	4
It Happens Every Thursday (Univ.)	–	2	14	26	3
Jamaica Run (Para.)	–	9	15	21	6
Juggler, The (Col.)	1	–	1	6	3
Kid from Left Field, The (20th-Fox)	–	–	17	16	2
†Last Posse, The (Col.)	–	–	–	3	2
Latin Lovers (MGM)	3	1	8	23	17
Law and Order (Univ.)	1	8	32	28	–
Let's Do It Again (Col.)	–	5	17	19	6
Lili (MGM)	8	16	8	12	7
†Lion Is in the Streets, A (WB)	–	–	1	3	3
Little Boy Lost (Para.)	3	8	4	–	–
Lone Hand (Univ.)	–	13	36	18	–
*Loose in London (AA)	–	4	7	4	1
Main Street to Broadway (MGM)	–	2	–	16	11
Man from the Alamo (Univ.)	–	10	6	15	8
Man on a Tightrope (20th-Fox)	–	–	6	20	6
Marshal's Daughter, The (UA)	–	2	13	1	–
Master of Ballantrae, The (WB)	1	1	12	20	7
Maze, The (3-D) (AA)	1	2	8	11	2
Melba (UA)	–	–	–	9	–
Mission Over Korea (Col.)	–	–	1	1	6
Mister Scoutmaster (20th-Fox)	3	13	46	13	1
Moon Is Blue, The (UA)	26	23	10	2	–
Never Let Me Go (MGM)	–	5	40	45	7
Pickup on South Street (20th-Fox)	11	47	21	11	5
Plunder of the Sun (WB)	–	–	5	13	–
Pony Express (Para.)	–	27	30	13	1
Powder River (20th-Fox)	1	10	29	28	–
Queen Is Crowned, A (Univ.)	4	9	2	6	4
Raiders of the Seven Seas (UA)	–	2	4	12	4
Remains to Be Seen (MGM)	–	10	37	13	1
Return to Paradise (UA)	–	7	16	17	1
Ride Vaquero (MGM)	3	15	42	14	5
Roar of the Crowd (AA)	–	6	5	7	1
†Robe, The (20th-Fox)	5	–	–	–	–
Roman Holiday (Para.)	–	4	13	16	3
Sailor of the King (20th-Fox)	–	–	1	3	3
Salome (Col.)	11	46	19	11	1
Sangaree (3-D) (Para.)	3	9	6	2	4
Scandal at Scourie (MGM)	–	7	17	26	7
Scared Stiff (Para.)	25	42	11	3	–
Sea Devils (RKO)	–	1	–	4	3
Second Chance (3-D) (RKO)	2	4	13	8	–
Serpent of the Nile (Col.)	–	–	7	14	5
Shane (Para.)	34	24	4	2	–
Shoot First (UA)	–	–	3	9	1
Siren of Bagdad (Col.)	–	–	5	7	9
Slight Case of Larceny, A (MGM)	–	1	3	12	–
So This Is Love (WB)	–	2	14	19	8
Son of Belle Starr (AA)	–	4	9	2	–
South Sea Woman (WB)	–	11	32	32	2
Split Second (RKO)	–	1	20	17	14
Stalag 17 (Para.)	6	27	20	3	–
†Stand at Apache River (Univ.)	–	–	1	4	1
Story of Three Loves, The (MGM)	–	9	15	16	11
Stranger Wore a Gun, The (3-D) (Col.)	3	12	5	1	2
*Sun Shines Bright, The (Rep.)	–	–	2	5	7
Sword and the Rose, The (RKO)	–	1	8	13	2
Take Me to Town (Univ.)	–	9	26	14	1
Tarzan and the She-Devil (RKO)	–	5	10	3	1
Thunder Bay (Univ.)	3	11	40	18	2
Titanic (20th-Fox)	3	45	37	13	3
Vanquished, The (Para.)	–	1	19	19	5
Vice Squad (UA)	–	1	9	6	–
†Vicki (20th-Fox)	–	–	–	1	4
War of the Worlds (Para.)	–	4	5	8	5
White Witch Doctor (20th-Fox)	13	45	21	9	–
Wings of the Hawk (3-D) (Univ.)	–	–	6	1	6
Young Bess (MGM)	1	20	37	25	4

OUCH!



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NOVEMBER ISSUE
Section 2 of
Motion Picture Herald
of November 7, 1953

Fall BUYERS NUMBER

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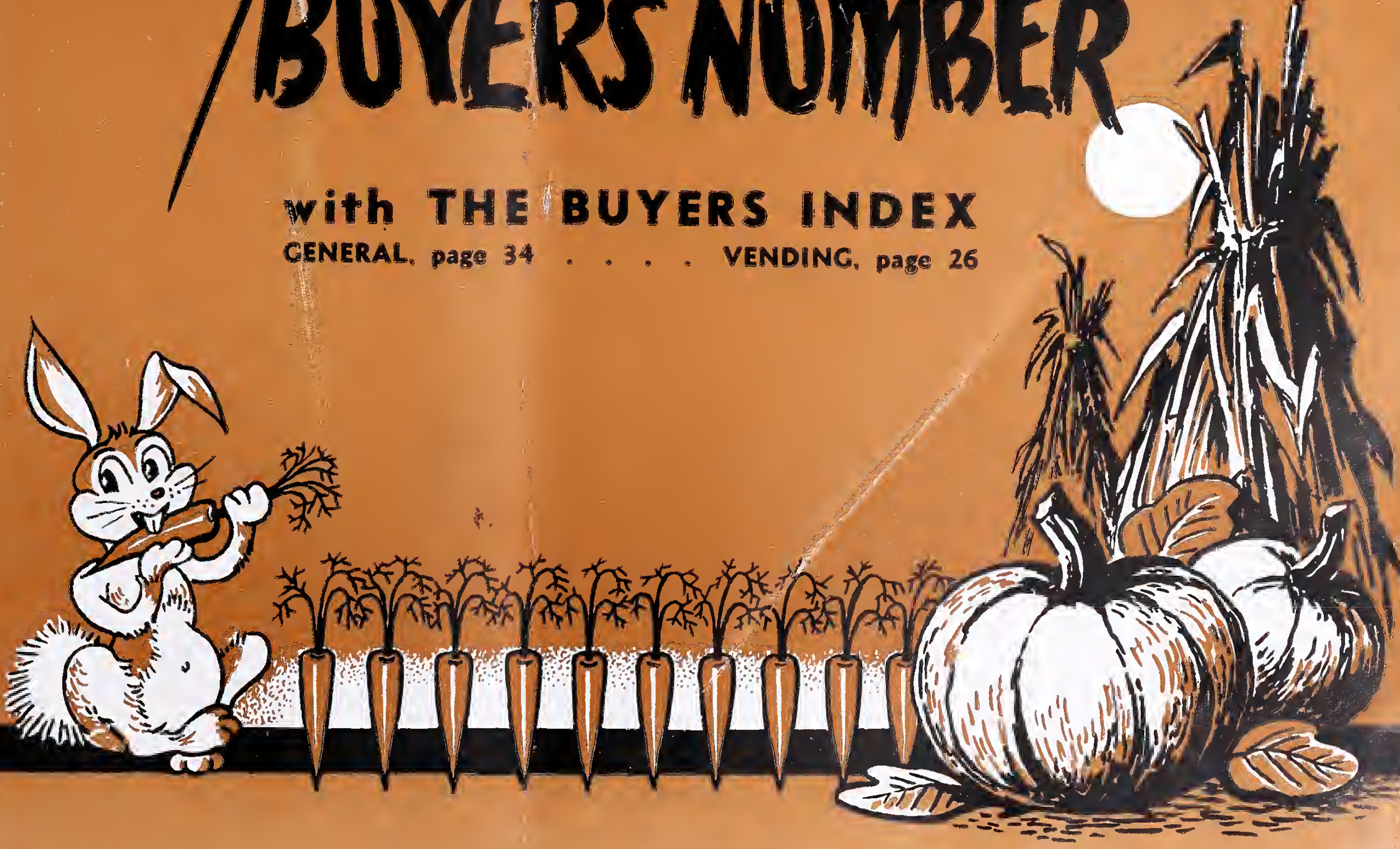

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Scene from "THE ROBE," 20th Century-Fox CinemaScope Epic

About People of the Theatre

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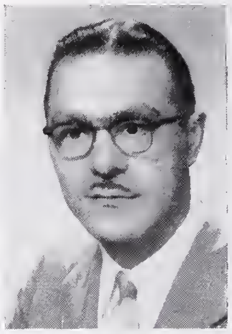
AND OF BUSINESSES SERVING THEM

•

Harold P. Sherer has been elected executive vice-president of the Hertner Electric Company, Cleveland, a subsidiary of the General Precision Equipment Corporation, New York. Mr. Sherer has been vice-president in charge of engineering for the past several years and has been associated with Hertner for 13 years. He is a graduate electrical engineer of Ohio State University and has been active in the electrical equipment field since obtaining his degree. He is a member of AIEE and Tau Beta Pi. A native of Ohio, he makes his residence in Parkview.



Harold P. Sherer

Harro V. Zeppelin, formerly manager of Westrex Corporation's subsidiary companies in Japan, China, and Argentina, has been transferred to the Far East. While responsible for Westrex operations in the Philippines, Mr. Zeppelin will also supervise the installation and servicing of Westrex recording equipment in studios in the Western Pacific area.

Edward O'Maley has been named manager of the Centre theatre, Baltimore, replacing John Alderson, who resigned.

Ernest J. Comi has been appointed general manager of the Capitol Theatre Supply, Boston, by K. R. Douglas, president.

Cyrus Harvey, Jr. and Bryant Haliday, operators of the Brattle theatre, Cambridge, have acquired a long-term lease on the Copley theatre in Copley Square, Boston.

Charles B. Blood of Brookhaven, Ga., has been appointed Southeastern sales manager of the American Mat Corporation and D. W. Moor Company, according to D. W. Moor, president of the two companies of Toledo, Ohio. Mr. Blood, previously identified with the hotel and restaurant equipment fields, has more recently

(*Continued on page* 8)

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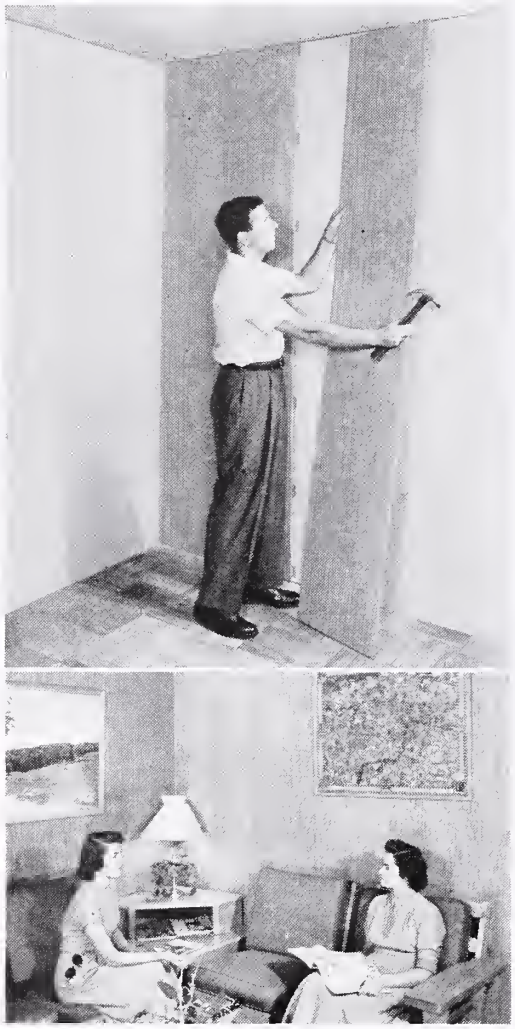

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(*Continued from page 4*)

been serving as territorial manager for the American Mat and Moor Companies. He will cover the states of North and South Carolina, Alabama, Georgia, Florida and Tennessee with the complete lines of floor matting of the two companies.

Redecoration of the Arnett theatre, Rochester, N. Y., including installation of a new wide-screen, was completed recently by operators PHIL COHN and MAURY SLOTNICK.

ED DE LEUWY, veteran manager for the Balaban & Katz circuit, Chicago, has been transferred from the downtown Roosevelt to the neighborhood State in that city at his own request. The Roosevelt will now be co-managed by KEN EDGERLY, formerly manager of the State and SAM LEVINE, formerly assistant manager of the Uptown.

ANSEL WINSTON, manager for many years of RKO's Grand theatre in Chicago, has been promoted to city manager for that circuit in Dayton, Ohio. Replacing him at the Grand is TYRUS ANDERSON.

JOSEPH MURDOCK has been named manager of the Ohio theatre at Mansfield, Ohio, succeeding ROBERT A. LYTLE, who resigned.

ROY WALLER has sold his Roy theatre at New Concord, Ohio, to DON RICHARDSON.

Recent remodeling of the Banning theatre in Banning, Calif., included a new front, marquee, box-office and a wide-screen.

•

NEW SMPTE OFFICERS

Newly elected officers of the Society of Motion Picture Television Engineers are shown above following the opening luncheon of the society's 74th semi-annual convention at the Statler Hotel in New York last month, where their election was announced. Left to right are the society's new financial vice-president, Barton Kreuzer, manager of theatre and industrial equipment of the RCA Victor Division; engineering vice-president, Axel G. Jensen, director of television research of the Bell Telephone Laboratories, Inc.; and treasurer, George W. Colburn, of the George W. Colburn Laboratory, Inc. They were elected to two-year terms beginning January 1, 1954.

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He wants a chair he can relax in, just like the one at home

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RCA stereophonic sound systems have been installed recently in the following Ohio theatres by M. H. FRITCHLE of the Oliver Theatre Supply Company, Cleveland: the State, Findlay; State, Sandusky and Paramount, Youngstown.

The Southern Amusement Company of Lake Charles, La., has assumed ownership and operation of the Surf Twin Screen drive-in in that city. It was built and previously operated by PERCY DUPLISSEY, MATTHEWS GUIDRY and ROY NAVARRE.

JULIAN HARVEY has taken over management of the Crown theatre at Vallejo, Calif., and the Village at Sacramento, both formerly operated by Westland Theatres, San Francisco.

An Ampex stereophonic sound system has been installed in the United Artists theatre, Detroit.

SAL ADORNO, SR., 75, general manager of the M&D Theatres, Middletown, Conn., is currently observing his 45th year in the motion picture industry. The M&D circuit operates the Palace, Capitol and Middlesex theatres in that city.

Construction of a drive-in theatre at the southeast city limits of Albia, Iowa, has been begun by the McClain Theatre Company, which operates the King theatre there. The project will be on a 10-acre plot and will accommodate 300 cars. Operation is expected to begin in the spring.

•

MANAGEMENT AWARD WINNER

Latest winner of the Clayton Long trophy, awarded by Fox Inter-Mountain Theatres, Denver, to the local manager who exhibits the highest achievement in good housekeeping and general management, is Helen Spiller, of the Esquire theatre in Denver. Presenting the trophy to her is Frank H. Ricketson, Jr., (left) president of Fox Inter-Mountain, while Ray Davis, Denver city district manager, looks on. The award was established 15 years ago by Mr. Ricketson after the death of Mr. Long, who "exemplified the ideal theatre manager" Miss Spiller and her staff have also been consistent winners of the circuit's courtesy plaques with a record of 17 to their credit.

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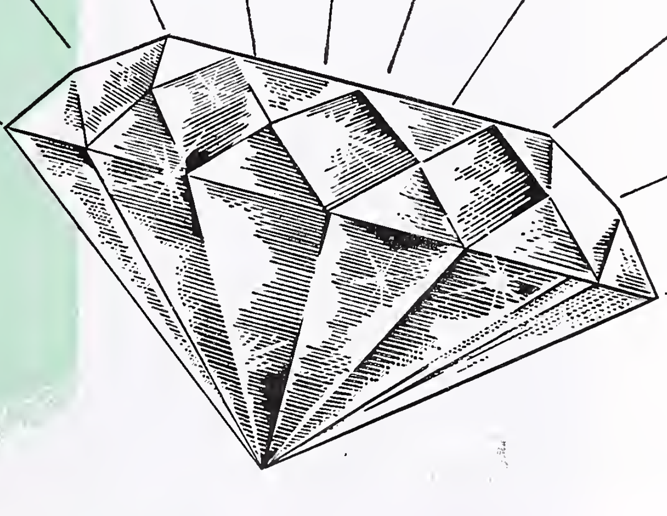

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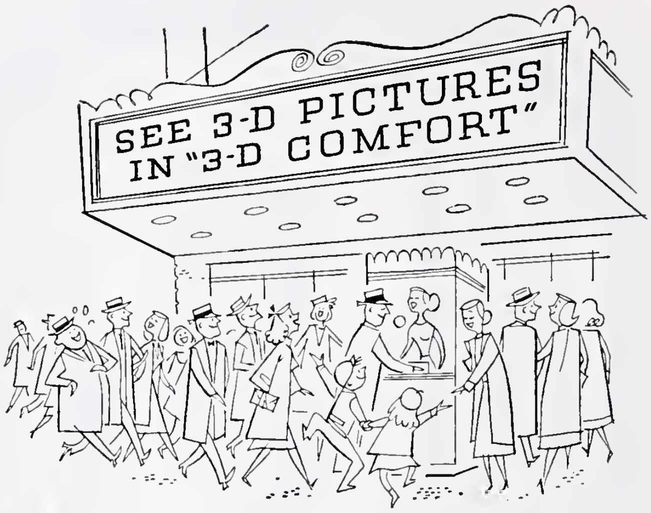

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Better Theatres

for NOVEMBER 1953

GEORGE SCHUTZ, Editor

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Better Theatres is published the first week of each month, with the regular monthly issues, and an annual edition, the Market & Operating Guide, which appears in March, issued as Section Two of Motion Picture Herald.

QUIGLEY PUBLICATIONS, Rockefeller Center, New York 20, N. Y., Circle 7-3100; RAY GALLO, Advertising Manager; CHICAGO: 120 S. LaSalle Street, Financial 6-3074; URBEN FARLEY & COMPANY, Midwest Representatives.

Margin for Adjustment of Aspect Ratio

ADDRESSING the Allied States convention in Boston last month, Spyros Skouras, president of 20th Century-Fox, said that CinemaScope had been developed to benefit the smaller theatre as well as the large operation. If Mr. Skouras' reassurance in Boston was occasioned by doubt, as it seemed to be, a reason for uncertainty may have been suggested by the 2.55-to-1 picture proportions adopted for CinemaScope.

It is to be sure, a rather large one for the average theatre. That aspect ratio was rather natural, however; it derived mathematically from application of the Chretien anamorphic formula to the standard 1.33-to-1 ratio. And in actual practice, how rigid is it?

We wouldn't know for sure; moreover, we agree with Mr. Schlanger that one should not tamper, as he said in the October article of his current series, with the producer's creative work. Practical considerations of general exhibition, however, may well allow for some contraction of the 2.55-to-1 ratio.

Among pictures being produced in a 1.66-to-1 ratio for "wide-screen" exhibition by the aperture mask method, substantial margin for adjustment of proportions is being made. In at least some instances, we learn, critical material is being kept to a height permitting even greater width.

Right now, of course, we have to consider a considerable inventory of older pictures, but as months go by they will bear less and less upon screen installations. If, looking into the future a bit, one preferred to fix upon certain picture proportions in order to avoid makeshifts and to establish the best viewing conditions, that might be quite feasible with an aspect ratio between 1.7 and 1.8-to-1.

Such proportions seem well adapted to "wide-screen" product now on the way generally; then if material at extreme sides were expendable, a strip of masking across the bottom of the screen (where it would be least noticeable) might provide a simple, practicable adjustment for an average theatre to a somewhat lower height when a production of so much as 2.5-to-1 were presented. —G. S.

Advantages of Magnetic Sound

As part of the "new techniques," stereophonic sound is steadily increasing the use of magnetic recording. Here is how magnetic differs from the optical method.

By GIO GAGLIARDI

MAGNETIC recording on motion picture film is now being adopted by the film industry at a high rate. To many theatre people this type of recording and sound reproduction may be new and strange; be that as it may, magnetic recording itself is not really a new invention.

As far back as 1898, Valdemar Poulsen built a magnetic recording instrument, which he called the "Telegraphone." He found it possible to magnetize a steel wire to different degrees along its length and then to play it back translating these varying magnetic fields into corresponding electrical impulses.

The invention lay dormant until about 1930, when the "Magnetophone" was produced in Germany. This machine used an oxide coated tape in place of the steel wire; however, the quality of reproduction was rather poor, the noise level being very high, but the instrument served adequately as a dictating machine.

In this country the use of magnetic recording on wire or tape was not considered attractive until the beginning of the Second World War. Under the impetus of war activity, development progressed very rapidly in the manufacture of ferric oxide coated tapes, of recording and reproducing mechanisms, and of amplifiers. At first the quality of equipment limited the use of this medium to speech records only, but as successive improvements were made, magnetic recording quickly displaced the standard disk records in the radio industry and is now seriously invading the field of film optical recording.

The recording material principally used in magnetic recording is a form of iron oxide ground to an extremely fine powder and held together by suitable binder and solvent. The iron oxide, which has magnetic properties similar to iron, must be distributed through the mixture with an even density, and then the mixture must be applied to the carrying base (film, plastic, or paper) in an even layer so that its magnetic permeability remains constant for the full length of the film.

The standard thickness of the oxide coating is approximately six ten-thousanths of an inch (0.0006"), and the oxide stripes can be made from 15 mils wide up to the full width of the film base. This form of application will provide a very thin and very flexible ribbon of magnetic material upon which the signal can be magnetized.

Figure 1 shows the construction of one type of magnetic striping on film. A bonding coat is applied to the film base, then the magnetic material in liquid form is applied from a constant feed hopper to the bonding coat. After passing through the necessary drying devices, the surface of the stripe is lubricated and buffed to maximum smoothness.

Figure 2 shows the construction of magnetic striping using the lamination process. The iron oxide is first deposited on a cellophane backing strip, then the oxide is covered on the opposite side with a thermoplastic adhesive. The magnetic stripe is rolled on to the motion picture film and heated for a permanent bond, then the cellophane backing is removed. This process uses no liquid solvents and should not endanger the film in any way.

These methods of application will provide stripes of magnetic material along one side of the film ready for the signal to be recorded. Now let us see how this signal is applied, stored and reproduced.

THE MAGNETIC TRACK

We all know that iron substances may be readily magnetized by locating them in a magnetic field, and that these iron particles will retain their magnetism for a long time if they are not disturbed by other magnetic flux. This particular quality makes it possible to record and store different formations of magnetic signal in the thin layer of iron oxide contained in the magnetic stripes on motion picture film.

For recording purposes, the film with its oxide stripes, or complete oxide surface,

(*Continued on page* 64)

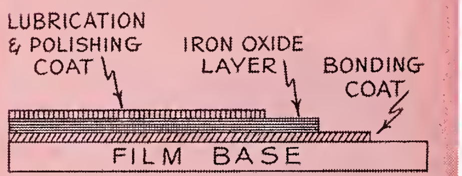


FIGURE 1—Representation of one kind of magnetic striping on film. In this type the magnetic material is applied in liquid form to a bonding coating on the film base.

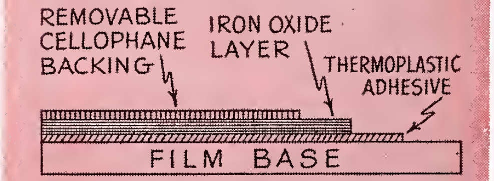


FIGURE 2—How magnetic stripe is applied in the laminated type of construction, in which the magnetic material (iron oxide) is first applied to a strip of plastic material.

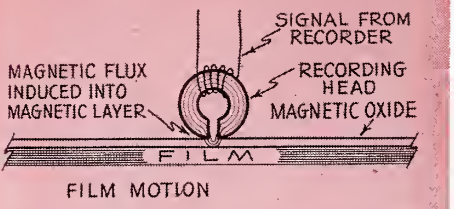


FIGURE 3—The sound current flows through a coil of the recorder, producing a variable magnetic flux in the coil core, and the flux passes through layer of iron oxide on the film. The drawing shows path of magnetic flux in the oxide and recorder coil core.

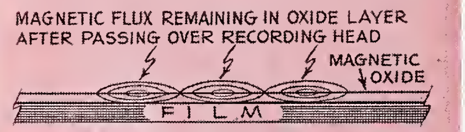

MAGNETIC FLUX REMAINING IN OXIDE LAYER AFTER PASSING OVER RECORDING HEAD
MAGNETIC OXIDE
FILM

FIGURE 4—Representation of the film after it has left recorder, with each section of track given its specific magnetic energy. Flux flows partly in the oxide, partly in air outside the oxide layer.

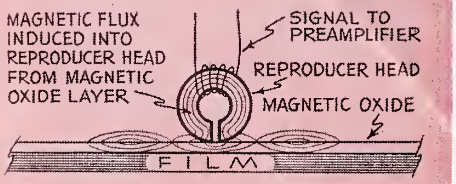
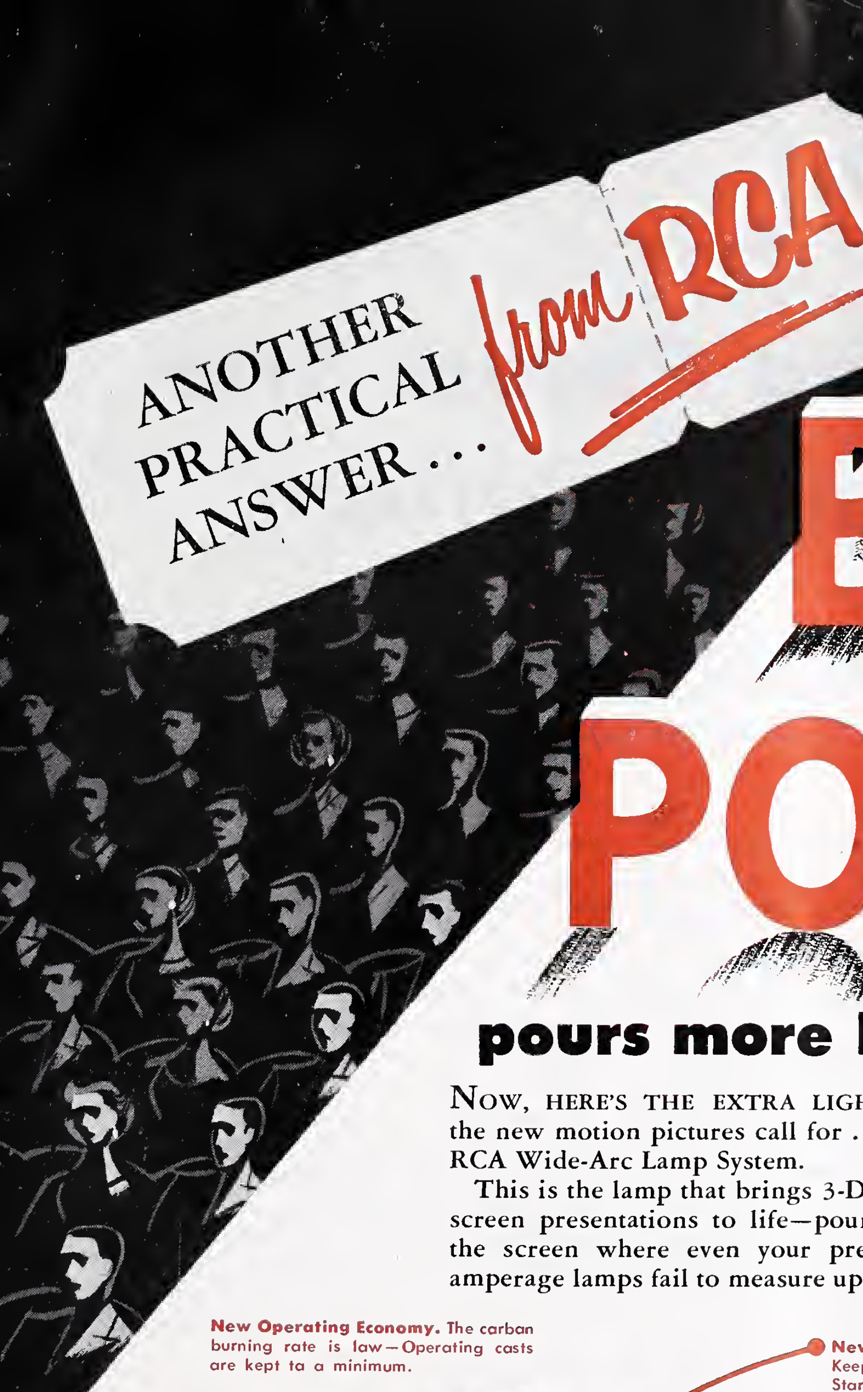

MAGNETIC FLUX INDUCED INTO REPRODUCER HEAD FROM MAGNETIC OXIDE LAYER
SIGNAL TO PREAMPLIFIER
REPRODUCER HEAD
MAGNETIC OXIDE
FILM

FIGURE 5—Indicating distribution of magnetic flux in iron oxide layer and coil core of the pickup head during reproduction.



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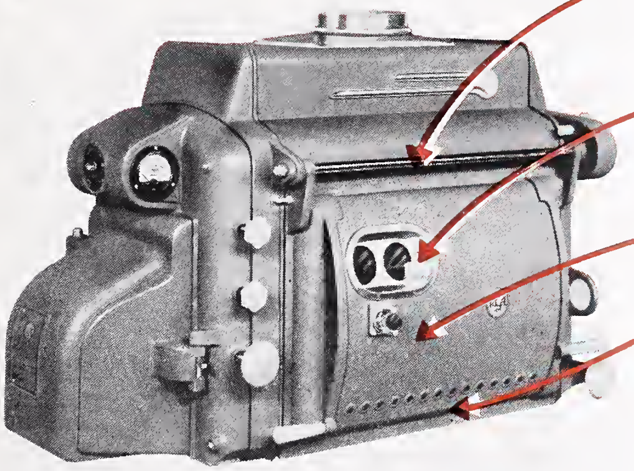

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Relating Picture Size To Seating Pattern

The third article of a series in which Mr. Schlanger, theatre architect and consultant widely known as a specialist in motion picture presentation, explains determination of picture size according to viewing conditions.

SIZING THE wider picture is again our subject in this article. The preceding discussion of "wide-screen" picture dimensions offered a selection of procedures as might be advised by specific circumstances, and went into the factors of aspect ratio and structural conditions affecting choice. Now we deal with the expanded performance area as an essentially permanent installation—in its basic specifications, at any rate.

The projected picture, regardless of size or proportions, is fundamentally related to the seating pattern. As we increase its dimensions, this relationship becomes increasingly critical. The question of picture size in the past has been simpler than now, not merely because of its relative smallness, but also because of cinematographic practice which the traditional scale and shape advised. "Wide-screen" technique includes increase in the volume of pictorial material as well as extension of the space which it occupies.

Other qualities of the screen image are changed. The very expansion of width to twice as much as before, even more in some instances, makes any distortions the more apparent. Visual acuity is sharpened by magnitude alone, so that regardless of whether projection and screen specularity produce a brighter picture than before, perception is more sensitive to perspective and all the other factors of realism.

Whether it is wise to provide for "wide-screen" productions in some more or less temporary manner, depends upon circumstances of each situation. We cannot ignore, however, the natural relationship between picture size and seating pattern, and the fact that it is more critical in "wide-screen" technique than ever before. Why that is so is explained in this article, and we offer a simple method of determining picture size according to seating pattern.

VISION AS A BASIS

The efficiency of a seating plan is measured by the percentage of desirable viewing positions in it; hence all conditions affecting viewing of the picture should be determined on the basis of an ideal viewing location at the center of the *seating mass.* Since a normal seating pattern is narrower toward the front than it is elsewhere, the center of the seating mass is normally more than halfway back from the screen. When the seating plan includes a balcony, then we have still more seating toward the rear of the auditorium, which pulls the center of the seating mass (center of seating gravity, as it were) yet farther back.

This center is that point along a line perpendicular to the center of the screen at which half of the seating is forward of it, and half of it to the rear of it. If we then establish a picture size which is the most desirable for viewing a screen performance in the new "big picture" technique (bearing in mind the cinematographic values of that technique), we shall have the best size for the greatest part of the seating capacity. For convenience in reference, let us call that picture size *optimum.*

In dealing in the preceding article with screen dimensions more in terms of immediate expedients than we are approaching them here, we used the factor of maximum viewing distance (*W*). This has served for many years as a reference for determining a minimum size of a picture in order to give the majority of patrons effective perception of screen image details. With cinematographic practices developing from the fact that the picture was almost square and typically small relative to the auditorium—using, that is to say, the "close-up" more and more—it was found by persons trying to arrive at some sort of competent guidance in the matter that the need to perceive detail—*visual acuity*—was adequately satisfied, on the average, if the picture was no smaller than a trifle over one-fifth the distance from the screen to the last row (a maximum viewing distance approximately five times the screen width, or 5W).

But "wide-screen" technique is a horse of another color. With it, the *value* of the close-up can be retained, but with other (environmental) material included; moreover, an important advantage of the "big picture" is the exploitation of scenic and spectacular material, requiring long- and wide-angle shots. All the relationships of picture size to seating pattern now become more critical than they were. This article therefore submits a formula that recognizes the conditions introduced by "wide-screen" technique from studio to theatre.

It doubtless may be assumed that exhibitors want to take the fullest possible advantage of this new technique of cinematography and projection; we therefore do not want to lose any of the effect of "presence" that it can give the screen performance, nor minimize any of the pictorial conditions which help the mind to construct a realistic image.

AS THE CAMERA SEES IT

Consider the camera as a witness of the scene. (And that is the point of view of the director who is creating and judging the action and composition of the scene.) Obviously, the ideal point from which to view the projected scene would be one comparable in angle and distance to the relative position of the camera itself.

Only a few members of an audience could enjoy such a favorable location; however, going to a larger picture does move that position to the center of a greater number of seats than has been typically the case. If the center of the seating mass is one from which the picture is viewed with greatest visual ease, and with such ideal conditions of perception that there is a minimum of distortion of *perspective* (depth sense), then it does express the relationship between the focal length of the camera lens and the focal length of the *projector* lens.

This is illustrated in accompany draw-

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ings. Widening of the picture with the use of shorter focal length lenses in both cinematography can—and in the product made with "wide-screen" technique, actually does—move this point of superior perception closer to the center of the typical seating mass—for some scenes, in fact, placing both at about the same position.

We shall deal with this condition of viewing further in this article, in illustrating the application of the method here submitted for determining picture size in accordance with the seating pattern. But first the method itself:

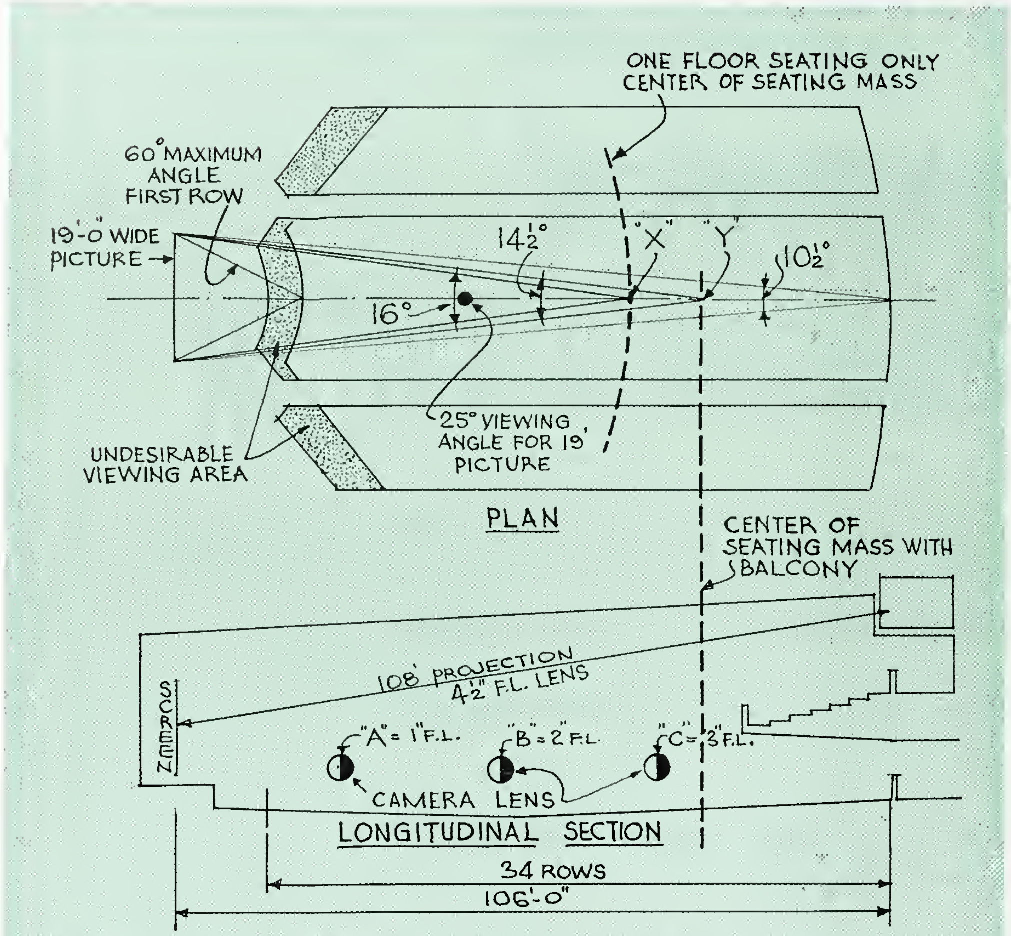

ONE FLOOR SEATING ONLY
CENTER OF SEATING MASS
60° MAXIMUM ANGLE FIRST ROW
19'-0" WIDE PICTURE
14½°
"X"
"Y"
10½°
16°
25° VIEWING ANGLE FOR 19' PICTURE
UNDESIRABLE VIEWING AREA
PLAN
CENTER OF SEATING MASS WITH BALCONY
108' PROJECTION 4½" F.L. LENS
SCREEN
"A" = 1" F.L.
"B" = 2" F.L.
"C" = 3" F.L.
CAMERA LENS
LONGITUDINAL SECTION
34 ROWS
106'-0"

FIGURE A-1: Plan of one-floor seating pattern relative to screen, and section drawing of a balcony seating pattern of same capacity, both representing typical conditions of existing theatres as established by a recent survey by the Society of Motion Picture and Television Engineers. The screen here (prior to enlargement) is 19 feet wide, according to the survey average, and the plan drawing shows angles of vision which that picture width subtends at various depths. In the section drawing preferred viewing positions are related to camera lenses. Dotted line "X" in the plan is the center of seating mass of the one-floor pattern; line "Y" is the center for the pattern including a balcony. For more details see text.

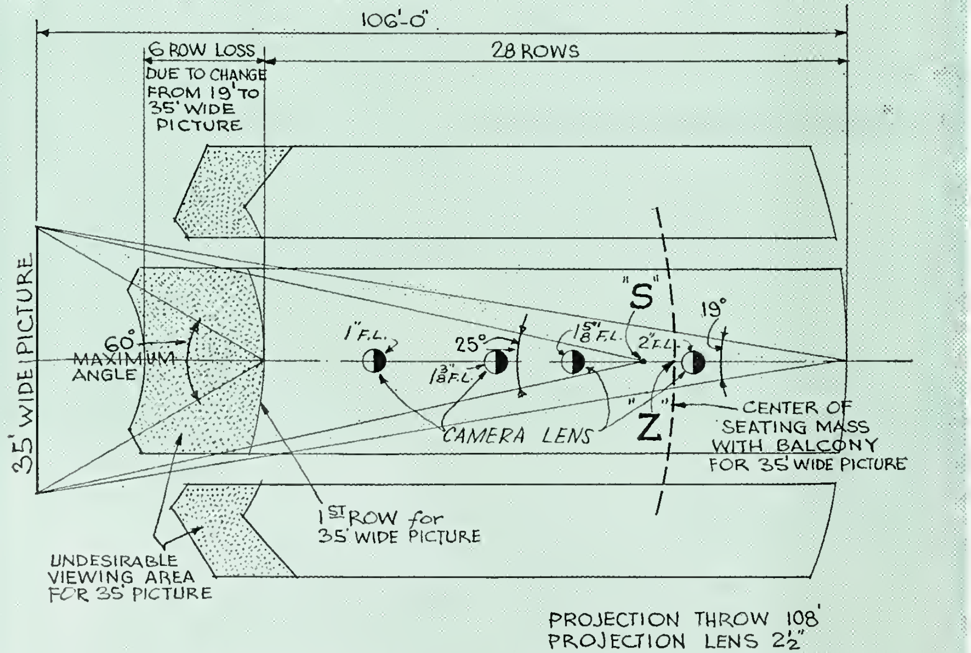

106'-0"
6 ROW LOSS DUE TO CHANGE FROM 19' TO 35' WIDE PICTURE
28 ROWS
35' WIDE PICTURE
60° MAXIMUM ANGLE
1" F.L.
25°
1⅜" F.L.
1⅝" F.L.
2" F.L.
"S"
19°
CAMERA LENS
"Z"
CENTER OF SEATING MASS WITH BALCONY FOR 35' WIDE PICTURE
1st ROW for 35' WIDE PICTURE
UNDESIRABLE VIEWING AREA FOR 35' PICTURE
PROJECTION THROW 108'
PROJECTION LENS 2½"

FIGURE A-2: Typical seating pattern with picture widened to 35 feet, showing new preferred viewing positions created by new picture width (also by use of wide-angle camera lenses).

The method is illustrated in the three drawings accompanying this article. In *Figures* A-1 and A-2 describe a seating pattern that may be taken as typical, since it is based on the survey of pertinent conditions in existing American theatres recently conducted by the Society of Motion Picture and Television Engineers. The pattern of *Figure* A-1 includes a balcony; that of A-2 is of single-floor seating.

The schemes here are worked out on the basis of a maximum viewing distance of 106 feet, which the SMPTE survey found to be typical. While there are many theatres with wider patterns for such depth, greater relative width does not affect the calculation *unless* the seating plan flares out continuously toward the rear in a wedge shape, which it rarely does. As for the extremely wide auditoriums (relative to depth), the abundance of architectural forms that these introduce at the screen end present another kind of problem; they should be modified so that they do not compete with the performance in audience attention upon the picture.

CENTER OF SEATING MASS

Now in the typical one-floor pattern of *Figure* A-2, it was first necessary to determine the seating capacity we would have to deal with, considering the probability that some number of front seats would not be at all desirable to patrons with a picture twice or more the size of the former one. For this purpose we make a trial estimate. The writer has found it practicable to assume a picture width equal to about one-third of the maximum viewing distance.

Starting with such a tentative dimension for the picture, a new first row (the more forward seats don't have to be actually removed if the exhibitor prefers to keep them in) is tentatively set at a point (midway across the auditorium, of course) from which lines to the extreme sides of the tentative picture make an angle of 60 degrees (if we allow a larger angle at this front position we invite conditions under which patrons have to resort to annoying head shifts to follow action across the screen).

With these trial calculations, we establish that an advisable distance from the screen to the first row would be seven-eighths of the picture width. The typical picture width for such a seating pattern (according to survey data) has been 19 feet (*Figure* A-1). Now, let us say, we are going to a picture 35 feet wide (*Figure* A-2). Certainly we are going to lose some "effective" seats, whether we take them out or not.

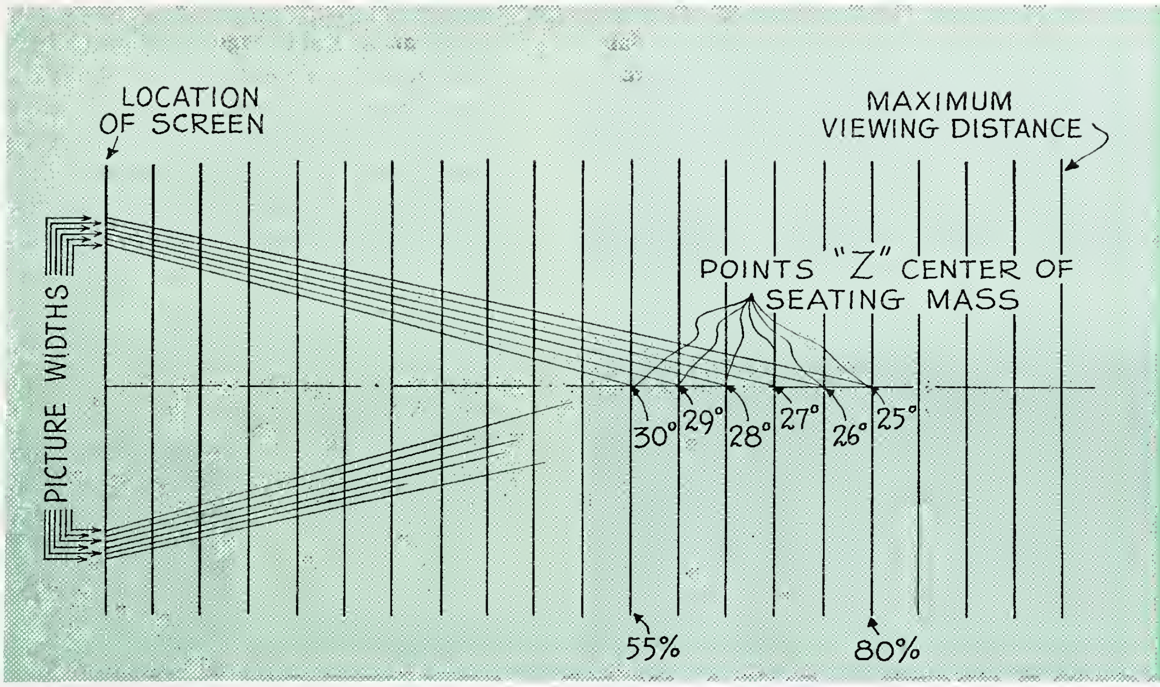


FIGURE A-3: Diagram of viewing positions relative to screen showing viewing angles as referred to in text below explaining a simple mathematical method of determining picture size for "wide-screen" projection according to seating pattern. Vertical lines mark off distances from the screen amounting to 5% of the maximum viewing distance. For the various distances at which the center of the seating mass is located, picture width can be readily determined by applying one of the mathematical factors that are given in the text below.

Quite likely our first row was too close to the screen with the 19-foot picture. Let us say that we should ignore the 120 seats in the front rows in order to establish an "effective" seating mass. If our total capacity is 1100, our seating mass (new "effective" capacity) becomes 980, half of which is 490. The point (midway across the auditorium) at which 490 seats are in front, and 490 seats to the rear, is the center.

A total of 490 seats are to the front and rear, respectively, regardless of whether they all are on one floor or on two floors. Balcony seating is part of the 490. Thus, as you can note in *Figure* A-1, the center for a balcony house ("Y") is farther from the screen than the center ("X") for a one-floor theatre. In *Figure* A-2 the center ("Z") is shown for a seating mass including a balcony with the picture enlarged to 35 feet. If this seating pattern were wider toward the rear (wedge-shaped), there would be more seats toward the rear, hence point "Z" would move still farther back. The capacity of the balcony similarly influences its location. Thus to hit upon the best picture width, we start with an "ideal" viewing position that is centered in our total capacity; going about it in this way, we are setting up viewing conditions that come as close as possible to good ones for the majority of our patrons.

In *Figure* A-2 there is also a point "S". From this point the desirable angle of 25 degrees takes in the full width of the 35-foot picture indicated for this typical seating pattern. Naturally, it is preferable to have both "S" and "Z" at the same location. In many instances this would be quite feasible. In no case, however, should the separation be more than a distance amounting to 5% of the maximum viewing distance. Widening the picture a bit more will of course bring these two points closer.

METHOD OF CALCULATION

(Illustrated in Figure A-3 above)

Now we come to the method of setting an *optimum* picture width for any seating pattern. This is illustrated in *Figure* A-3. Each space in the diagram represents 5% of the maximum viewing distance (distance from screen to last row). For any picture width, the viewing angle at which the entire width can be comfortably seen (without conscious movement of the head from side to side) becomes smaller as the viewing position moves back; for that reason, the picture can be made wider as the center of the seating mass moves back.

One possible center of seating mass is indicated at a distance from the screen amounting to 55% of the maximum viewing distance. For such a center, a viewing angle of 30 degrees is recommended. All of the viewing angles indicated in the diagram were chosen to avoid objectionable extremes in either the more forward or more rearward rows of seating, extremes which make adjustments and compromises in the nearer and farther seating more difficult. Angles of from 30 to 25 degrees are indicated for viewing distances of from 55% to 80% of the maximum, which are the distances from the screen of seating mass centers in most theatres.

Adjustment can be made, of course, for centers at less than 55%, or more than 80% of the maximum viewing distance. To do this, allow one degree of change in the viewing angle for each 5% reduction or increase, as the case may be, in the percentage of maximum viewing distance.

The different picture widths at different centers and angles in *Figure* A-3 merely indicate how the picture can grow as the center of the seating mass moves back. To compute the actual width of the picture for the center of seating mass of any particular theatre, a simple arithmetic method is as follows:

For an angle of 30 degrees, multiply the distance from the screen to the center of seating mass (center of screen to point "Z") by 0.26795. This calculation will give you one-half of the picture width in feet and fraction thereof. Multiply this by two and you have the full width of the picture best adapted to good presentation for the majority of your patrons.

For example, if the maximum viewing distance (screen to last row) in your theatre were 106 feet, and the center of the seating mass were at 55% of that maximum, the center would be 58.3 feet from the screen. Multiplying 58.3 by 0.26795 gives 15.621485, and twice that result is 31.242970 or about 31.2 feet for the picture width.

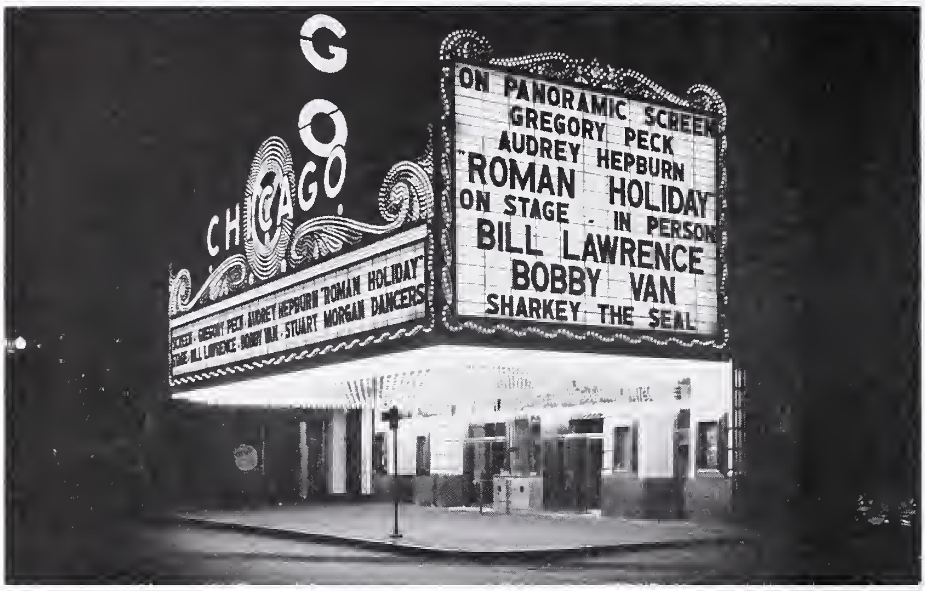
Multipliers for the angles of Figure A-3 are: 25 degrees—0.22169; 26 degrees — 0.23087; 27 degrees — 0.24008; 28 degrees—0.24933; 29 degrees — 0.25862; 30 degrees — 0.26795.

These recommendations have been developed, on the basis of survey data and direct observation, to provide projection and visual conditions for the most effective "wide-screen" presentation possible in the majority of existing theatres. A specific local situation may advise some "interim" installation, for which we presented procedure in the preceding article. To provide for the kind of cinematography and performance area which can make "wide-screen" an authentic advance in motion

(*Continued on page* 32)

Streamlining for a "Palace" of the '20s

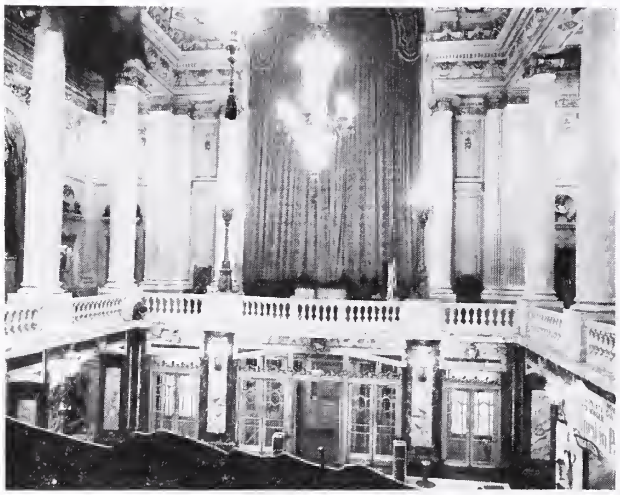
Balaban & Katz' famous Chicago theatre in the Loop, erected in 1921, has acquired a fresh, modern look through streamlining, with the installation of new lighting, furniture, carpeting and drapes. These "before and after" photographs show the change.

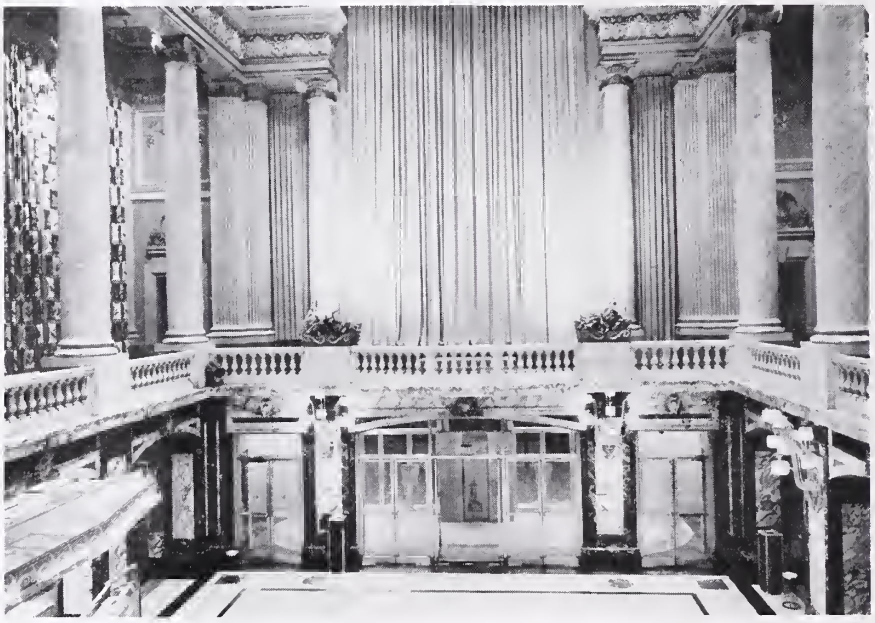

CHICAGO
ON PANORAMIC SCREEN
GREGORY PECK
AUDREY HEPBURN
"ROMAN HOLIDAY"
ON STAGE - IN PERSON
BILL LAWRENCE
BOBBY VAN
SHARKEY THE SEAL
SCREEN - GREGORY PECK AUDREY HEPBURN "ROMAN HOLIDAY"
STAGE BILL LAWRENCE - BOBBY VAN - STUART MORGAN DANCERS

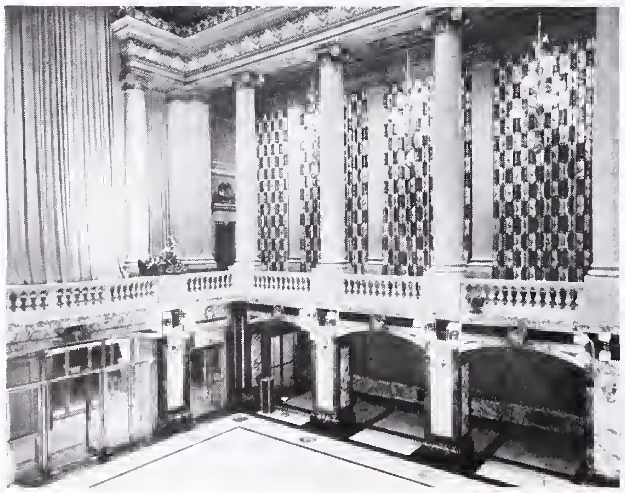
New installations in the front of the Chicago include an attraction board and box-office.

Arch L. Trebow

ONE OF the great "movie palaces" of the industry's ambitious '20s—the Chicago theatre, State Street showcase of the Balaban & Katz circuit—has just been given a streamlined appearance. Modernization has been achieved by removal of much of the original ornamentation and installation of new furnishings. The transformation took place under the direction and supervision of Arch L. Trebow, B & K executive in charge of purchasing and construction, and Edwin B. Storako of Rapp & Rapp, a Chicago firm of architects and engineers. The grand reopening occurred last month—almost 32 years to the day since the flagship first opened its doors to the public.







In the grande lobby of the Chicago the old crystal chandeliers (shown in view at left above) have been replaced by modern lighting fixtures (above). In addition, modern drapes were installed as also shown in the corner view of the redecorated lobby at left. The vestibule (visible above) was refloored with terrazzo, and also has new entrance doors of glass trimmed in bronze like those in the front.

The plan employed in refurbishing the theatre was to redesign the old French Renaissance-style interior while retaining the original architectural details. This was accomplished primarily by amplification of the lighting system; the replacement of furniture, fixtures and carpeting;

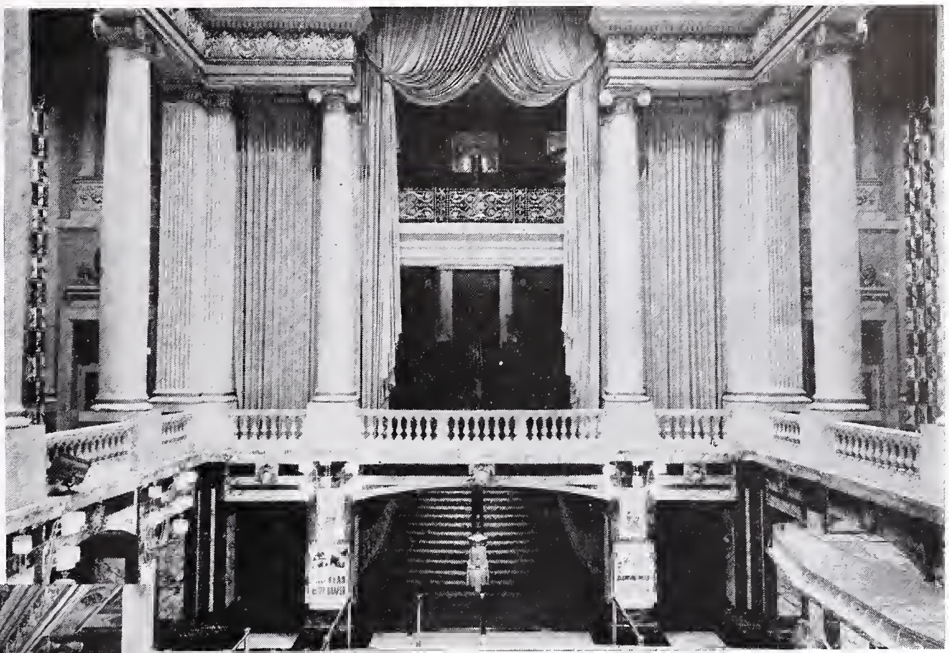
and the use of specially created drapery.

Changing the theatre's front was also a part of the remodeling project. The flamboyant marquee of old has given way to a large attraction board over a soffit of stainless steel. The box-office was rebuilt into one of modern design made of glass, bronze and stainless steel. New entrance doors of glass, trimmed in bronze, were installed, two pairs on either side of the box-office. These doors lead directly into a vestibule where the floor has been recovered with terrazzo.

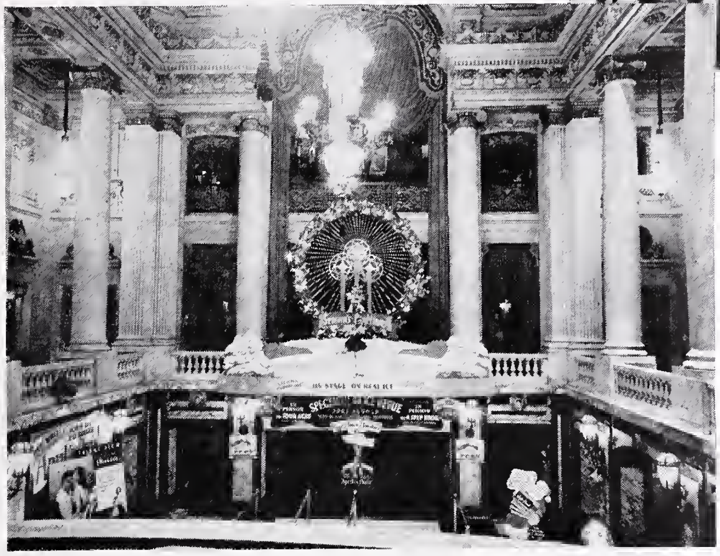
New glass doors in the vestibule lead into the "grande lobby" which is dominated by marble colonnades and an imposing staircase leading to the mezzanine. In this area crystal chandeliers hanging from the ceiling have been replaced with modern lighting fixtures on the side walls. These fixtures are fashioned of polished brass and fibre glass and handmade leaves. Plush drapes have been discarded for ones of modern design in metallic gray and companion patterns.

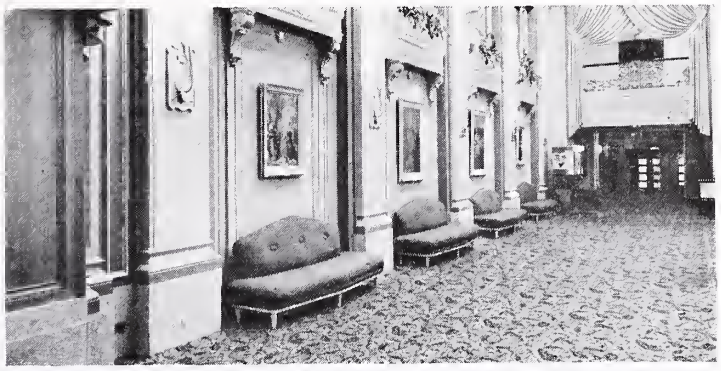
In the main floor foyer a new sense of

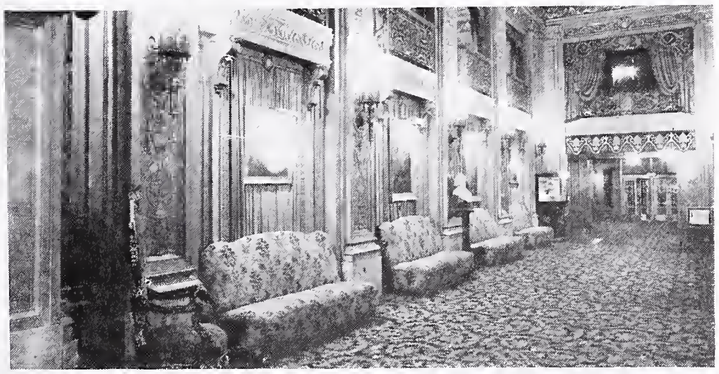
(*Continued on page* 62)



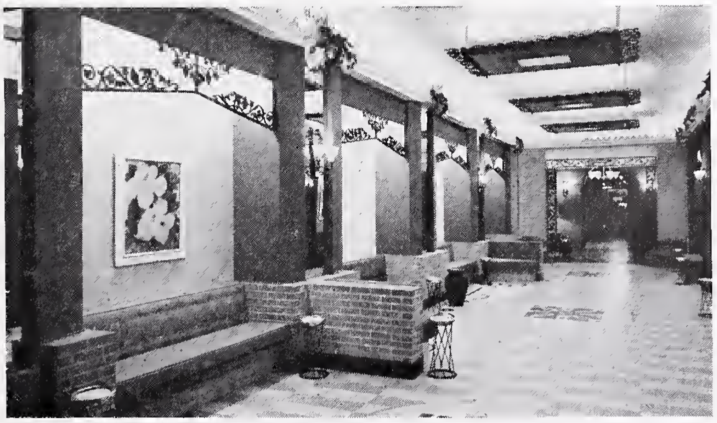
The marble-columned grande lobby and staircase of the Chicago is shown above as it is today minus the crystal chandeliers and drapes formerly employed (see left).

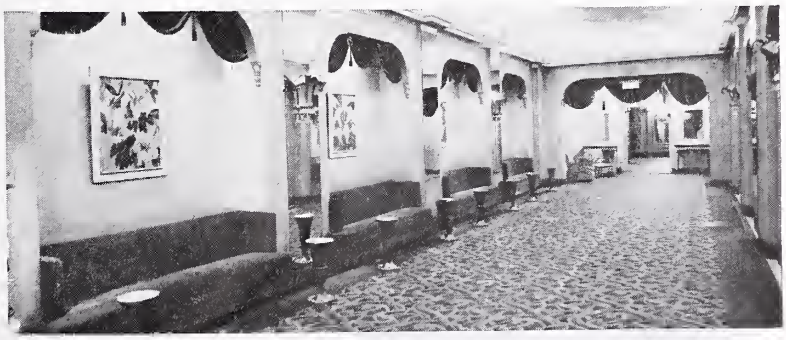






In the main floor foyer ("before" view at right) a sense of intimacy has been achieved by suspending the ceiling as shown at right above. This area has also acquired new furniture covered with specially designed fabrics, and new wall fixtures and carpeting throughout in matching colors.





The old lower promenade (above) has been recreated as a "New Orleans" garden (left) through the use of red brick, wrought iron trim and new furniture. Flexachrome tile has replaced the carpeting formerly used throughout this area.

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. . . for many years manager of regular theatres, then drive-in manager and later drive-in circuit executive in charge of planning, construction and operation; now operator of his own drive-in at Ledgewood, N. J.

On a Busman's Holiday, with Drive-Ins Along the Way

FOR THE PAST several weeks I have been treating myself—and the missus—to a motor trip across the country, sort of celebrating my 24 years in showbusiness. It has turned out to be a "sho-nuff" busman's holiday. Just couldn't get away from theatres, specially drive-ins. And having completed, in last month's BETTER THEATRES, an extensive and intensive discussion of planning, building and starting a drive-in on the basis of my experience in the outdoor field, I'm going to relax a bit in this issue and talk about some other fellows' operations that I have observed on my tour.

The first leg of my vacation took me to Boston to attend the Allied States convention. This meeting proved an instructive start. There were exhibitors from far and near, and it seemed to me they came seriously to be informed, and that they went away with a far greater knowledge of how to prepare for the long road ahead than they had before. (Wouldn't be surprised if their stay in Boston also gave them some of that famous New England conservatism, pulling the more bouncey ones out of the clouds and firmly implanting both feet on the ground.)

After Boston my first stop was Elkton, Md. There I met a most congenial and hospitable man in William M. Johnson, who is manager of the Elkton Drive-in, an operation of approximately 600 cars. His theatre was immaculate and his policy showed the know-how of a "pro" showman in selling current attractions. He demonstrated the effectiveness of transcriptions by the projection booth turntable in the selling of attractions, followed by a mike announcement of actual playdates.

Bill Johnson is a true drive-in manager—moves to the right places at the right time. You know, that's important in a manager of an operation like a drive-in. It needs a certain instinct that leads him to where something needs attention in time to head off trouble—sort of like the special sense of a smart, faithful hound-dawg.

HIGH STANDARDS REQUIRED

I didn't get far from Elkton, however, before I ran into the opposite kind of drive-in operation. Not all, but some installations surely deserved the term "cow pasture." May I sermonize a little? In my book the drive-in branch of our industry has got to have standards that do not tolerate a fast-buck policy. It isn't a field to get into and get out of quickly without any sense of responsibility to the public—and to other operators with a large, long-term investment in it. The public can be milked for awhile, but it has a habit of rarin' back at you and kicking over the pail. (We've been learning a lot about that the last few years, all of us theatre operators, indoors and out.) Drive-ins are established services, and they will maintain their appeal to the public so long as they are given good equipment and conscientious management.

I was definitely back in the big league when I encountered Bill Frye at Sidney Lust's operation at Laurel, Md. Here I found fine equipment and courteous, well-trained attendants. Bill Frye said and demonstrated that service and comfort can account as much for the success of a drive-in as for that of an indoor operation.

(*Continued on page* 68)

THEATRE *Refreshment* SALES

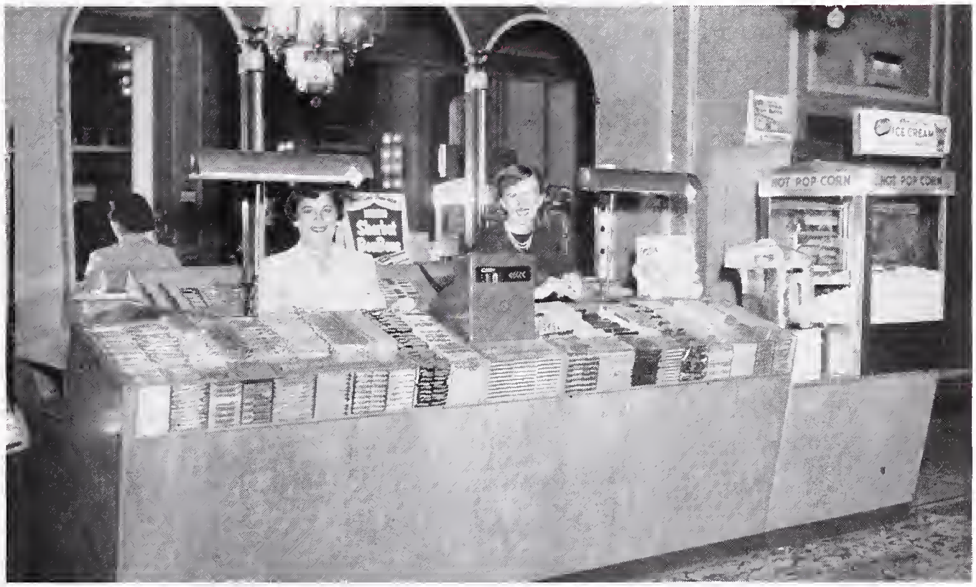
A department devoted to refreshment service

A Snack Bar "Success Story":

Turning Failure into Profits!

Refreshment service at the Strand theatre in Providence, R. I., was not always the "big business" it is today, with a large, modern stand (shown at right) regularly ringing up profits. Discovering successful methods of operation required enterprise and careful experiment and study by management, as told here.

FROM SMALL and tentative beginnings the refreshment service in motion picture theatres has grown over the years into an integral and important part of the general operation for the great majority. Something of that development is mirrored in the history of the snack bar at the Strand theatre in Providence, R. I., which grew from an obscure, tiny makeshift unit operating at a deficit to a large, conspicuously placed showcase whose cash register regularly rings up considerable profits!



The Strand's snack bar is located in the inner lobby between doors into the auditorium.

It was during the late thirties that the Strand management first introduced a refreshment service to its patrons. The late Edward Reed, then manager, had a small stand built opposite the check room, just right of the outer lobby, on which was placed a glass showcase exhibiting a small stock of assorted chocolates. These candies were dispensed in quarter-, half- and full-pound quantities.

RESULTS PROVE POOR

Despite special promotional efforts, however, including campaigns on holidays when patrons were urged to take boxes home, the venture was financially unsatisfactory. After a year's trial, it was abandoned—at least temporarily.

In analyzing the failure, Mr. Reed was convinced that the basic idea was quite sound. In his view the responsible factors were the poor location of the stand and the choice of merchandise. So shortly thereafter he called in his assistant, Albert J. Siner, who is today the manager of the

Streamlined Snack Bar Featuring Self-Service

SELF-SERVICE of all refreshment products with the exception of buttered popcorn—that's the new order of the day at the Palace theatre in Milwaukee, an operation of Fox-Wisconsin Amusement Corporation, which has headquarters in the same city. The two snack bars at the Palace, one of which is in the lobby (see photograph) and the other in the auditorium, were recently remodeled under the direction of Harold J. Fitzgerald, president of F-W.

Harold J. Fitzgerald

The advantages of this new set-up, according to Mr. Fitzgerald, are basically two-fold. For the patrons it means a more convenient method of selecting and acquiring the merchandise. For attendants it means a saving of time and unnecessary motion. Practically all the latter have to do now during business hours is to accept payment for the items the patrons have picked up themselves and prepare buttered popcorn when it is ordered!

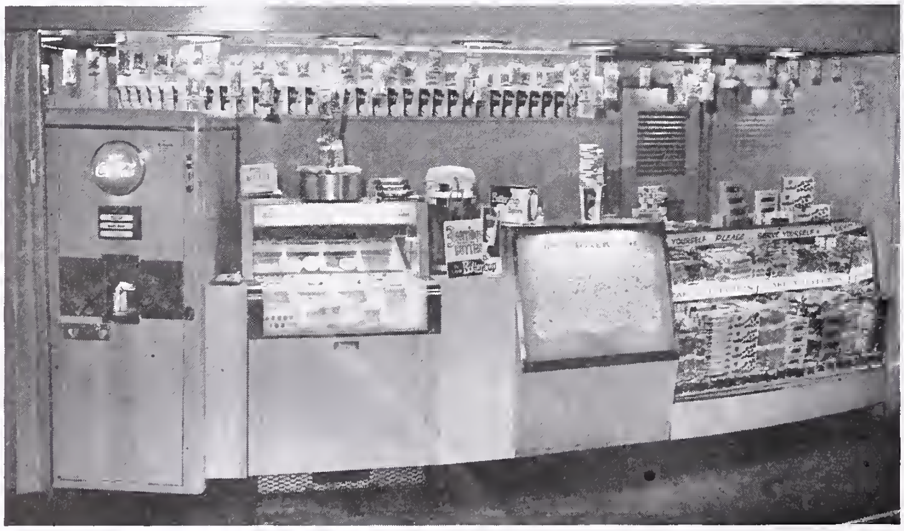
In redesigning the stands, Mr. Fitzgerald has also employed open and mass display of all merchandise sold. "Every foot of space is valuable," he emphasizes. "After all, we don't sell glass or woodwork but a product, and the product itself is the best advertisement."

Practical application of these theories is evidenced by the new candy case designed by Mr. Fitzgerald, which has been installed in the lobby stand and is being prepared for the one in the auditorium. For one thing the case is smaller in width than old models, thus taking up less floor space and permitting patrons to pick out a candy bar without "having to walk from one end of the counter to the other." In addition the case is higher than old types and opens at various levels. "All patrons have to do," Mr. Fitzgerald points out, "is to stay in one spot and reach down, ahead or a little above to get a bar."

At the left of the stand is a large automatic drink dispenser, offering a choice of three flavors. These machines have replaced all manual units, which "require too much time of the attendant in taking orders, filling the cups, accepting money and sometimes making change," in Mr. Fitzgerald's view. "Also," he adds, "everytime the attendant turns her back theft can occur."

Next to the drink machine is the popcorn equipment, including a warmer and a Supurdisplay "Buttermat" dispenser. Adjacent to this is a "Coldisplay" ice cream self-service merchandiser (also made by Supurdisplay, Inc., Milwaukee).

Two other changes have been made in the stand set-up by Mr. Fitzgerald to save time for employees. One of these is the replacement of a single cash register with three cash drawers located in back of the counter. This, he points out, eliminates the necessity of the clerk having to walk from one end of the stand to the other to make change. The other time-saver is a folding door with a dial lock which encases the stand at night. Thus any product put on top of the bar for display does not have to be removed at night.



Strand, for a conference to plan a second trial.

Asked for suggestions on the subject, Mr. Siner came up with an idea that at the time would have seemed to many "radical" and "extravagant." He advised erecting a large refreshment stand in the theatre that would "equal or rival anything seen in a candy store," stocking it liberally with nationally-advertised merchandise; lighting it brilliantly; featuring eye-fetching displays; and offering prompt and courteous service by attractive salesgirls. In other words, making it "big business," with management carefully supervising every detail.

That, in brief, was the policy adopted and adhered to over the years. That it is successful is attested by the rapid growth of business at the stand, which has increased continually over the years.

LOCATION ADVANTAGES

The theatre's present stand (see photograph) was completed eight years ago. It is located exactly in the center of the inner lobby between doors leading into the auditorium. It is also right behind the ticket stub box, making it impossible for any patrons to miss the display. The location is further advantageous in that stairs leading to the mezzanine and balcony sections extend far enough out so that patrons bound there must also pass by.

Approximately 18 feet long and 5 feet deep, the stand is constructed of blond maple. On the wall behind the stand is a large, three-sectioned mirror. A back bar counter approximately three feet deep is built on a slight angle. This counter contains a large display of Life Savers, all brands of chewing gum, mints and cough drops. The front counter is liberally stocked with over 70 varieties of candy bars, mints, gum drops, jellies and other candies, all massed in open display for self-service.

TRUSTING THE PATRONS

An advocate of self-service operation, Mr. Siner reports that loss through theft is negligible. He attributes this not only to the fact that two salesgirls are always in attendance but also to the fact that "trusting one's patrons seems to induce honesty in them."

On the right side of the stand as the patron approaches it is a popcorn warmer. A short time ago Mr. Siner introduced buttered corn at 25c as an experiment. It proved an instantaneous success and is now a permanent addition.

Another popular item at the stand is ice cream, which is dispensed by the attendants from a freezer under the counter. Varieties offered include cups in three flavors—chocolate, coffee, and vanilla—chocolate-covered bon bons, sherbert bon bons, and "double milk shakes," which are frozen candy bars on a stick.

Soft drinks are not sold at the stand itself but from two Spacarb automatic machines, one on either side of the stand next to the auditorium doors. Each machine offers patrons a choice of three drinks; the one on the right contains orange, burgundy and Coca-Cola; on the left a choice of root beer, orange and Pepsi-Cola is offered.

In addition to the main stand the Strand has two automatic coin machines on the mezzanine level stocked with candy bars, gum drops and cough drops. These are near the rest rooms and feature large mirrors on the front panels. Recognizing that the ladies like to "primp and powder," Mr. Siner has seen to it that their favorite candies are within easy reach as they do so. He has made studies of the ladies' taste preferences and keeps these machines stocked accordingly.

STORAGE FACILITIES

To store refreshment merchandise the Strand has an all-steel stock room measuring approximately 20 feet square, located in the basement of the theatre. This room is air-conditioned and controlled by a thermostat. Temperature is kept constant to eliminate spoilage.

On the average a four- to six-weeks' supply of all merchandise sold is kept on hand. The ordering of popcorn, however, presents a special problem, which Mr. Siner has licked by gauging it according to the type of screen attractions booked. With the advent of a Western or a "Greatest Show on Earth" he stocks three to four times the average quantity. This, he has found, adequately covers the demand. But should a "drawing-room" or "actionless" drama be scheduled, the usual quantity is reduced.

Special promotional signs are not used to any great excess at the Strand, but Mr. Siner has found much of the material supplied by candy and popcorn manufacturers to be helpful in building sales. A recent animated display supplied by Coca-Cola, which featured an illuminated waterfall, drew considerable praise from patrons, he reports, and helped to create additional revenue.

Three girls are employed as full-time attendants at the stand, with two always on duty and the third acting in a relief capacity. Mr. Siner has made it a practice to give the girls numerous rest periods so they can always supply rapid and courteous service. When not occupied with customers, the girls dust the displays and keep the stock filled to capacity, bringing up refills from emergency supplies under the counter.

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THEATRE SALES Buyers Index

CLASSIFIED DIRECTORY OF LEADING SOURCES OF REFRESHMENT SERVICE EQUIPMENT AND SUPPLIES

Listing by Brand Names: Candy Bars, Beverages and Chewing Gum widely sold in theatres are listed alphabetically by trade name with manufacturers indicated on page 27.

BEVERAGES

Bireley's, 1127 North Mansfield, Los Angeles, Calif.
CANADA DRY GINGER ALE, INCORPORATED, 100 Park Avenue, New York, N. Y.
COCA-COLA COMPANY, 515 Madison Avenue, New York, N. Y. See Second Cover.
Dad's Root Beer Company, 2800 North Talman Avenue, Chicago 18, Ill.
Delaware Punch Company of America, San Antonio 6, Tex.
Doctor Pepper Company, 429 Second Avenue, Dallas 2, Texas.
Double-Cola Company, 1478 Market, Chattanooga 8, Tenn.
The Grapette Company, Incorporated, 112 E. Grinstead, Camden, Ark.
Green & Green, Inc., 2000 Providence, Houston, Tex.
Green Spot, Inc., 1501 Beverly Boulevard, Los Angeles, Calif.
Charles E. Hires Company, 206 S. 24th Street, Philadelphia 3, Pa.
Mission Dry Corporation, 5001 S. Sota Street, Los Angeles, Calif.
National Fruit Flavor Company, Inc., 4201 Girod, New Orleans 6, La.
Nehi Corporation, 10th & 9th Avenues, Columbus, Ga.
Nesbitt Fruit Products. Inc., 2946 East 11th, Los Angeles 23, Calif.
Orange Crush Company, 318 W. Superior Street, Chicago 10, Ill.
O-So-Grape Company, 1931 W. 63rd Street, Chicago 36, Ill.
Pacific Citrus Products Company, P. O. Box 392, Fullerton, Calif.
Pepsi-Cola Company, 3 W. 57th Street. New York.
Red Rock Bottlers, Incorporated, 901 W. Peachtree, Atlanta, Ga.
Rich Maid Products Company, 1943 West Highland Avenue, San Bernardino, Calif.
Richardson Corporation, 1069 Lyell Avenue, Rochester 3, N. Y.
Sero-Syrup Company, 255 Freeman Street, Brooklyn, N. Y.
Seven-Up Company, 1316 Delmar, St. Louis, Mo.
The Squirt Company, 202 S. Hamilton Drive, Beverly Hills, Calif.
Doctor Swett's Root Beer Company, Incorporated, 134 S. LaSalle Street, Chicago, Ill.
Tru-Ade, Incorporated, 20 N. Wacker Drive, Chicago 6, Ill.
James Vernor Company, 239 Woodward Avenue, Detroit, Mich.
The Welch Grape Juice Company, Westfield, N. Y.
Wonder Orange Company, 223 W. Erie, Chicago, Ill.

BEVERAGE DISPENSERS

APCO, INC., 250 West 57th Street, New York 19, N. Y.
Bastian-Blessing Company, 4201 Peterson Avenue, Chicago 30, Ill.
Bert Mills Corporation, 400 Crescent Blvd., Lombard, Ill. (coffee).
Best Products Company, 220 West Addison Street, Chicago 18, Ill. (coffee).
CANADA DRY GINGER ALE, INC., 100 Park Avenue, New York 17, N. Y.
Carbonaire, Inc., 114 Fern Avenue, San Francisco, Calif.
COCA-COLA COMPANY, 515 Madison Avenue, New York, N. Y. See Second Cover.
Cole Products Corporation, 39 South La Salle Street, Chicago 3, Ill.
Dad's Root Beer, Fountain Service, 2800 North Talman Avenue, Chicago 18, Ill.
Drincolator Corporation, 3700 Oakwood Avenue, Youngstown, Ohio.
Everfrost Sales, Inc., 14815 South Broadway, Gardena, Calif.
The Fischman Company, 10th & Allegheny, Philadelphia, Pa.
Fruit-O-Matic Manufacturing Company, 5225 Wilshire Blvd., Los Angeles 36, Calif. (milk and juices).
Green Spot, Incorporated, 1501 Beverly Boulevard, Los Angeles, Calif.
Charles E. Hires Company, 206 S. 24th Street, Philadelphia 3, Pa.
W. Kestenbaum, Inc., 1790 First Avenue, New York 28, N. Y.
Knickerbocker Beverage Dispenser, Inc., 453 6th Avenue, New York, N. Y.
Lunch-O-Mat Corporation of America, 2112 Broadway, New York, N. Y. (coffee, milk and sandwiches hot and cold).
Lyons Industries, 342 Madison Avenue, New York City.
MAJESTIC ENTERPRISES, INC., LTD., 959 Crenshaw Boulevard, Los Angeles, Calif.
MANLEY, INC., 1920 Wyandotte Street, Kansas City 8, Mo.
Mighty Midget Manufacturing Company, 2824 East Washington, Phoenix, Ariz.
Mills Industries, 4110 Fullerton Avenue, Chicago, Ill.
Mission Dry Corporation, 5001 S. Sota Street, Los Angeles 54, Calif.
Modern Refreshers, Inc., 1812 West Hubbard Street, Chicago, Ill.
Multiplex Faucet Company, 4319 Duncan Avenue, St. Louis, Mo.
Orange Crush Company, 318 W. Superior Street, Chicago 10, Ill.
Seco Company, Incorporated, 5206 S. 38th, St. Louis 16, Mo.
Selmix Dispensers, Inc., 28-25 Borden Avenue, Long Island City, N. Y.
SPACARB, INC., 270 Madison Avenue, New York 16, N. Y.
STAR MANUFACTURING COMPANY, 6300 St. Louis Avenue, St. Louis, Mo.
Uniflow Manufacturing Company, Erie, Pa.
West Coast Sheet Metal Works, 935 Venice Boulevard, Los Angeles 15, Calif.

CANDY BARS AND SPECIALTIES

Fred W. Amend Company, 8 S. Michigan Avenue, Chicago, Ill.
Banner Candy Manufacturing Corporation, 700 Liberty Street, Brooklyn, N. Y.
A. L. Bazzini Company, Inc., 108-116 Park Place, New York, N. Y.
Paul F. Beich Company, Bloomington, Ill.
E. J. Brach & Sons, 4656 W. Kenzie, Chicago, Ill.
Blumenthal Brothers, Margaret & James Streets, Philadelphia 37, Pa.
Blum's, Inc., Polk & California Streets, San Francisco, Calif.
Brock Candy Company, 11 Chestnut street, Chattanooga, Tenn.
Bunte Brothers, 3301 Franklin Boulevard, Chicago 24, Ill.
Cadbury-Fry, Inc., 261 Broadway, New York 7, N. Y.
Cardinet Candy Company, 2150 Marker Street, Oakland, Calif.
Charms Company, 601 Bangs Avenue, Asbury Park, N. J.
Chase Candy Company, 4230 Gravois Avenue, St. Louis 16, Mo.
Cherry Smash Company, Inc., 1401 Lee Highway, Arlington, Va.
The D. L. Clark Company, 503 Martindale, Pittsburgh 12, Pa.
Cook Chocolate Company, 4825 S. Rockwell, Chicago, Ill.
Cox Confection Company, East Boston, Mass.
The Cracker Jack Company, 4800 W. 66th Street, Chicago, Ill.
Curtiss Candy Company, 1101 Belmont Avenue, Chicago 13, Ill.
Deran Confectionery Company, Incorporated, 134 Cambridge, Cambridge 41, Mass.
Drake America Corporation, 20 East 50th Street, New York 22, N. Y.
The Euclid Candy Company of Calif., Incorporated, 715 Battery, San Francisco 26, Calif.
F & F Laboratories, Inc., 3501 West 48th Place, Chicago, Ill.
Gold Medal Candy Corporation, 2857 W. 8th Street, Brooklyn, N. Y.
Golden Nugget Sweets, Ltd., 1975 Market Street, San Francisco, Calif.
D. Goldenberg, Incorporated, "I" & Ontario, Philadelphia, Pa.
H. K. Hart Confections, Inc., 540 39th Street, Union City, N. J.
HENRY HEIDE, INCORPORATED, 313 Hudson Street, New York, N. Y.
Hershey Chocolate Corporation, 19 E. Chocolate Avenue, Hershey, Pa.
M. J. Holloway Company, 308 West Ontario, Chicago 10, Ill.
Hollywood Brands, Inc., Chestnut & Calumet, Centralia, Ill.
A. S. Jaffe Company, 946 East Pico Street, San Francisco, Calif.
Walter H. Johnson Candy Company, 4500 W. Belmont Avenue, Chicago 41, Ill.
Kimbell Candy Company, 6546 W. Belmont, Chicago, Ill.
Klein Chocolate Company, Incorporated, Brown Street, Elizabeth, Pa.
Kontney Carton Company, 418 North Clay Street, Green Bay, Wis.
Kraft Foods Company, 500 North Peshtigo, Newark, N. J., Chicago, Ill.
Leaf Brands, Inc., 1155 Cicero Avenue, Chicago, Ill.
Edgar P. Lewis & Sons, Incorporated, 183 Commercial Street, Malden 48, Mass.
Life Savers Corporation North Main Street, Port Chester, N. Y.
Luden's, Inc., 200 North Eighth, Reading, Pa.
Lummis & Company, 148 N. Delaware, Philadelphia 6, Pa.
Lusk Candy Company, 2371 Bates Avenue, Davenport, Ia.
M & M, Ltd., 200 N. 12th Street, Newark, N. J.
Mars, Incorporated, 2019 N. Oak Park Avenue, Chicago 35, Ill.
Mason, Au & Magenheimer Confectionery Manufacturing Company, P. O. Box 549, Mineola, N. Y.
National Licorice Company, 106 John Street, Brooklyn, N. Y.
NESTLE'S CHOCOLATE COMPANY, Main and William Street, White Plains, N. Y. See page 25.
New England Confectionery Company, 254 Massachusetts Avenue, Cambridge 39, Mass.
Norris Candy Company, Atlanta, Ga.
Overland Candy Company, Div. of Leaf Brands, 155 N. Cicero Street, Chicago 15, Ill.
Peter Paul, Incorporated, New Haven Rd., Naugatuck, Conn.
Planters Nut & Chocolate Company, Suffolk, Va.
Quaker City Chocolate & Confectionery Company, Incorporated, 2140 Germantown Avenue, Philadelphia, Pa.
Queen Anne Candy Company, Hammond, Ind.
H. B. Reese Candy Company, Hershey, Pa.
Rennie Nut Company, 82 Briarcliff Road, Larchmont, N. Y.
Thomas D. Richardson Company, Atlantic and I, Philadelphia 34, Pa.
Ridleys, 159 Carlton Avenue, Brooklyn 5, N. Y.
Rockwood & Company, 88 Washington Avenue, Brooklyn 5, N. Y.
Schutter Candy Division, Universal Match Corporation, 1501 Locust Street, St. Louis 3, Mo.
Sperry Candy Company, Milwaukee, Wis.
Sweets Company of America, Incorporated, 1515 Willow Avenue, Hoboken, N. J.
Switzer Licorice Company, 612 N. First Street, St. Louis, Mo.
James O. Welch Company, 810 Main, Cambridge, Mass.
Wilbur-Suchard Chocolate Candy, Incorporated, 48 N. Broad, Lititz, Pa.
Williamson Candy Company, 4701 Armitage Avenue, Chicago 39, Ill.
George Ziegler Company, 408 West Florida, Milwaukee 4, Wis.

CANDY MACHINES

Automatic Canteen Co. of America, Merchandise Mart, Chicago, Ill.
Belvend Manufacturing Company, 122 South Michigan Avenue, Chicago, Ill.
Arthur H. DuGrenier, Inc., 15 Hale Avenue, Haverhill, Mass.
Mills Automatic Merchandising Corporation, 44-01 11th Street, Long Island City, N. Y.
The Rowe Corporation, 31 East 17th Street, New York City.
Sanitary Automatic Candy Corporation, 259 West 14th Street, New York City.
Stoner Manufacturing Corporation, 328 Gale Street, Aurora, Ill.

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CASH DRAWERS—See Display Cases and Counter Equipment.

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CIGARETTE MACHINES

Arthur H. DuGrenier, Inc., 15 Hale Avenue, Haverhill, Mass.
The Rowe Corporation, 31 East 17th Street, New York City.

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DISPLAY CASES AND COUNTER EQUIPMENT

Columbus Show Case Company, 850 W. Fifth Avenue, Columbus 8, Ohio.
Confection Cabinet Corporation, 234 Central, Newark, N. J.
Grand Rapids Store Equip. Company, 1340 Monroe Avenue, N. W., Grand Rapids 2, Mich.
INDIANA CASH DRAWER CO., Shelbyville, Ind.
MASTER-KRAFT FIXTURE COMPANY, 434 North Front Street, Baltimore, Md.
SUPURDISPLAY CORPORATION, Wisconsin Tower Bldg., Milwaukee, Wis.
Weber Showcase & Fixture Company, 5700 Avalon Boulevard, Los Angeles 54, Calif.
West Coast Sheet Metal Works, 935 Venice Boulevard, Los Angeles, Calif.

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FOOD SERVICE EQUIPMENT

Acton Manufacturing Company, 605 South Summer St., Arkansas City, Kans. (portable, hot or cold food container).
AMERICAN PLAYGROUND DEVICES COMPANY, Anderson, Ind. (outdoor grills).
Cinesnax Corporation, 988 Market Street, San Francisco, Calif. (frankfurter bar).
J. J. CONNOLLY, INC., 457 West 40th Street, New York 18, N. Y. (frankfurter and roll grill).
Cory Corporation, 221 LaSalle, Chicago 1, Ill. (coffee brewer).
Dalason Products Manufacturing Company, 825 West Madison Street, Chicago 7, Ill. (frankfurter steamer).
Dairy Service Company, 100 East Main Street, Menominee Falls, Wis. (butter dispenser).
Doughnut Corporation of America, 393 7th Avenue, New York City, N. Y. (doughnut mixer).
Everfrost Sales, Inc., 14815 South Broadway, Gardena, Calif.
Helmco, Inc., 1215 Fullerton Avenue, Chicago, Ill. (harbecue sandwich equipment).
Hotpoint, Inc., 5600 W. Taylor Street, Chicago 44, Ill. (deep fryer and roll warmer).
W. Kestenbaum, Inc., 1790 First Avenue, New York 28, N. Y. (griddle stand).
Kneisley Electric Company, 2509 LaGrange, Toledo, Ohio. (hot and cold drinks).
MANLEY, INC., 1920 Wyandotte Street, Kansas City 8, Mo. (frankfurther and bun steamer).
J. C. Pitman & Sons, 711 Broad Street, Lynn, Mass. (deep fryer).
Prince Castle Sales, 121 West Wacker Drive, Chicago, Ill. (beverage mixers).
Pronto Popcorn Sales Corporation, 702 Beacon Street, Boston 15, Mass. (frankfurter steamer and dispenser).
STAR MANUFACTURING COMPANY, 6300 St. Louis Avenue, St. Louis 20, Mo.
STEEL PRODUCTS, INC., 427 Guaranty Bank Bldg., Cedar Rapids, Ia. (coffee brewer).
SUPURDISPLAY, INC., 3100 Wisconsin Tower Bldg., Milwaukee 3, Wis.

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FOOD SPECIALTIES

Armour & Company, Union Stock Yard, Chicago, Ill. Gardena, Calif. (cabinets).
Blue Jay Products Co., Inc., 36 Bainbridge Street, Brooklyn 22, N. Y. (biscuits).
Castleberry's Food Company, Augusta, Ga. (canned barbecue pork).
Coast Packing Company, 3275 E. Vernon, Vernon, Calif. (potato chips).
Frito Company, Inc., 2600 Cedar Springs, Dallas, Tex. (potato chips).
Meadors Manufacturing Company, Greenville, S. C. (biscuits).
Pronto-Pup, Incorporated, 619 1st National Bank Bldg., Cincinnati, Ohio. (frankfurters).
National Biscuit Company, 449 West 14th Street, New York 10, N. Y. (biscuits).
Purity Pretzel Company, 38th & Derry Streets, Harrisburg, Pa. (pretzels).
Savon Candy Company, 61 Bridge Street, Patterson, N. J. (French fried potato sticks).
So-Good Potato Chip Company, 2929 Gravois, St. Louis, Mo. (potato chips).

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GUM, CHEWING

American Chicle Company, 30-30 Thompson Street, Long Island City, N. Y.
Beechnut Packing Company, 10 E. 40th Street, New York, N. Y.
Clark Bros. Chewing Gum Company, Merchant St., N.S. Pittsburgh 12, Pa.
Frank H. Fleer Corporation, 10th & Somerville, Philadelphia 41, Pa.
William Wrigley, Jr., Company, 410 N. Michigan Avenue, Chicago, Ill.

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ICE CREAM AND FROZEN CUSTARD EQUIPMENT

Dari-Delite, Inc., 1524 Fourth Avenue, Rock Island, Ill. (soft ice cream freezers).
Everfrost Sales, Inc., 14815 South Broadway, Gardena, Ill. (cabinets).
Freez-King Corporation, 2518 W. Montrose Avenue, Chicago 18, Ill.
General Equipment Sales, Incorporated, 824 S. W. Street, Indianapolis 2, Ind. (ice cream)
Icecreamolator Corporation, 3700 Oakwood Avenue, Youngstown, Ohio (ice cream).
La Crosse Cooler Company, 2809 Losy Boulevard, South, La Crosse, Wis. (ice cream).
Mills Industries, Inc., 4110 Fullerton Avenue, Chicago 39, Ill. (ice cream)
Multiple Products Company, 225 W. 39th Street, New York 18, N. Y. (cone dispenser)
Rowe Manufacturing Corporation, 31 East 17th Street, New York City. (ice cream pop and sandwich automatic vendor).
Sweden Freezer Manufacturing Company, 3401 17th Avenue, West, Seattle 99, Wash. (frozen custard and cone dispenser).
Swirley Manufacturing Company, 2518 West Montrose Avenue, Chicago 18, Ill. (soft ice cream).
West Coast Sheet Metal Works, 935 Venice Boulevard, Los Angeles, Calif. (self-service ice cream cabinet).
Whirla-Whip, Incorporated, W. O. W. Bldg, Omaha, Neb. (soft ice cream)

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POPCORN BAGS AND BOXES

MANLEY, INCORPORATED, 1920 Wyandotte Street, Kansas City 8, Mo.
NATIONAL THEATRE SUPPLY, 92 Gold Street, New York 38, N. Y.
Oneida Paper Products, Incorporated, 10 Clifton Boulevard, Clifton, N. J.
Rex Specialty Bag Corporation, 95-109 Onderdonk Avenue, Brooklyn 6, N. Y.
SUPURDISPLAY CORPORATION, Wisconsin Tower Bldg., Milwaukee, Wis.
The Best Foods, Incorporated, 1 E. 43rd Street, New York, N. Y.
MANLEY, INC., 1920 Wyandotte Street, Kansas City, Mo.
C. F. SIMONIN'S & SONS, INCORPORATED, Tioga & Belgrade Street, Philadelphia, Pa.

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POPCORN POPPERS

C. CRETORS & COMPANY, 600 W. Cermak Road, Chicago, Ill.
MANLEY, INCORPORATED, 1920 Wyandotte Street, Kansas City, Mo.
NATIONAL THEATRE SUPPLY, 92 Gold Street, New York 38, New York.
STAR MANUFACTURING COMPANY, 6300 St. Louis Avenue, St. Louis 20, Mo.
Viking Popcorn Machines, Incorporated 1481 W. Washington Boulevard, Los Angeles 1, Calif.

•

POPCORN, RAW

A. B. C. Popcorn Company, Incorporated, 3441 W. North Avenue, Chicago, Ill.
American Pop Corn Company, Sioux City 6, Iowa.
Blevins Popcorn Company, 3098 Charlotte Avenue, Nashville, Tenn.
Central Popcorn Company, Schaller, Iowa.
Charles E. Darden & Company, 308 S. Harwood Street, Dallas, Tex.
Dore Popcorn Company, 5913 W. North Avenue, Chicago, Ill.
Indiana Popcorn Company, Muncie, Ind.
Interstate Popcorn Company, 1243 S. Wabash Avenue, Chicago, Ill.
NATIONAL THEATRE SUPPLY, 92 Gold Street, New York 38, N. Y.
J. A. McCarty Seed Company, Evansville, Ind.
SUPURDISPLAY CORPORATION, Wisconsin Tower Bldg., Milwaukee, Wis.
Betty Zane Corn Products Company, 640 Bellefontaine Avenue, Marion, Ohio.

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POPCORN SEASONING AND SEASONING DISPENSERS

APCO, INC., 250 West 57th Street, New York 19, N. Y. (butter dispenser).
Arlington Edible Oil Products, 38 Yetten Place, Waltham, Mass. (seasoning).
Best Foods, Incorporated, 1 E. 43rd Street, New York City, N. Y. (seasoning).
C. CRETORS & COMPANY, 606 W. Cermak Road, Chicago 16, Ill. (butter dispenser).
Dairy Service Company, 100 East Main Street, Menominee Falls, Wis.
E. F. Drew & Company, 5 East 26th Street, New York City (seasoning).
Helmco, Inc., 1215 Fullterton Avenue, Chicago, Ill. (butter dispenser).
MANLEY, INC., 1920 Wyandotte Street, Kansas City 8, Mo. (cheese seasoning).
NATIONAL THEATRE SUPPLY, 92 Gold Street, New York 38, N. Y. (seasoning).
C. F. SIMONIN SONS, INCORPORATED, Tioga and Belgrade Street, Philadelphia, Pa. (seasoning). See page 29, 30.
SUPURDISPLAY CORPORATION, Wisconsin Tower Bldg., Milwaukee, Wis. (butter dispenser).

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POPCORN WARMERS AND DISPENSERS

Blessing-Hoffman Corporation, 2422 W. Cermak Road, Chicago, Ill. (warmer).
C. CRETORS & COMPANY, 606 W. Cermak Road, Chicago 16, Ill. (warmer).
Hollywood Servemaster Company, 114 West 18th Street, Kansas City 8, Mo. (warmer).
MANLEY, INC., 1920 Wyandotte Street, Kansas City, Mo.
Popcorn Equipment Company, 2004 Broadway, Santa Monica, Calif. (warmer).
Pronto Popcorn Sales, 702 Beacon Street, Boston 15, Mass. (warmer and dispenser).
Queen City Manufacturing Company, 1020 Richmond Street, Cincinnati, Ohio. (dispenser).
SUPURDISPLAY CORPORATION, Wisconsin Tower Bldg., Milwaukee, Wis. (butter dispenser).
West Coast Sheet Metal Works, 935 Venice Boulevard, Los Angeles, Calif. (warmer).

•

VENDING CARTS

Federal Quality Corporation, Atlanta, Ga.
POBLOCKI & SONS, 2159 S. Kinnikinnic Avenue, Milwaukee 7, Wisc.
Walky Service Company, 401 Schweiter Bldg., Wichita, Kans.

BRAND NAMES

[Addresses of the following list can be found by referring to proper classification in the preceding directory.]

BEVERAGES

BIRELEY'S: General Foods Corporation.
CANADA DRY (cherry, cream, ginger ale, grape, lemon lime, orange, root beer: Canada Dry Ginger Ale, Inc.
COCA-COLA: Coca-Cola Company.
DAD'S ROOT BEER: Dad's Root Beer Company.
DELAWARE: Delaware Punch Company of America.
DR. PEPPER: Dr. Pepper Company.
DR. SWETT'S: Dr. Swett's Root Beer Company.
GRAPETTE: The Grapette Company.
GREEN RIVER: Schoenhofen Edelweiss Company.
GREEN SPOT: Green Spot, Inc.
HAWAIIAN: Pacific Citrus Products Company.
HIRES ROOT BEER: The Charles E. Hires Co.
HI-SPOT: Canada Dry Ginger Ale, Inc.
RED ROCK: The Red Rock Bottlers, Inc.
ROYAL CROWN COLA: Nehi Corporation.
SEVEN-UP: The Seven-Up Company.
SPUR: Canada Dry Ginger Ale, Inc.
SQUEEZE: National Fruit Flavor Company, Inc.

SQUIRT: The Squirt Company.
TRU-ADE: True-Ade, Inc.
VERNOR'S: James Vernor Corporation.
WELCH: The Welch Grape Juice Company.
WONDER ORANGE: Wonder Orange Company.

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CANDY BARS and SPECIALTIES

ALMOND JOY: Peter Paul, Inc.
ANNABELLE'S ROCKY ROAD: A. S. Jaffe Co.
BABY RUTH: Curtiss Candy Company.
BAFFLE BAR: Cardinet Candy Company.
BIT-O-HONEY: Schutter Candy Div. of Universal Match Corporation.
BLACK CROWS: Mason, Au & Magenheimer Confectionery Company.
BONOMO'S TURKISH TAFFY: Gold Medal Candy Company.
BUTTERFINGER: Curtiss Candy Company.
BUTTERNUT: Hollywood Candy Company.
CARDINAL BAR: Euclid Candy Company.
CHARMS: Charms Candy Company.
CHOCOLETTOS: Peter Paul, Inc.
CHUCKLES: Fred W. Amend Company.
CLARK BARS: D. L. Clark Company.
CRACKER JACK: The Cracker Jack Company.
CUP-O-GOLD: E. A. Hoffman Candy Co., Inc.
DOTS: Mason Au & Magenheimer Confectionery.
FIFTH AVENUE: Ludens, Inc.
FOREVER YOURS: Mars, Inc.
GOOBERS: Blumenthal Bros.
GOOD & PLENTY: Quaker City Chocolate Co.
HERSHEY: Hershey Chocolate Company.
JUICELETS: F & F Laboratories, Inc.
JUJUBES: Henry Heide, Inc.
JUJYFRUITS: Henry Heide, Inc.
JUMBO BLOCK: Planters Nut & Chocolate Co.
JUNIOR MINTS: James O. Welch Company.
KRAFT KARAMELS: Kraft Food Company.
LEAF-MINTS: Overland Candy Company.
LICORICE PASTILLES: Henry Heide, Inc.
LICORICE TWIST: Switzer's Licorice Company.
LIFE SAVERS: Life Savers Corporation.
M & M'S: M & M Ltd.
MALT BALLS: Leaf Brands, Inc.
MARS: Mars, Inc.
MILK DUDS: M. J. Holloway Company.
MILK PODS: M. J. Holloway Company.
MILK-SHAKE: Hollywood Candy Company.
MILKY WAY: Mars, Inc.
MOUNDS: Peter Paul, Inc.
MR. GOODBAR: Hershey Chocolate Company.
NECCO BOLSTER: New England Confectionery Co.
NIBS: National Licorice Company.
NECCO WAFERS: New England Confectionery Co.
NESTLES: Nestle Chocolate Company.
OH HENRY: Williamson Candy Company.
OLD NICK: Shutter Candy Co.
PAYDAY: Hollywood Candy Company.
PEANUT CHEWS: D. Goldenberg, Inc.
PECAN ROLL: Sperry Candy Company.
POMS POMS: James O. Welch Company.
POWERHOUSE: Walter H. Johnson Candy Co.
RAISINET: Blumenthal Bros.
RED SAILS: Hollywood Candy Company.
ROOT BEER DROPS: Chase Candy Corp.
7-11: Mason, Au & Magenheimer Conf. Co.
SHERBITS: F & F Laboratories, Inc.
SOFTEES: Mason, Au & Magenheimer Conf. Co.
SNICKERS: Mars, Inc.
SUCKERS: M. J. Holloway & Company.
TEENS: Marlon Confections Corporation.
3 MUSKETEERS: Mars, Inc.
TOOTSIE ROLL: Sweets Company of America.
25 KARET: Charms, Inc.
WELCH'S COCOANUT: James O. Welch Co.

THE VENDER-VANE

News and Comment About Merchandise Sold in the Theatre

Theatremen Named to Board of New International Popcorn Association

FORMATION of the International Popcorn Association, which combines eight separate segments of the popcorn and concession industries, including theatres, into a single over-all industry trade organization, was completed at the Popcorn and Concession Industries' Convention and Exhibition held at the Conrad Hilton hotel in Chicago October 11th through 14th.

Chosen as the first president of the IPA was J. J. Fitzgibbons, Jr., Theatre Confections, Ltd., Toronto, Ontario and named on the board of directors to represent the theatre and/or concessionaire segment were Lee Koken, head of RKO Theatres' Concession Department and Bert Nathan of the Theatre Popcorn Vending Corporation, Brooklyn, N. Y., who was also elected first vice-president.

Other officers of the newly formed group include A. J. Schmitt, Houston Popcorn and Supply Company, Houston, Tex., second vice-president; Harold M. Alver, Premier Popcorn Company, Watseka, Ill., treasurer; and Thomas J. Sullivan, Chicago, executive vice-president, secretary and general counsel.

Within the framework of the new IPA group seven active segments hold voting power and are self-governing under the leadership of two directors, who are elected by the members of each segment to serve on the IPA Board of Directors. In addition to the theatre men already named, the segments and new directors are as follows: Popcorn Processors: Mr. Alver and George K. Brown, Wyandot Popcorn Company, Marion, Ohio; Manufacturer Wholesalers: Syd Spiegel, Super Pufft Popcorn Company, Toronto, Ontario and Don W. Mayborn, Cornco, Inc., Baltimore; Retail Popcorn Shop segment: Clarence Miller, Lansing Popcorn Company, Lansing,

Newly elected officers and directors of the International Popcorn Association are shown above at their first meeting during the Popcorn and Concession Industries' Invention-Exhibition in Chicago. Seated (left to right): Clarence Miller, Lansing Popcorn Company, Lansing, Mich.; A. J. Schmitt, Houston Popcorn & Supply Company, Houston, Tex., second vice-president; John Katsalis, Mellos Peanut Company, Chicago; Lee Koken, RKO Theatres, New York City; J. J. Fitzgibbons, Jr., Theatre Confections, Ltd., Toronto, Ontario, president; Bert Nathan, Theatre Popcorn Vending Corporation, Brooklyn, N. Y., first vice-president; and Don W. Mayborn, Cornco, Inc., Baltimore. Standing (left to right): H. E. Chrisman, Cretors Corporation, Chicago and Nashville; Thomas J. Sullivan, Chicago, executive vice-president, secretary and general legal counsel; Hersch I. Yesley, Yesley Bros. Sales Company, Newtonville, Mass.; S. T. Jacobson, Krispy Kist Korn Machine Company, Chicago; Harold M. Alver, Premier Popcorn Company, Watseka, Ill., treasurer; George K. Brown, Wyandot Popcorn Company, Marion, Ohio; Syd Spiegel, Super Puff't Popcorn, Ltd., Toronto, Ontario; Martin B. Coopersmith, The Marjack Company, Inc., Washington, D. C.; Harry T. McNamara, Blue Star Foods, Inc., Rockford, Ill., and Oliver Koeneman, Old Vienna Products Company, St. Louis, Mo.

Mich., and Jerry D. Berger, Topsy's Popcorn Shop, Kansas City, Mo.; Jobber-Distributors: Mr. Schmitt, and John Katsalis, Mellos Peanut Company, Chicago; Brokers: Hersch I. Yesley, Yesley Brothers Sales Company, Newtonville, Mass., and Harry Lazear, Marion, Ohio; and Equipment Manufacturers: S. T. Jacobson, Krispy Kist Korn Machine Company, Chicago, and H. E. Chrisman, Cretors' Corp., Chicago and Nashville.

All suppliers to the popcorn and concession industries make up the eighth and final group of IPA, which is a classification of associate, non-voting membership.

During the Popcorn and Concession Industries' Convention the seven active segments met separately for daily sessions offering a program of subjects specifically patterned to serve the business interest of each segment. Serving as program chairmen for the convention were: J. A. McCarty, J. A. McCarty Seed Company, Evansville, Ind., Popcorn Processor Segment; Leonard M. Japp, Jays Foods, Inc., Chicago, Manufacturer Wholesale Segment; Mr. Nathan, Theatre and/or Concessionaire Segment; W. C. "Chet" Peters, Peters' Popcorn Confections, Greeley, Colo., Retail Shop Segment; Mr. Schmitt, Jobber-Distributor Segment; Mr. Lazear and A. J. Villiesse, Villiesse Sales Company, Wilmette, Ill., Broker Segment; and William Moran, Star Manufacturing Company, St. Louis, Mo., Equipment Manufacturers.

Sessions for theatre men were devoted to the sale of candy, ice cream and soft drinks in addition to popcorn, under the direction of Mr. Nathan.

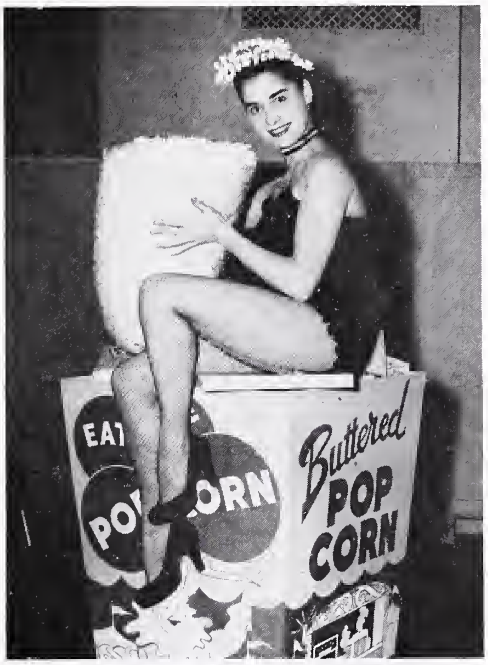
POPCORN METHODS DEBATED

At one meeting the saleability of pre-popped popcorn versus popping on location was debated by Marie Frey, of Tri-States Theatre Corporation, Des Moines, and Abe Bloom, of Balaban & Katz Corporation, Chicago, with the consensus of opinion being that locality dictated the type of operation to be used. The East and West seem to prefer pre-popped popcorn, it was decided, while the Midwest enjoys popping on location. However, both means have been found to be adequate, the operators agreed.

In a debate over bags versus boxes between Frazer Gatenby, of the Sutherland Paper Company, Kalamazoo, Mich., and Irving A. Singer of the Rex Specialty Bag Corporation, New York, the main conclusion arrived at was that there is a place for both in the popcorn industry. And here also, preference, locale and type of operation determine what is used, it was pointed out.

In a session devoted to ice cream sales, it was generally agreed that visual display and self-service are the biggest advancements that have been made in this field to increase sales.

POPCORN PRINCESS OF 1953



Dancer Carol Lawrence (above), currently starring in the musical comedy, "New Faces of 1953," in Chicago, was chosen "Popcorn Princess of 1953" during the recent Popcorn and Concession Industries' Convention and Exhibition in Chicago. Miss Lawrence, who is wearing a crown made entirely of popcorn, is reigning during the Popcorn Fall Festival celebrated through October, November, and December.

The Popcorn Industry Organizing Committee, which formulated IPA, was appointed at the 1952 Popcorn Industries' Convention and Exhibition in Chicago sponsored by the National Association of Popcorn Manufacturers. This committee, headed by Martin B. Coopersmith, Marjack Company, Inc., Washington, D.C., also included a representative from each segment of the popcorn and concession industry: Dave C. Evans, Gold Medal Products Company, Cincinnati, Ohio, jobber-distributor; Van Myers, Wometco Theatres, Miami, and Louise Wesson, Video Independent Theatres, Oklahoma City, theatre and/or concessionaire; Mr. Villiesse, broker; Mr. Spiegel, manufacturer wholesaler; Mr. Peters, retail popcorn shop; Mr. Jacobson, equipment manufacturer; and William Smith, Chicago, Popcorn Processors' Association.

NAPM OFFICERS HONORED

At the annual dinner-dance for the new association held on October 14th, IPA president, J. J. Fitzgibbons, Jr., paid tribute to the retiring officers and directors of the National Association of Popcorn Manufacturers, whose membership was merged with IPA. They included Oliver Koeneman, Old Vienna Products Company, St. Louis, Mo., president; Martin

your one best buy in popcorn seasoning

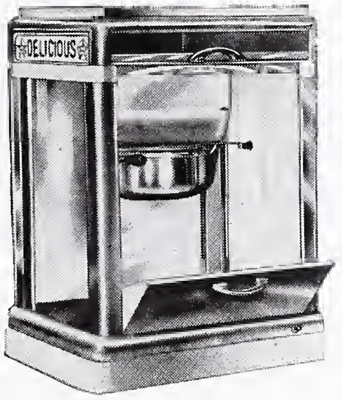
new Seazo coconut oil

Seazo
Popcorn Seasoning

butterlike flavor and color

C. F. Simonin's Sons, Inc.
Philadelphia 34, Pa.

ONE STOP SERVICE



STAR AND CRETORS EQUIPMENT
FLOSS MACHINES WAFFLE MOLDS
KIDDIE RIDES BOXES BAGS
COLORING POPCORN SUPPLIES
ICE SHAVING EQUIPMENT
FOOD STAND EQUIPMENT

Write for Catalog

CONCESSION SUPPLY CO.
3916 SECOR RD., TOLEDO 13, OHIO

IN THE NEXT ISSUE—
"Changes in Product and Equipment to Improve Service and Profits," a report on conversions made at its refreshment stands by the Century Theatres' circuit of New York.

B. Coopersmith, The Marjack Company, Washington, D. C., vice-president; and Harry T. McNamara Blue Star Foods, Inc., Rockford, Ill., treasurer.

Retiring directors were William H. Beaudot, A. B. C. Popcorn Company, Chicago; the late Morris Dollin, Saratoga Popcorn Company, Beverly, Mass.; Harlan Fairbanks, Harlan Fairbanks Company, Seattle, Wash.; Van Myers, Wometco Theatres, Miami, Fla.; Charles H. Seyfert, Seyfert Foods Company, Fort Wayne, Ind.; and Syd Spiegel, Supper Puff't Popcorn Ltd., Toronto, Ontario.

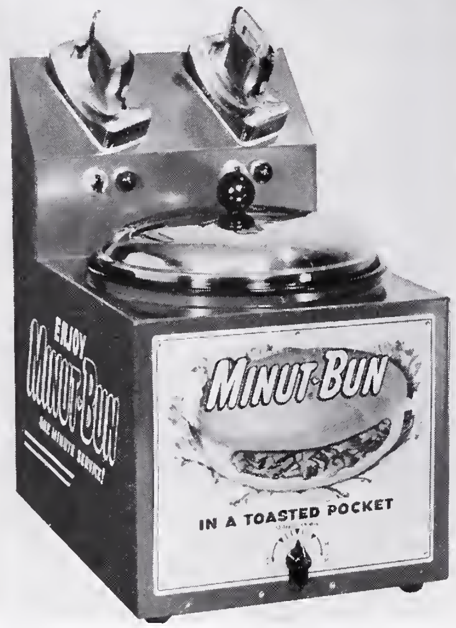
Smaller Model of Hot Sandwich Serving Unit

A SMALL model of its new "Minut-Bun Bar" sandwich serving unit, has been developed by Helmco, Inc., for the National Minut-Bun Council, both in Chicago.

The new unit features two toaster heads instead of four and a single or double bowl, as desired. The company points out that it is designed for use in off-peak periods by large outlets and for full-time use in those with light traffic.

The unit is designed to permit rapid service of hot meat sandwiches in a toasted bun. The toaster heads cut and toast a pocket into the buns, and the warming wells keep food at constant serving temperatures. The food is placed in the buns by ladles.

Each of the toaster heads has an individual switch and a heavy-duty thermostat. The ten meats used are pre-cooked, packed and branded by the company and include barbecued beef, pork, turkey and chicken. The unit weighs 11 pounds and requires 10½ inches of back bar space. Details on securing the units can be obtained by writing the Council at 333 North Michigan Avenue, Chicago.



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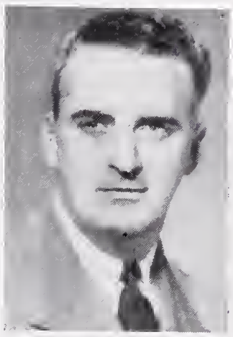
CHASE CANDY APPOINTMENT

The appointment of William H. (Bill) Kelly as vice-president and director of sales for the Chase Candy Company, St. Louis, has been announced by W. A. Yantis, president. Mr. Kelly graduated from the University of Illinois in 1932 and immediately embarked upon a sales career. He is well known to wholesale grocers, candy and tobacco jobbers and other segments of the confectionery trade throughout the Midwest where he has concentrated his sales efforts for the past 21 years. He joined Chase in 1947 and since 1948 has been sales manager of the central district with headquarters in St. Joseph, Mo. From his new office in the St. Louis plant he plans to travel to all sections of the country working with Chase representatives and studying local market condi-



W. H. Kelly

It's pure peanut oil!

only popsit plus! liquid seasoning

gives corn true butterlike flavor!

THAT MEANS SALES!

C. F. Simonin's Sons Inc.
Phila. 34, Pa.

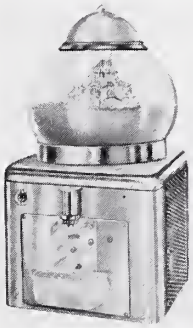
NEW DRINK INTRODUCED BY DAD'S COMPANY

ONLY DAD'S OFFERS 146 (7oz) DRINKS PER GALLON Plus No. 2 in NATIONAL FLAVOR POPULARITY
SodaShoppe
6 Refreshing drinks
DAD'S

One of the most popular trade show booths during the recent convention of the National Automatic Machine Association held at the Conrad Hilton hotel in Chicago was that of the Dad's Root Beer Company, Chicago, where Beverlee Wilson (above) was on hand to welcome visitors and provide them with a drink. Introduced at the convention was Dad's new "Frutaste" line, which consists of "two-way" flavors capable of being served in either a carbonated or non-carbonated drink. The drinks were dispensed from a "SodaShoppe" unit (made by Apco, Inc., New York) and a "Spacarb" machine (made by Spacarb, Inc., Stamford, Conn.). The Dad's parent company reports that results of the trade show were most gratifying with many new accounts opened.

tions as part of an intensified sales program planned by the company to emphasize concentrated distribution and improved service.

New Beverage Dispenser With Control Devices



A NEW display counter-model, automatic fruit drink dispenser, which has been equipped with special devices designed to control the amount of beverage and also to record the number of sales made, has been announced by Majestic Enterprises, Ltd., Los Angeles. Known as the "Auto-Electronic Dispenser Model 1500," the new unit has a capacity of approximately 12 gallons. The automatic stainless steel valve and timer are designed to dispense the exact amount of beverage desired by the pressing of a button. An automatic counter registers every drink.

In addition the new dispenser has a circulating pump which sprays the beverage to the top of the dome, showering it down over the cascades. The dome is made of Plexiglas as is the bowl, thereby permitting clear visibility of the contents. A light illuminates the showering action as well as the beverage in the bowl, which is easily removable by hand for quick cleaning.

The dispenser has a self-contained, heavy-duty, vacuum-sealed compressor motor for quick refrigeration and is thermostatically controlled to maintain an even temperature of 40° Fahrenheit or lower. The cabinet is of stainless steel and requires 18½x17 inches counter space. The overall height is 33 inches.

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CANDY SALES SHOW GAIN

Manufacturers' sales of confectionery and competitive chocolate products rose 4% in August, compared with the same months a year ago, according to the latest figures issued by the Bureau of the Census of the U. S. Department of Commerce.

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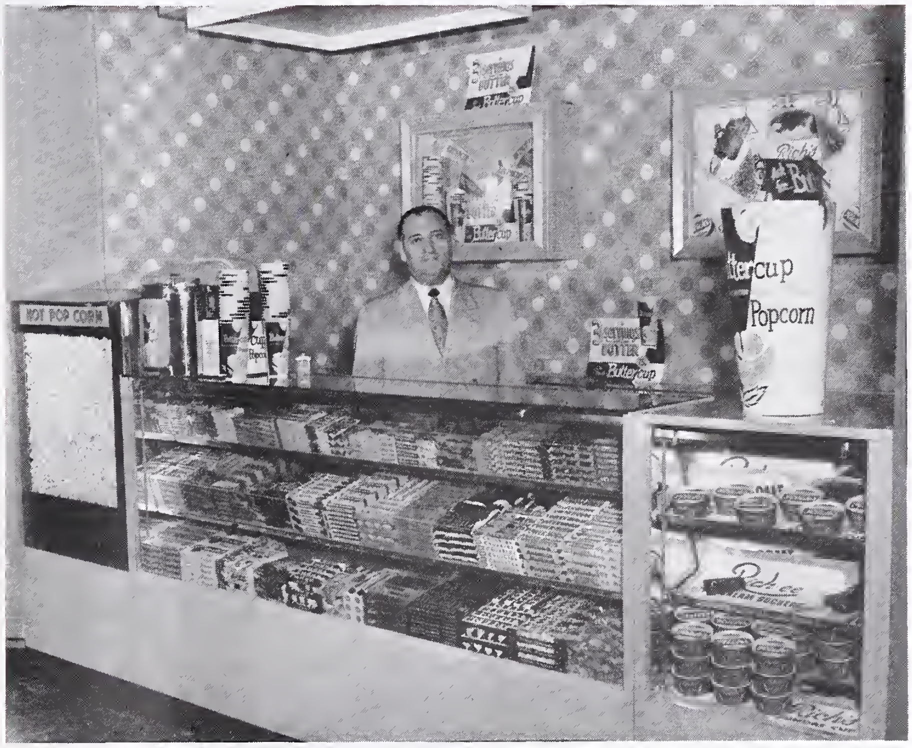
CANDY BARS PROMOTE FILMS

World's Finest Milk Chocolate
NEVER LET ME GO

The smiling clown above is almost weighed down by a 10-pound milk chocolate candy bar which was given away as a children's prize at a "Za-Ga-Zig" Shrine circus in Des Moines recently. That is only one of many promotional stunts in which the large-size bars, manufactured by the Cook Chocolate Company of Chicago, are used to promote Metro-Goldwyn-Mayer pictures in a special tie-up between the two companies. Theatres throughout the country have also used the "world's largest" bars (made in sizes ranging from 1, 2, 5, and 10 to 25 pounds) as prizes in drawings and other contests to exploit such M-G-M films as "Never Let Me Go" (see bar above) and "Mogambo." The bars have also been employed by the film company in the form of announcements of new pictures to critics, commentators, and disc jockies. The idea for the candy-film tie-in was conceived and presented to M-G-M by Herman Schmidt, sales manager of Cook's Gift Division.

NEW SNACK BAR IN THE AUDITORIUM



SNACK BAR profits have jumped considerably at the Elmwood theatre in Buffalo, N. Y., with the installation of the new stand shown above, more than justifying a small loss in seating capacity required by placing the booth in the auditorium, according to Al Pierce, new owner and operator of the theatre.

A special feature of the new stand is the display case built into it on the right. This is used to promote ice cream sales and features "life-size" packages of the product stacked so as to give the illusion of this being the actual freezer. (Ice cream is dispensed by the attendants from a case in the rear of the stand.) Other display units include two large cases on the back wall, also used to promote ice cream as well as popcorn.

At the same time the new stand was installed, Mr. Pierce introduced buttered popcorn to his patrons and he reports that it has been a big success. The butter dispenser is a Supurdisplay unit.

The stand is of steel and masonry construction, trimmed in blonde oak. It is lighted from above through a drop-ceiling design. The stand was built and is operated for Mr. Pierce by the Tri-State Automatic Candy Corporation of Buffalo. Mr. Pierce (who is shown above) was formerly the manager of Shea's Bellevue theatre, Niagara Falls, before acquiring his own operation.

USE WITH 3 INCH f/2
GENERAL SCIENTIFIC PROJECTION LENS
ON PROJECTORS
BALLANTYNE BW
WENZEL PRO 50
RCA MI 500,100

PERFECT DEFINITION *to the Outer Edges of the Screen*

Here's the new Ballantyne short focal length f 1.9 wide angle lens. Ready for IMMEDIATE DELIVERY

COMPARISON of the new Ballantyne wide angle lens (part of the Ballantyne all-system package), with any other will prove to you that here is the last word in optical engineering skill. This lens was originally designed for use by the military for photo reconnaisance when definition over the entire picture surface is an essential requirement. Now this lens has been released and adapted to the new motion picture technique by The Ballantyne Co. Without question, it gives, in the opinion of engineers, the finest picture ever seen.

COLOR CORRECTION is superb, vignetting has been reduced to a minimum and correction of aberations is so fine as to give a more crisp, higher contrast image over the whole frame.

THE AIR SURFACES are coated with the hardest and most durable magnesium floride coating known to science. This greatly increases the amount of light passing through the lens and increases the contrast factor as well.

A UNIQUE NEW CEMENT is used which will withstand the high temperatures which projection lenses are subjected to in today's high amperage systems.

ALL INTERNAL SURFACES are sealed against oil and moisture. It is never necessary to clean any surface except the front and back exposed lenses. Lens barrels are aluminum and anodized to dissipate heat. Inside bevels and edges are treated to keep internal flare to a minimum.

THE LENSES come in focal lengths from 2-4" in increments of ¼". The speed is f 1.9.

SPECIAL ATTENTION has been paid to the engineering design of the adaptors. Unlike many adaptors which vignet the light and even the picture itself, the new Ballantyne wide angle lenses was designed only after a careful study of all projectors. Then skillful engineering of each adaptor eliminate vignetting in each case. Scoring and treating assures you that no stray light will be projected on the screen.

THESE LENSES are available for immediate delivery from Ballantyne dealers everywhere. When ordering specify model and make of projector.

Originators of the all-system package wide screen, interchangeable 3 and 4 track magnetic soundheads and stereophonic sound systems, 3-D interlock equipment.

THE BALLANTYNE COMPANY
1712 Jackson Street
Omaha 2, Nebraska U.S.A.

Relating Picture Size To Seating Pattern

(*Continued from page* 19)

picture technique, recognition must be given the limitations of magnification and the natural, fundamental relationship of picture size and position to the seating pattern. A picture that is too wide for a large percentage of the viewing positions, and too large for sharp definition, hardly offers any lasting advantage.

After the *optimum* width of the picture is determined by the procedure described above, the height can be fixed. Factors of height in relation to structural conditions were discussed in the preceding article. With an *optimum* width, the height should be fixed at a dimension which will give an aspect ratio adapted to the bulk of product being made in "wide-screen" technique. Current production practice, as well as influential opinion (such as expressed in a recent resolution of one of the exhibitor organizations), and also the physical facts presented by the majority of theatres have convinced the writer that an aspect ratio of 1.75-to-1 is practicable as a basic form for the picture.

Proportions of 1.7-to-1 would be better for product in the 1.33-to-1 ratio yet to be played; however, these will soon become of less and less concern, whereas the new "wide-screen" product is being produced with camera warning lines allowing for 1.66, 1.75 and even 1.85 to 1.

As for proportions of 2-to-1 and up—especially those considerably more—a strip of masking across the *bottom* of the screen, which is only 2 inches above the platform, would provide for reduction of height without appearing to shrink the picture from size otherwise used, since the bottom area of a screen image is always subject to visual obstruction and the lower edge conventionally has been around 2 feet above the stage. How much the height would need to be reduced on these occasions would depend on the amount of pictorial material at the extreme sides that might be feasibly masked off in the aperture.

CONVENTIONAL PRACTICE

In the paragraphs above we have given the essentials of the method by which the expanded picture can be properly related to the seating pattern of any theatre. It may be of interest, however, and perhaps further clarifying, to examine past practice in the light of this new technique. For this we again examine *Figure* A-1.

That drawing relates typical plans of one-floor and balcony auditoriums for mo-

(*Continued on page* 62)

THE FIRST MOTION PICTURE IN

CINEMASCOPE

The Robe

THE FIRST CHOICE OF THEATRES PRESENTING IT

– *The New*

NATIONAL EXCELITE "135"

PROJECTION ARC LAMP

These theatres made sure of having a brilliant picture on their mammoth screens by installing the EXCELITE "135"

ROXY–NEW YORK
(68 foot screen)
CHINESE–HOLLYWOOD
(65 foot screen)
FOX–DETROIT
(65 foot screen)
FOX–SAN FRANCISCO
5TH AVENUE–SEATTLE
ORPHEUM–PORTLAND
CRITERION–OKLAHOMA CITY
DENVER–DENVER
PARAMOUNT–SYRACUSE

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"THERE'S A BRANCH NEAR YOU"

The Buyers Index

A CATALOG OF THEATRE EQUIPMENT, FURNISHINGS, SUPPLIES, ARCHITECTURAL MATERIALS . . . LISTING MANUFACTURERS ACCORDING TO CLASSES OF PRODUCT

[For classes of products related to refreshment service, see THEATRES SALES BUYERS INDEX beginning on page 26]

AIR-CONDITIONING AND VENTILATING EQUIPMENT

ASSURANCE OF clean, comfortable atmospheric conditions in a theatre usually requires some means at least of cooling the auditorium during the warm months.

In regions of little hot weather, and particularly of low relative humidity, simple ventilation—filter-equipped intake and one or more blowers of liberal capacity at the screen end of the auditorium, also an exhaust vent and fan at the opposite end—may be adequate.

Because the amount of heat and moisture introduced into the air by people seated close together in an enclosure for two or three hours, theatres generally need cooling facilities (which are commonly what is meant by the term air-conditioning, although that term properly signifies positive control of sensible heat, relative humidity and air motion).

Comfort-cooling can be supplied by (1) built-up plants consisting of one or more compressors and in coils for transfer of heat in the air to water or refrigerant (direct expansion, which method is not permitted in some cities); (2) a similar central plant but consisting in one or more unit conditioners; (3) unit conditioners installed for direct space cooling; and (4) air washers (evaporative cooling).

Unit-conditioners are designed to provide all of the essentials of a complete cooling plant, including an evaporative condenser, with coils for heating if desired. In their smaller sizes (generally from 5 to 10 tons), they can be installed within room zones to be cooled (space cooling), thus conditioning air supplied through a simple ventilation system. Unit conditioners are available in various capacities from 3 to 75 tons (3, 5, 7½, 10, 15, 20, 30, etc.). For central plants, they can be had for ceiling as well as floor mounting.

Engineers generally regard built-up plants more desirable from 100 tons up.

Either unit or built-up plants can be arranged for use of two or more compressors together or separately so as to provide for variation in load requirements. Such flexibility may also be adapted to cooling (also heating, of a theatre by divisions, or zones (as main section of auditorium, in or under balcony, lounge-foyer-lobby area, etc.).

Evaporative cooling is commonly regarded as being adapted to regions where relative humidity is seldom higher than 72%. That factor is minimized, however, by designers of some types of evaporative cooling equipment on the market.

Such equipment is not to be confused with evaporative condensers, which are devices for cooling the refrigerant of mechanical cooling plants. They reduce water consumption for this purpose (estimated at 95%). For some installations, a cooling tower may prove cheaper. Some water-saving device is required in a growing number of localities.

Since a large audience even in winter can raise relative humidity above the comfort level, it is well to integrate heating and cooling, preferably under automatic control.

AIR DISTRIBUTION

Blowers: Fans usually preferable for the ventilation of theatres are of multi-blade ("squirrel cage") type. They range in air volume capacity from those adapted to simple (ductless) ventilation systems, to large sizes capable of overcoming the resistance of extensive duct systems. As a rule, a simple ventilation system should include an exhaust fan.

Diffusers: To assure uniform distribution of conditioned air to each zone of the auditorium and other areas of the theatre, without an effect of draft, outlets for duct systems should be of "aspirating" type, which mixes the conditioned air with the room air before it reaches the breathing zone. Such diffusers are available in circular flush-set or projecting ceiling types, flush wall types, and rectangular ceiling types (the latter are indicated particularly for integration with ceiling tiles). Each has readily adjustable dampers.

PRODUCT NEWS . . Pages 28 and 57

The department "About Products" on general equipment and supplies is on page 57. "The Vender Vane" on refreshment service products is on page 28.

DEALERS . . . . Page 56

Dealers in the United States are listed in the Theatre Supply Mart.

ADVERTISERS INDEX . . . Page 55

For concealment of outlets that are merely dampered openings in ducts or in walls, concealing dampers or blowers, ornamental grilles are available in various stock sizes and also built to specifications in bronze, stainless steel, aluminum or other metals, with finish to match other metal fittings or the decorative scheme of the room.

AIR CLEANSING

Whether the theatre is air-conditioned or has only a simple ventilating system, the incoming air should pass through efficient filters to remove as much dust and pollen as possible. Throw-away type filters are discarded when dirty; permanent type, of which there are many kinds, are occasionally washed. One type is treated also for elimination of odor from outside air.

Equipment for cleaning air of unpleasant odors and of bacteria responsible for many air-borne diseases is available in electrical and chemical types.

CONTROL EQUIPMENT

An air-conditioning system can be designed for the simplest manual control or for automatic operation embracing a complex system of dampers and switches, safety valves, etc., all responding, in fixed relation to each other, to changes in temperature and moisture.

AIR WASHERS

American Blower Corporation, 8111 Tireman Avenue, Detroit 32, Mich.
National Engineering & Manufacturing Company, 519 Wyandotte Street, Kansas City, Mo.
United States Air Conditioning Corporation, 3310 Como Avenue, S.E., Minneapolis, Minn.

BLOWERS AND FANS

American Blower Corporation, 8111 Tireman Avenue, Detroit 32, Mich.
Ilg Electric Ventilating Company, 2850 N. Crawford Avenue, Chicago, Ill.
National Engineering & Manufacturing Company, 519 Wyandotte Street, Kansas City, Mo
Typhoon Air Conditioning Co., Inc., 794 Union Street, Brooklyn, N. Y.
United States Air Conditioning Corporation, 3310 Como Avenue, S.E., Minneapolis, Minn.
Westinghouse Electric Corporation, Sturtevant Division, Hyde Park, Boston, Mass.

COILS

McQuay, Inc., 1600 Broadway, N. E., Minneapolis, Minn.

CONDITIONERS, UNIT (5-tons up)

Airtemp Division, Chrysler Corporation, 1600 Webster Avenue, Dayton 1, Ohio.
Alton Manufacturing Company, 1112 Ross Avenue Dallas, Tex.
Buensod-Stacey Air-Conditioning, Inc., 60 E. 42nd Street, New York City (integrated dry and wet bulb reader).
Curtis Manufacturing Company, 1998 Kienlen Street, St. Louis 20, Mo.
Carrier Corporation, Syracuse, N. Y.
Frigidaire Division, General Motors Sales Corp., 300 Taylor St., Dayton 1, Ohio.
General Electric Company, 5 Lawrence Street, Bloomfield, N. J.
Governair Corporation, 605 West Main Street, Oklahoma City, Okla.
Typhoon Air Conditioning Co., Inc., 794 Union Street. Brooklyn, N. Y.
United States Air Conditioning Corporation, 331 Como Avenue, S.E., Minneapolis, Minn.
York Corporation, Roosevelt Avenue, York, Pa.
Westinghouse Electric Corporation, Sturtevant Division. Hyde Park, Boston 36, Mass.

CONTROLS & INSTRUMENTS

The Brown Instrument Company, Philadelphia, Pa.
Buensod-Stacey Air Conditioning, Inc., 60 E. 42nd Street, New York City (integrated dry and wet bulb reader).
Minneapolis - Honeywell Regulator Company, 2822 Fourth Avenue, S., Minneapolis, Minn.
Monitor Controller Company, 51 S. Gay Street, Baltimore. Md.

FILTERS

Air Devices, Inc., 18 Madison Avenue, New York 16, N. Y.
American Air Filter Company, First and Central Avenues, Louisville 8, Ky.
Owens-Corning Fiberglas Corporation, Ohio Building. Toledo, Ohio.
Research Products Corporation, 1015 East Washington Street, Madison 3, Wis. (line includes odor-elimination filters).
Trion, Inc., McKeess Rock, Pa.
Universal Air Filter Company, Duluth, Minn.

GRILLES AND DIFFUSERS

Air Devices, Inc., 18 Madison Avenue, New York 16, N. Y.
American Blower Corporation, 8111 Tireman Avenue, Detroit 32, Mich.
Anemostat Corp. of America, 10 E. 39th Street, New York City.
Barber-Colman Company, Rockford, Ill.
W. B. Connor Engineering Corporation, 114 East 32nd Street, New York 16, N. Y.
Multi-Vent Division, The Pyle-National Company, 1334 North Kestner Avenue, Chicago, Ill.
Tuttle & Bailey, New Britain, Conn.

REFRIGERATION MACHINES

Airtemp Division, Chrysler Corporation, 1600 Webster Avenue, Dayton 1, Ohio.
American Blower Corporation, 8111 Tireman Avenue. Detroit 32, Mich.
Baker Refrigeration Corporation, South Windham, Maine.
Carrier Corporation, Syracuse, N. Y.
Curtis Manufacturing Company, 1998 Kienlen Avenue, St. Louis, Mo.
Frigidaire Division, General Motors Sales Corporation, 300 Taylor Street, Dayton, Ohio.
General Electric Company, 5 Lawrence Street, Bloomfield, N. J.
General Refrigeration Corporation, Shirland Avenue, Beloit, Wis.
Governair Corporation, 605 West Main Street, Oklahoma City 1, Okla.
Typhoon Air Conditioning Co., Inc., 794 Union Street, Brooklyn, N. Y.
United States Air Conditioning Corporation, 3310 Como Avenue, S.E., Minneapolis, Minn.
York Corporation, Roosevelt Avenue, York, Pa.
Westinghouse Electric Corporation, Sturtevant Division, Hyde Park, Boston 36, Mass.
Worthington Pump & Machinery Corporation, Harrison, N. J.

●

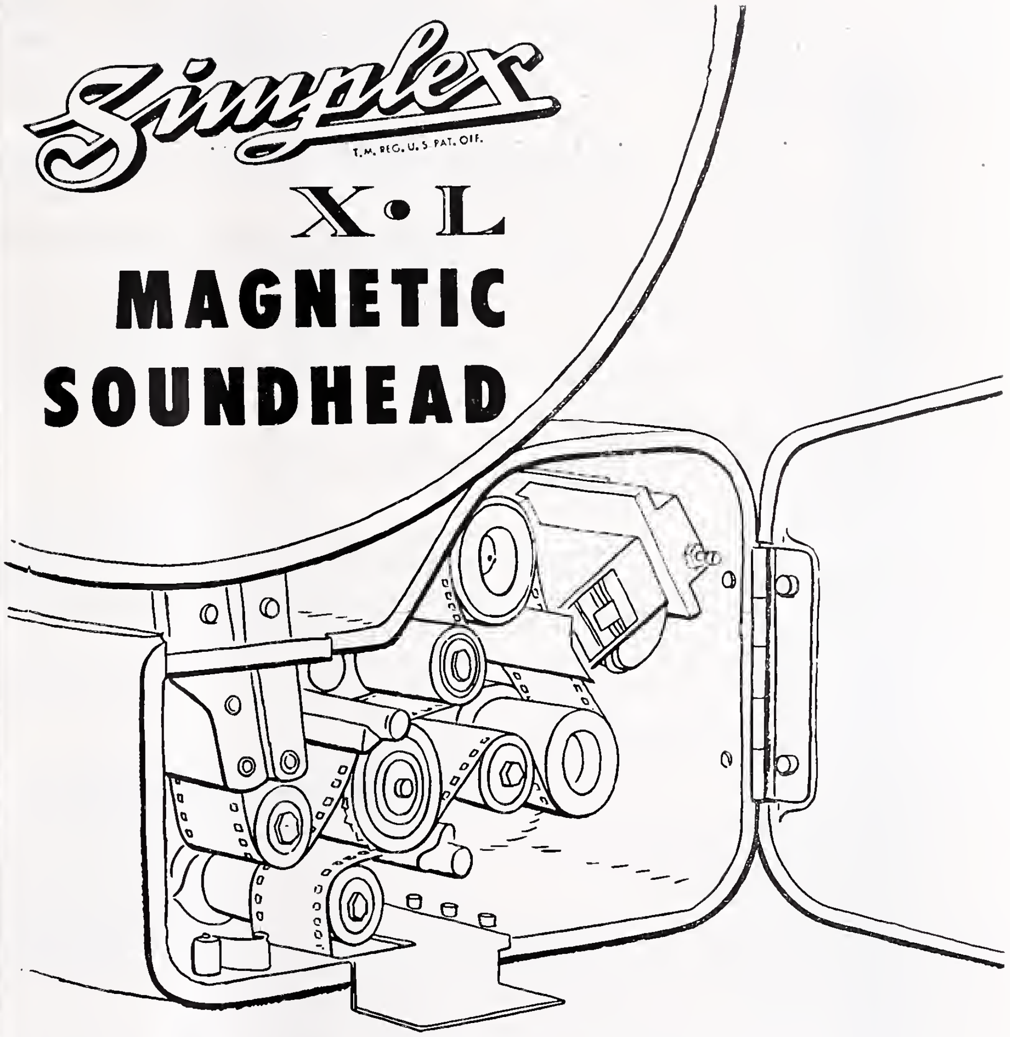
AMPLIFIERS AND AMPLIFYING TUBES

AMPLIFIERS for theatre motion picture sound systems consist in pre-amplifiers power amplifiers, and monitor amplifiers, with requirements varying according to auditorium dimensions (including presence or absence of balcony seating), to number of speaker channels, and to whether the sound signal is optical or magnetic.

Output per channel ranges from 15 watts to around 80 watts, with 30 watts adequate for

Simplex
T. M. REG. U. S. PAT. OFF.

X•L
MAGNETIC
SOUNDHEAD



Into Simplex Stereophonic Sound have gone the experience and engineering skill of over 30 years. Simplex engineers have been planning, testing and developing—have worked together with the pioneers in magnetic tape recording — have faced the many problems of multi-directional sound — and have come up with the magnetic soundhead and sound system components second to none. That's why

EXHIBITORS WHO KNOW . . . INSTALL

Simplex
STEREOPHONIC SOUND

To Be Sure!

NATIONAL
THEATRE SUPPLY
Division of National • Simplex • Bludworth, Inc.

medium-size auditoriums. Minimum limitations for amplifier wattage relative to seating capacity have been established by the Motion Picture Research Council of the American industry. Leading manufacturers of sound equipment follow these standards in their installation specifications.

In addition to speaker power, modern sound system power amplifiers for optical (single) track reproduction (usually in a cabinet with control panel and possibly also including provisions for record player and radio input) typically supply polarizing voltage to photocells and also filament and plate current to pre-amplifiers (possibly additionally to monitor amplifier).

Magnetic recordings require amplification euqipment of different characteristics. The relatively weak magnetic signal is a factor. Pre-amplifiers are powered separately with d. c. filament current and carefully regulated plate voltage from a power pack. Regardless of the number of channels, a switching arrangement can be provided for transfer from magnetic to optical pickup, and vice versa.

Multiple-track ("stereophonic") sound requires at least three channels of amplification (for screen speakers). These tracks, always magnetic according to present practice, may be augmented by one or more additional tracks for auditorium "effects" speakers, and/or volume control, and/or switching in certain supplementary speakers. An "effects" track requires a fourth system of amplification. With multiple-channel installations, a monitor that can be tapped into any one channel is supplied by its own amplifier.

Supplementary amplifiers may be required for "cry-room" speakers, group hearing aids, separate public address system, etc.

For drive-in sound systems with in-car speakers, amplification may be built up to required output by the addition of main amplifiers or booster units according to the number of speakers, with arrangement for switching certain ramps in or out. There are integrated systems of this kind designed especially for drive-ins.

For reproduction of multiple-track (screen speaker signal) magnetic sound by a single screen horn system (as used for standard optical sound), special amplification equipment is available, incorporating a "mixer" to combine the signals of all tracks. Such an "adapter" can be obtained with a button-on type magnetic pickup (*see Soundheads*).

AMPLIFIERS

Altec-Lansing Corporation, 9356 Santa Monica Boulevard. Beverly Hills. Calif.
AMPEX CORPORATION, 934 Charter Street, Redwood City, Calif.
Amplifier Company of America, 398 Broadway, New York 13. N Y
THE BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Neb.
CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City. See page 59.
CINEMATIC CORPORATION, 122 Washington Street, Bloomfield, N. J. (also multiple track adapter for single channel sound).
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.
MOTIOGRAPH, INC., 4431 West Lake Street, Chicago, Ill.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
J. E. ROBIN, INC., Robin-Weber Division, 267 Rhode Island Avenue, East Orange, N. J.
WENZEL PROJECTOR CORPORATION, 2505-19 South State Street, Chicago 16, Ill.
WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada).

AMPLIFYING TUBES

CONTINENTAL ELECTRIC COMPANY, 715 Hamilton Street, Geneva, Ill.
General Electric Company, 1 River Road, Schenectady, N. Y.
Gordos Corporation. 86 Shipman Street, Newark. N J
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
Radiant Lamp Corporation, 700 Jeliff Avenue, Newark, N. J.
Raytheon Manufacturing Company, Foundry Avenue, Waltham, Mass.
Westinghouse Electric Corporation, Bloomfield, N. J.
Western Electric Company, 195 Broadway, New York City.

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ANCHORS FOR CHAIRS

EXPANSION BOLTS suited to anchoring chairs in concrete flooring are available with metal jacket. A leading make of metal anchor consists of an especially long tapered fin head bolt, conical cup, lead sleeve, washer and hexagon nut.

Chicago Expansion Bolt Company, 1338 West Concord Place, Chicago, Ill.
Fensin Seating Company, 1139 South Wabash Ave.. Chicago, Ill.

ARCHITECTURAL MATERIALS AND THEATRE DESIGN SERVICE

[**See also *Fabrics* and *Wallpapers***]

THE NUMBER of architectural materials especially applicable to the facing of the fronts and finishing of the interiors of theatres has been greatly augmented by modern industrial science. Following is an indication of the variety of these materials for various purposes:

Laminated (built-up) tiles and sheets with permanent baked plastic finish provide wall finishes in solid color, in patterns and natural woods with the practical advantage of resistance to scratching and repeated washing Such plastic-finished wallboards are obtainable with either semi-gloss or high-gloss surface; the latter is especially suited to refreshment stand counters.

Wood veneering (plywood) now makes the choicest grain available for woodwork finishes of relatively moderate cost.

Architectural glass, which has many interior applications, is notably successful as a means of giving the theatre front rich color without gaudiness. Glass blocks are excellent for exterior panels (translucent window effect. etc.). interior partitions, illuminated standee rails. and so on. Mirrors may be considered architectural materials, too, when used in floor-to-ceiling panels.

Some of the natural beauty of terra cotta has been imparted to the best grades of porcelain enamel finishing of metallic forms designed for exterior facing; these are obtainable in shapes which, when assembled, give a rib pattern, and in a variety of colors with either glossy or dull finish. Aluminum and steel members are available to facilitate erection of fronts employing such porcelain enamel facing or structurally comparable materials.

Modern glass products include clear-vision doors which allow a charming interior to be visible from the street. For colorful doors of solid shade or designed in a multicolored pattern the laminated plastics have. in addition to the qualities cited above, the ability to seal the structure against weather.

Ceramic tile is obtainable in types suited to many interior areas besides outer lobbies and toilet rooms, while for fronts it facilitates the making of varicolored architectural forms and patterns.

Fluted (corrugated) asbestos sheets can be shaped to an architectural form on the job. Mineral and glass fibre tiles, solid or perforated for acoustical purposes may be laid in patterns of decorative effect.

Perforated metal plates, with baked finish, are applicable especially to ceilings of areas near the auditorium, with noise-control material above; also, clipping on, they permit easy access to electrical or other installations above.

For other kinds of materials of related purpose see also *Fabrics* and *Wall Paper*.

Arketex Ceramic Corporation, Brazil, Ind. (ceramic tiles).
The Celotex Corporation, 120 S LaSalle Street, Chicago, Ill. (mineral and vegetable fibre tiles).
F & Y BUILDING SERVICE, 319 E. Town Street, Columbus, Ohio (design and construction mouldings). See this page.
The Formica Insulation Company, 4616 Spring Grove Avenue, Cincinnati, Ohio. (laminated plastic sheets).
The Kawneer Company, 1105 North Front Street. Niles, Mich. (steel frame and porcelain enamel front structures).
Libbey Owens-Ford Glass Company, Vitrolite Division, Nicholas Building, Toledo, Ohio (architectural glass, glass doors).
MARSH WALL PRODUCTS, INC., Dover, Ohio (plastic-finished paneling, plastic and metal). See page 8.
Mosaic Tile Company, Zanesville, Ohio. (ceramic tile).
Parkwood Corporation, Wakefield, Mass. (wood veneer).
Pittsburgh Plate Glass Company, 2200 Grant Building Pittsburgh, Pa. (architectural glass, glass doors).
POBLOCKI & SONS, 2159 South Kinnickinnic Avenue, Milwaukee 7, Wis. (Stainless steel and porcelain enamel front structures).
Rigidized Metals Corporation, 658 Ohio Street, Buffalo, N. Y. (perforated metal plates).
United States Gypsum Company, 300 W. Adams Street, Chicago, Ill. (mineral boards and tiles).
UNITED STATES PLYWOOD COMPANY, 55 West 44th Street, New York city (wood and plastic veneers, and coated fabric wall covering). See pages 6-7.
Westinghouse Electric Corporation, Micarta Division, East Pittsburgh, Pa. (Micarta for decorative purposes: U. S. Plywood Corporation, see above).

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AUTOMATIC TELEPHONE—See Telephone Answering Equipment: Automatic.

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BASES—See Projectors and Accessories.

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"BLACK LIGHT" MATERIALS AND LIGHTING EQUIPMENT

"BLACK LIGHT" is the term popularly applied to the application of near-ultraviolet light, to surfaces painted with luminescent lacquer which near-UV light causes to glow.

Fluorescent materials in paint form may be readily applied with either brush or sprayer. A variety of colors are obtainable.

Filament ultraviolet lamps are available in a 250-watt size with a bulb of filter glass, hence no additional filter or ballast is required. However. the ultraviolet output of this lamp (Purple X) is relatively low.

Fluorescent ultraviolet lamps. called 360 BL lamps, are available in the sizes and wattages of standard F-lamps. These are efficient generators of near-ultraviolet, and the tubular shape lends itself readily to display work, and directional and similar signs are available in stock models, or may be made up especially. Light

The F & Y Building Service is the outstanding agency in Theatre Design and Construction in Ohio and surrounding territory.

THE F & Y BUILDING SERVICE
319 East Town Street **Columbus 15, Ohio**

"The Buildings We Build Build Our Business"

A New Look for the New Movies...

Wide-Screen and 3-D Projection Lighting

The film industry is currently being revitalized by the third great technical revolution in its history. First, sound; then color; now panoramic and tri-dimensional realism are having their profound effect on movie-making and showing techniques.

Record Sums Spent

Exhibitors in the race to equip themselves for these new box-office bonanzas are spending thousands and tens of thousands of dollars on new optics, screens, sound equipment. Where does screen *lighting* equipment fit into this picture of modernization?

Light Losses Serious Problem

In wide-screen projection, screen light is distributed over *2½ times the area* of conventional screens. In 3-D systems, filters reduce the total screen light to about *half* its former value, even with *two* projectors trained on a new screen of much higher reflectivity. Both wide-screen and stereoscopic effects suffer serious handicaps from inadequate lighting; nothing short of a *major* improvement in your present lighting equipment will enable you to take full advantage of their terrific mass appeal.

New Equipment Needed

For these new screen media you need not only *much more* light . . . you need literally *all the light you can get!* This means new equipment —equipment to operate the higher-capacity carbons at maximum currents.

Give your patrons — and these great new entertainment media — the light they need. Don't delay—call in your theatre equipment supplier for a complete diagnosis of your projection lighting needs.

Look to **NATIONAL**
TRADE-MARK
for Everything New
in Projector Carbons

The term "National" is a registered trade-mark
of Union Carbide and Carbon Corporation

NATIONAL CARBON COMPANY
A Division of Union Carbide and Carbon Corporation
30 East 42nd Street, New York 17, N. Y.
District Sales Offices: Atlanta, Chicago, Dallas,
Kansas City, New York, Pittsburgh, San Francisco
IN CANADA: National Carbon Limited
Montreal, Toronto, Winnipeg

density filters are required since these lamps produce some visible light also.

Mercury ultraviolet, or Type H lamps, are concentrated sources of ultraviolet and visible light; hence, they are particularly useful to obtain a *spot* beam of "black light" for spectacular effects. A relatively dense filter must be used to absorb the visible light and to create effective fluorescence.

General Electric Company, Lamp Dept., Nela Park, Cleveland, Ohio (lamps).
GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 40, Ill.
KLIEGL BROS., 321 W. 50th Street, New York City (light sources). See page 46.
Keese Engineering Company, 7380 Santa Monica Boulevard, Los Angeles, Calif. (paints, light sources).
The Stroblite Company, 35 West 52nd Street, New York City (paints, lamps).
Switzer Brothers, 4732 St. Clair Avenue, Cleveland 3, Ohio.
Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J. (lamps).

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BOX-OFFICES AND ACCESSORIES

BOX-OFFICES ARE commonly built "on the job" from specifications of the designer of the front and entrance area; however, box offices may be obtained ready for erection, in styles, colors and materials to harmonize with the vestibule or lobby treatment. Architectural glass, glass structural blocks (which may be interestingly illuminated from behind), porcelain-enamelled metal, stainless steel (fluted or smooth) and laminated plastic are prominent among the facing materials. (Unless otherwise specified, the companies listed below are sources only of material suited to box-offices; see these further under *Architectural Materials.*)

Besides ticket issuing machines and coin changers (*which see*), box-office accessories include speaking tubes and admission price and show time signs (*see Signs, Directional*).

Metallic speaking tubes covering an aperture in the box-office window to protect the cashier from cold and infection, are usually louvred, but are also available with a resonating disk.

Also for protection against cold are shields of transparent plastic extending across the deal plate and opening to several fixed positions.

Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee 12, Wis. (complete box-office structures, protective shields).
The Formica Insulation Company, 4616 Spring Grove Avenue, Cincinnati, Ohio.
GOLDBERG BROS., 3500 Walnut Street, Denver, Colo. (speaking tube). See page 68.
Libbey-Owens-Ford Glass Company, 1310 Nicholas Building, Toledo, Ohio.
MARSH WALL PRODUCTS, INC., Dover, Ohio (laminated plastic board).
Pittsburgh Plate Glass Company, 2200 Grant Building, Pittsburgh, Pa.
POBLOCKI & SONS, 2159 South Kinnickinnic Avenue, Milwaukee 7, Wis. (complete box-office structures).
Westinghouse Electric Corporation, Micarta Division, East Pittsburgh, Pa. (Micarta for decorative purposes; U. S. Plywood Corporation, see under *Architectural Materials*).

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CABINETS FOR FILM AND CARBONS

REALLY FIREPROOF cabinets for film storage are essential accessories of the projection room if the protection required either by law or theatre operator's responsibility is to be provided both projectionists and patrons. With the 2,000-foot reel standard in the American film industry (two-film stereoscopic pictures require 5,000-foot reels for a single intermission performance), film storage facilities should accommodate at least this size of reel in metal compartments that at least prevent the spread of fire from one compartment to another and reduce the effect of heat as a cause of combustion to a minimum.

The desired safety is provided by a sectional cabinet of relatively thick (approximately 1½ inches) steel walls insulated with fireproof material. Such cabinets are obtainable with or without vents (vents required by fire regulations in some communities) and with or without sprinkler heads inside.

A cabinet for carbons (wherever no suitable compartment is otherwise provided) is a convenient place to keep carbons. The carbons, while drying out, are out of the way so that breakage tends to be reduced. One type of cabinet will hold several hundred carbons (according to trim) and also provides a handy compartment for small tools.

Diebolt Manufacturing Company, Canton, Ohio.
GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago —, Ill.
GOLDBERG BROS., 3500 Walnut Street, Denver, Colo.
Mosler Safe Company, 320 Fifth Avenue, New York N. Y.
Neumade Products Corporation, 330 West 42nd Street, New York City.
WENZEL PROJECTOR COMPANY, 2509 South State Street, Chicago, Ill.
Edw. H. Wolk, 1241 South Wabash Avenue, Chicago, Ill.

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CARBONS, PROJECTION

MOTION PICTURE projection carbons are required for projection in most motion picture theatres (all except those using filament projection lamps). The type and size of carbons required depends upon the type of arc, and in this connection the reader is referred to the several articles in The Buyers' Index on projection lamps.

CARBONS, INC. (mfrd. by Societe Le Carbone Lorraine, Pagny, France), Boonton, N. J. See page 64.
HELIOS BIO CARBONS, INC. (mfd. by Ringsdorff Werke, Mehlem Rhein, Germany), 122 Washington Street, Bloomfield, N. J. See page 10.
NATIONAL CARBON COMPANY, INC., 30 East 42nd Street, New York 17, N. Y. See page 37.

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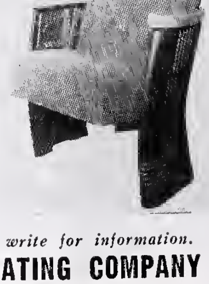
CARBON SAVING DEVICES

VARIOUS DEVICES are available to join new carbons and stubs so as to continue use of short lengths to about 1 inch. Some are simple clamps; others consist in a jaw device permanently installed in the lamp. In still another method, carbons are purchased especially processed for such use of short lengths.

G. C. Anders, Company, 317 Sangamon Street, Chicago 7, Ill.
Best Devices Company, 10921 Briggs Road, Cleveland, Ohio.
Cali Products Company, 3721 Marjorie Way, Sacramento 20, Calif.
"End-Gripper" Company, 1224 Homedale Avenue, N. W., Canton 8, Ohio.
Hal I. Huff Manufacturing Corporation, 659 West Jefferson Blvd., Los Angeles 7, Calif.
THE GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 40, Ill.
Motion Picture Accessories Inc., 1678 W. 17th Place, Hollywood, Cal.
NORPAT SALES, INC., 113 West 42nd Street, New York 36, N. Y. See page 10.
Payne Products, 2451 West Stadium Boulevard, Ann Arbor, Mich.
RAYTONE SCREEN CORPORATION, 165 Clermont Avenue, Brooklyn, N. Y.
S. O. S. Cinema Supply Corporation, 602 West 52nd Street, New York City.
Weaver Manufacturing Company, Ltd., 1639 E. 102nd Street, Los Angeles, Calif.
WENZEL PROJECTOR COMPANY, 2509 South State Street, Chicago, Ill.
Edw. H. Wolk, 1241 S. Wabash Avenue, Chicago, Ill



SMART SHOWMEN!

Give your patrons comfortable chairs to relax in—CinemaScope or Cinerama or even 3-D technique will not hold business unless theatregoers are comfortable when viewing a screen show. We can supply all new theatre chairs or re-condition your present lot. We also carry a large inventory of standard chairs for immediate delivery.

Phone, wire, or write for information.

EASTERN SEATING COMPANY
138-13 SPRINGFIELD BLVD.
SPRINGFIELD GARDENS, L. I.
LA 8-3696

•

CARPETING

TYPES OF carpeting suited to heavy-duty requirements of theatres are (to name them alphabetically) Axminster (only in the finest grades, except possibly when used in small lounges), Broadloom, Chenille (an expensive weave feasible only in rare instances in which superior carpet of special shape is absolutely required), Patent-Back (a special type consisting in Broadloom sections cut into desired shapes and colors and cemented to a backing), Velvet (pattern dyed) and Wilton (pattern woven). The last two are the weaves most widely used in theatres because of their durability and relatively moderate price while providing a wide selection of interesting patterns and colors.

Many stock patterns suited to theatres (some primarily designed for them) are available in Velvet and Wilton weaves especially, either with all-wool or wool-rayon facing. In the latter type, the fabric is woven partly with synthetic carpet yarns, which have proved of advantage in giving the face toughness and in realizing true color.

Theatres are usually carpeted in a single pattern, but consideration should be given to the advisability of using another design, or a plain Broadloom, or the same design in a smaller scale, for areas like lounges, which differ greatly in size and function from foyers and standee areas; and also on stairs, where some patterns can be confusing.

Bigelow-Sanford Carpet Company, Inc., 140 Madison Avenue, New York City. (Line includes patent-back type).
Goodall Fabrics, Inc., 525 Madison Avenue, New York City (patent-back).
A. & M. Karagheusian, Inc., 295 Fifth Avenue, New York City.
Thomas L. Leedom Company, Bristol, Pa.
James Lees & Sons Company, Bridgeport, Pa.
C. H. Masland & Sons, 295 Fifth Avenue, New York City.
Mohawk Carpet Mills, Inc., Amsterdam, N. Y.
RADIO CORP. OF AMERICA, Engineering Products Department, Camden, N. J.
Alexander Smith, Inc., 295 Fifth Avenue, New York N. Y.

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CARPET LINING

CARPET LINING or underlay generally suited to theatres is made of hair and jute, or entirely of hair, or foam rubber (latex). Lining entirely of jute (vegetable fibre) does not retain uniform resilience (it is not "waffled"), and is otherwise not so serviceable as the other types.

Foam rubber lining is available in ¼-inch thickness and in widths of 36 and 53 inches, some types with "waffling" on both sides. Sections can be joined with adhesive binding tape.

American Hair & Felt Company, Merchnadise Mart, Chicago, Ill.
Bigelow-Sanford Carpet Company, Inc., 140 Madison Avenue, New York City.
E. I. du Pont de Nemours Company, Fairfield, Conn.
Fremont Rubber Company, Fremont, Ohio.
Alexander Smith Inc., 295 Fifth Avenue, New York City.
Sponge Rubber Products Co., 284 Derby Place, Shelton, Conn.
United States Rubber Company, Mishawaka, Ind.
Waite Carpet Company, Oshkosh, Wis.

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CHAIR FASTENING CEMENT

THE METAL pieces to which theatre chairs are bolted are firmly fastened to the floor by special cement made for that purpose, which hardens in approximately ten minutes. In reseating a theatre, the old chair bolts are removed from the floor, and new ones inserted and recemented (*See Anchors for Chairs.*)

Fensin Seating Company, 1139 South Wabash Avenue, Chicago 25, Ill.
General Chair Company, 1308 Elston Street, Chicago.

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CHAIR REPAIR SERVICE AND FABRIC PATCH KITS

AN INSTALLATION of auditorium seating can be completely reconditioned, or certain chairs be given major repairs, usually without interruption of operation if the experience in organizing such work, and the necessary skill and equipment are available. A number of companies specializing in seating rehabilitation operate nationally.

For minor repair of coated seating fabric by the theatre staff, kits are available containing small amounts of "leatherette" in a color selected to match most closely the fabric of the seating, and cement solvent with which to attach a patch. Colors regularly available are blue, brown, red, green, ivory and black.

EASTERN SEATING COMPANY, 138-13 Springfield Blvd., Springfield Gardens, N. Y.
Fensin Seating Company, 1139 South Wabash Avenue, Chicago 25, Ill.
Mystik Adhesive Products, 2635 North Kildare Avenue, Chicago 39, Ill.
Rosco Laboratories, Inc., 367 Hudson Avenue, Brooklyn, N. Y.
THEATRE SEAT SERVICE COMPANY, 160 Hermitage Avenue, Nashville, Tenn. See adjoining columns.

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CHAIRS, AUDITORIUM

AUDITORIUM CHAIRS best suited to the motion picture theatre are those manufactured from designs developed specifically to meet the conditions encountered in film theatre operation.

Chairs may be obtained with seat cushions of box-spring or spring-edge type; or with no-sag springs, alone or in combination with coil springs (the no-sag springs absorbing the shock of initial tension imparted to the coils); and with combination coil and Marshall spring construction.

The backs may be either of spring or padded type, and here it should be noted that the choice affects the row spacing, spring back cushions being substantially thicker than padded backs (spacing should not be less than 34 inches back-to-back for chairs with padded backs, and as much as 38 inches for spring backs). Chairs available include models with self-raising seats and with retracting or with combination retracting-rising seats designed to facilitate passage between rows. There are also especially luxurious models designed for loge sections.

While end standards may be obtained in special designs, regular models offer a wide choice of patterns, which may be readily executed in colors suggested by the color scheme of the auditorium. Arm rests may be of wood or plastic, in "blonde" shades enhancing visibility; or they may be foam rubber covered with fabric.

Acoustic considerations (each chair should represent approximately the sound-absorption of a person so that the capacity factor affecting volume is fairly constant) demand a fully upholstered chair (*see Upholstering Materials*). Some theatre operators think it feasible, however, to use chairs with at least veneer backs in the first two or three rows, as protection against children's vandalism.

End standards can be supplied with or without aisle lights.

Aisle light fixtures are also obtainable for attachment to standards not providing for them.

American Desk Manufacturing Company, P. O. Box 416, Temple, Tex.
AMERICAN SEATING COMPANY, 901 Broadway, Grand Rapids. Mich. See page 12.
EASTERN SEATING COMPANY, 138-13 Springfield Blvd., Springfield Gardens, N. Y. See opposite page.
GRIGGS EQUIPMENT COMPANY, Box 630, Belton, Tex. See page 68.
HEYWOOD-WAKEFIELD COMPANY, Gardner, Mass. See page 9.
IDEAL SEATING COMPANY, Grand Rapids, Mich.
International Seat Corporation, Union City, Ind. See RCA Theatre Equipment Div.
Irwin Seating Company, Waters Building, Grand Rapids, Mich.
KROEHLER MANUFACTURING COMPANY, Naperville, Ill.
RAYTONE SCREEN CORPORATION, 165 Clermont Avenue, Brooklyn, N. Y. (aisle lights.)
Southern Desk Company, Hickory, N. C.

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CHANGE-MAKERS

CHANGE-MAKING machines, which speed up ticket selling and prevent annoying errors are available with different degrees of facility, some issuing change in any amount, including pennies, upon depression of single key; others delivering on depressing keys of admission price; some with split-change keys (dimes, quarters, etc.).

For attachment to change makers without such provisions, where admission taxes in pennies are added to the regular price, a penny chute is available. It is clamped to the side of the change-maker and holds about 150 pennies.

Associated Ticket & Register Corporation, 346 West 44th Street, New York 18, N. Y. (chute).
Brandt Automatic Cashier Company, Watertown, Wis.
Coinometer Corporation, 1223-27 South Wabash Ave., Chicago 5, Ill.
GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 40, Ill.
Johnson Fare Box Company, 4619 North Ravenswood Avenue, Chicago 40, Ill.
Metal Products Engineering, Inc., 45 West 45th Street, New York 36, N. Y.
NORPAT SALES, INC., 113 West 42nd Street, New York 36, N. Y. See page 10.

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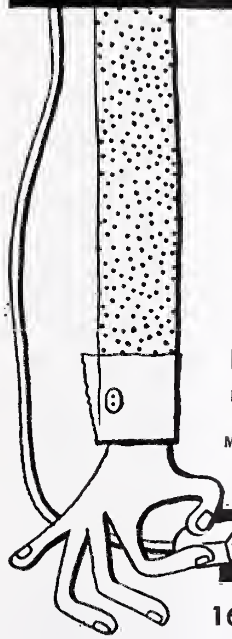
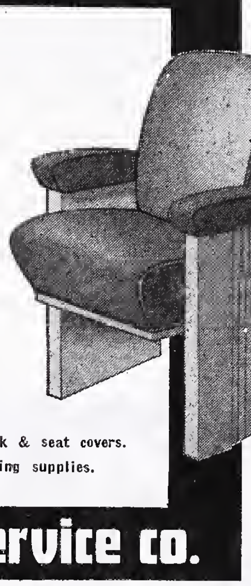
CHANGEOVERS AND CUEING DEVICES

SWITCHING out one picture projector while switching in the other may be accomplished in various





May We Put in a Plug for Ourselves

We're not a "general store" operation. There's only one item we handle and that's theatre seats. All we know and do centers around rehabilitation . . . parts replacement and replacement of worn seats or backs. Modestly, we're sort of proud of each job we do and don't mind referring you to our many pleased customers. Better still, we'd love to do an actual job for you. Why not let us quote you cost?

MANUFACTURERS—foam rubber & spring cushions, back & seat covers.
DISTRIBUTORS—upholstery fabrics and general seating supplies.

theatre seat service co.

160 Hermitage Avenue Nashville, Tennessee

Small Staff, Small Cost With Super Cleaning

Get the most out of every cleaning dollar.
• The Super and its especially designed tools are simple. Anyone can use them.
• The Super is readily portable. Any woman can handle it.
• The Super is fast. Get *all* the dirt the *first* time over.

Keep floors, carpeting, upholstery, curtains, ornamentation, sound equipment, screen, air filters, box fronts—everything in your theatre from box office to the back door—clean and inviting all the time without hard labor and high cost.

Ask your supplies dealer for a demonstration right in your theatre.

SUPER SUCTION

Three models to choose from—
Model JS—Small, quiet, light, low-priced, but with same power, pick-up as big Supers.
Other Super Models—
Model M—For all general cleaning and blowing. Powerful, readily portable.
Model BP-1 — A quiet, double-duty cleaner for both wet and dry pick-up.

NATIONAL SUPER SERVICE COMPANY, INC.
1941 N. 13th St. Toledo 2, Ohio
Sales and Service in Principal Cities
In Canada: Plant Maintenance Equip. Co.
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UL

"Once Over Does It"

SUPER SUCTION ®
SINCE 1911
"THE DRAFT HORSE OF POWER SUCTION CLEANERS"

Super cleaners are approved by Underwriters' Laboratories and Canadian Standards.

ways according to the several types of devices available. The electrical type in general, performing its functions at the touch of a switch (either foot or hand), cuts off the light by a shutter arrangement while opening and closing the alternative circuits. There is also a mechanical device which merely cuts off the light at one projection port while opening the other.

One mechanism that employs the port cutoff method of light interruption, is electrically operated and includes circuit switching means. One of the electrical changeovers cutting off the light at the aperture also provides for closing the speaker circuit, if this is desired. Yet another electrical device cuts off the light by a dissolving shutter mechanism in front of the projection lens.

Several types of changeover time indicators are available, including reel-end alarm bells actuated by film tension.

For making changeover cues on film effectively but without mutilating the film there are devices which make a neat ring in the emulsion. The better ones are designed to mark four cues in one operation in accordance with Standard Release Print specifications.

American Theatre Supply, 2300 First Avenue, Seattle, Wash. (reel end signal).
Clint Phare Products, 282 E. 214th Street, Euclid Ohio. (cueing device).
Dowser Manufacturing Company, P. O. Box 214, East Northport, N. Y.
Essannay Electric Manufacturing Company, 1438 North Clark Street, Chicago, Ill. (changeover).
GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 40, Ill.
Signal Electric Engineering Company, 179 Hopewell Avenue, Aliquippa, Pa.

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FILM CEMENT — See Splicers and Film Cement.

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CLEANING DEVICE FOR 3-D SPECTACLES: See Third-Dimension Equipment & Supplies.

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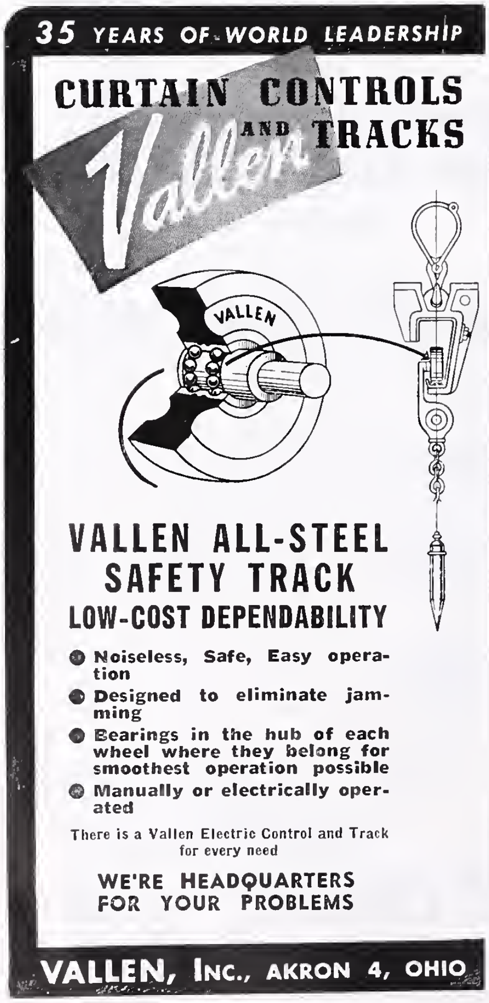
35 YEARS OF WORLD LEADERSHIP
CURTAIN CONTROLS AND TRACKS
Vallen

VALLEN ALL-STEEL SAFETY TRACK
LOW-COST DEPENDABILITY

- Noiseless, Safe, Easy operation
- Designed to eliminate jamming
- Bearings in the hub of each wheel where they belong for smoothest operation possible
- Manually or electrically operated

There is a Vallen Electric Control and Track for every need

WE'RE HEADQUARTERS FOR YOUR PROBLEMS

VALLEN, INC., AKRON 4, OHIO

CLEANING MECHANISMS

THEATRES require heavy-duty vacuum cleaning equipment. Ordinary domestic type cleaners are useful as auxiliary equipment, but they have neither the endurance nor the suction demanded by theatre cleaning.

Of the heavy-duty equipment, two types may be regarded as specifically adapted to theatre work. One is the central system, with pipes leading to outlets so placed as to provide access at least to all public areas of the theatre. The other is a portable type, with power plant, suction mechanism and dirt disposal equipment on rollers, to which equipment the hose is attached. Portable models are available with motor and suction devices detachable, to be used as a hand unit. Theatres require a hose length in portable models of not less than 20 feet, and this may be provided in two sections, if desired, 10-foot lengths being connected by a brass coupling. Portable heavy-duty vacuum equipment for theatres should have motors of at least ¾-h.p.

Nozzles and brush attachments are available with both central and portable types for every kind of dry pick-up, and also for wet pick-up.

In portable units, the mechanism, with attached dust bag, should not weigh over 50 pounds so as to be conveniently carried on stairs and in seating area. Sound-deadening is a feature of some heavy-duty equipment.

Blower type cleaning mechanisms are particularly useful in blowing popcorn boxes and similar refuse from under auditorium seating, so that it may be conveniently removed, and they are obtainable both in floor portable and hand models. Some heavy-duty vacuum equipment has a blower attachment for this purpose.

Floor machines are obtainable for general maintenance of terrazzo, composition, tile and other flooring materials. in models adapted to use by a theatre porter, and to compact storage and convenient portability. Such floor machines scrub, wax, polish and remove stains.

Breuer Electric Manufacturing Company, 5100 Ravenswood Ave., Chicago 40, Ill. (vacuum and blower equipment; floor maintenance machines).
Clements Manufacturing Company, 6632 South Narragansett, Chicago, Ill.
Holt Manufacturing Company, 651 20th Street, Oakland 12, Calif.
Ideal Industries, Inc., 307 North Michigan Avenue, Chicago, Ill.
Invincible Vacuum Cleaner Manufacturing Company, 15 West 15th Street, Dover, Ohio.
Lamson Company, Allen Billmyre Division, Syracuse, N. Y.
Multi-Clean Products, Inc., 2277 Ford Parkway, St. Paul, Minn.
NATIONAL SUPER SERVICE COMPANY, 1946 North 13th Street, Toledo, Ohio. See page 39.
Pullman Vacuum Cleaner Corporation, 33 Allerton Street, Boston, Mass.
Spencer Turbine Company, Hartford, Conn.

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CROWD CONTROL EQUIPMENT & SUPPLIES

POSTS, BRACKETS and ropes for controlling patron traffic in lobbies, foyers, etc., are available in types to meet conditions of floor plan and volume of patronage. Portable equipment for setting up as needed may have posts which screw into sockets permanently sunk in the floor, with metal rim to protect carpeting; or pedestal type posts with solid brass bases which need only to be lifted out of the way. The posts are made of hollow brass tubing, which can be obtained in chrome finish. For running control ropes to walls, plates are available with either loop or gooseneck attachment rings.

Control ropes are made of cotton strands, over which is a woven fabric, and the covering is usually velour, whch can be of most any desired color. Where a stronger rope is needed, control rope may be obtained with a chain or comparable center, which is covered with cotton strand roping, interlining and outer covering. Metal ends for these ropes, with hook for attachment, are available in solid brass, which can be had with chrome plating, and in dull or polished finish.

Apex Brass & Bronze Works, Inc., 116 Walker Street, New York 13, N. Y.
Lawrence Metal Products, Inc., 79 Walker Street, New York City.
Newman Brothers, Inc., 670 West Fourth Street, Cincinnati 3, Ohio.

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CUE MARKERS — See Changeovers and Cueing Devices.

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CURTAIN CONTROLS & TRACKS

SMOOTH AND silent opening and closing of curtains are effected, either from backstage or from the projection room, by automatic machines that operate at the touch of a button. The curtain may be stopped at any point along the track, or its motion reversed as desired. Such equipment is available in heavy-duty (for large stage openings and heavy curtains) and in lightweight type (for relatively small stages, displays, etc.)

Equipment consists of electric control mechanism for controlling travel of curtain, and steel track with carriers.

Such equipment is available also for continuing the curtain travel on curved track around screen or along sides of stage, with turn of small radius.

Control equipment for contour curtain operation is likewise available, some adapted to limited overhead space.

AUTOMATIC DEVICES COMPANY, 116 North Eighth Street, Allentown, Pa. See page 61.
J. R. Clancy, Inc., 1010 West Belden Avenue, Syracuse, N. Y.
VALLEN, INC., 225 Bluff Street, Akron, Ohio (curved track and contour types as well as straight track). See this page.

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DECORATION, INTERIOR

THE COMPLETE job of interior decoration, including designing, may be assigned to a studio specializing in theatres and similar buildings. Handling the work on a contract basis, such a studio can supply all necessary decorative materials as well as the decorating talent and installation labor.

Charles H. Kenney Studios, 340 Hempstead Avenue, Malverne, N. Y.
Knoxville Scenic Studios, Maryville Pike, P. O. Box 1029, Knoxville, Tenn.
Manhoff Studios, 178 Wellington Road, Elmont, L. I., N. Y.
Novelty Scenic Studios, Inc., 28-34 West 60th Street, New York City.
Premier Studios, 414 West 45th Street, New York City.
F. G. Price, 37 Beverly Road, Merrick, L. I., N. Y.
Rambusch Decorating Company, 40 West 13th Street, New York City.
Rau Studios, Inc., 104 West 42nd Street, New York 18, N. Y.

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DIMMERS

THESE ELECTRO-MEchanical devices for controlling stage and auditorium illumination, permitting fading out of any desired set of lights and fading in of others, are available in various types and capacities.

Resistance types without interlocking features are suited to small circuits subject to individual control (spotlight, floodlight, etc.). Interlocking models are for multiple-circuit installations (as needed for complex stage lighting). There are also reactance (electronic) dimmers for stage (performance) lighting control.

Autotransformer dimmers are adapted to simple auditorium house-lighting circuits; they may be installed for single-switch remote control (as from the projection room), or be bank-mounted in various interlocking assemblies for flexible control of a number of circuits (as for illumination in different colors or locations). Due to transformer action, dimming is smooth regardless of lamp load.

Transformer type dimmer equipment is also available in a "packaged" portable unit with circuit capacities for very small auditoriums and minor stage application.

Dimming of cathode type light sources ("neon" and fluorescent lamp) is possible with equipment especially installed for this purpose according to the lighting installation. For dimming hot-cathode lamps, electronic control, using two thyratron tubes, is recommended for full range from and to complete black-out.

One fluorescent dimmer, consisting of a control unit and matching ballast, permits turning on the lamps at any desired point within the dimming range by means of a knob.

Frank Adam Electric Company, 3650 Windsor Place, St. Louis, Mo.
Capitol Stage Lighting Company, 527 West 45th Street, New York 19, N. Y.
Cutler-Hammer, Inc., 315 N. 12th Street, Milwaukee, Wis.
General Electric Company, 570 Lexington Avenue, New York City.
Hub Electrical Corporation, 2227 West Grand Avenue, Chicago, Ill.
KLIEGL BROS., 351 West 50th Street, New York 19, N. Y. See page 46.
Superior Electric Company, Bristol, Conn.
Ward-Leonard Electric Company, 91 South Street, Mt. Vernon, N. Y.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

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DISPLAY FRAMES, POSTER

POSTER CASES with frames of extruded aluminum and of stainless steel are fabricated in sizes for single one-sheets, while the frame units may be adapted also to long lobby displays, usually set flush in the wall. Standard cases, with glazed doors that swing on hinges and lock, are available for mounting against a wall as well as recessed; also with or without lighting provisions (sources may be all around, or along longest sides, and are regularly fluorescent tubular lamps concealed behind the edge of the frame). They are also available in models adapted to black-light sources for luminescent displays.

Easel frames of either aluminum or stainless steel construction are also on the market.

Standard poster size frames are also available in Kalamein mouldings (metal or wood), finished in stainless steel, chromium, aluminum or bronze.

Extruded aluminum insert frames are obtainable in a variety of sizes for single or multiple still displays.

Alto Manufacturing Company, 1647 Wolfram Street, Chicago 13, Ill.
Ames Metal Moulding Company, Inc., 226 East 144th Street, New York City.
Art Metal Manufacturing Company, 1408 North Broadway, St. Louis, Mo.
Champion Moulding Manufacturing Company, 234 East 151st Street, New York City.
Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee 12, Wis.
Lobby Display Corporation, 551 West 52nd Street, New York City.
Peoples Display Frame Company, 1515 Olympic Blvd., Montebello, Calif.
POBLOCKI & SONS, INC., 2159 S. Kinnickinnic Avenue, Milwaukee 7, Wis.
Universal Corporation, 6710 Denton Avenue, Dallas, Tex.

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DRIVE-IN EQUIPMENT, SUPPLIES AND SERVICES

[For Refreshment Service, Supplies and Equipment, see Theatre Sales Buyers Index, p. 26]

MUCH OF THE equipment of drive-in theatres is the same as that of regular theatres. Noted here are the kinds specifically associated with this type of operation. (Accordingly, for projectors, sound equipment, projection lamps, motor-generators, rectifiers, and projection accessories such as splicers, rewinders, etc., reference should be made to the classifications in The Buyers Index that deal with these individually.)

Items applying specifically to drive-in theatres are as follows:

ADMISSION CONTROL

Equipment especially devised to record drive-in admissions is available in various types, some eliminating the use of tickets, others printing a ticket, while others are modifications of ticket issuing systems used in regular theatres.

Systems eliminating tickets may also provide for registration of the car by trip of a treadle when the car passes over it; and for registration of the entire transaction on an overhead indicator visible at considerable distance.

Some admission registration equipment may be installed for remote registration, as in the manager's office.

See also TICKET ISSUING MACHINES.

BEREZNY ENGINEERING & MANUFACTURING CO., 4208 Avalon Blvd., Los Angeles 11, Calif. (car counter).
The Electronic Signal Company, 483 Willis Avenue, Williston Park, N. Y.
GENERAL REGISTER CORPORATION, 4301 22nd Street, Long Island City, N. Y. See page 54.
K-Hill Signal Company, 326 West Third Street, Uhrichsville, Ohio (ticket control car register).
Ohmer Corporation, 740 Bolander, Dayton, Ohio.
Perey Turnstile Company, 101 Park Avenue, New York City. (turnstiles).
Taller & Cooper, Inc., 75 Front Street, Brooklyn 1, N. Y.

ATTRACTION ADVERTISING

Changeable letter frames with lighted glass panels, and using aluminum and plastic letters, as installed on the marquees and fronts of indoor theatres, are variously adapted to drive-ins. Where a screen tower or other facility structure is near the highway, the attraction advertising equipment may be mounted thereon. Otherwise special sign structures are indicated, with the name of the theatre and attraction frames integrated in an attractive pattern with suitable illumination. Designs for such structures, from simple to elaborate, are available with complete blueprints for local fabrication.

Changeable letter frames are also available for front illumination by reflector lamps, designed to be readily attached to walls, posts or similar supports. These are made in standard units for convenient erection on the job to any size of panel. Besides use as attraction boards at the drive-in, they are effective for remote exploitation, as along the highway, at nearby gasoline stations, etc.

For changing attraction board letters at heights that cannot be reached without use of a ladder, a "mechanical hand" device that grasps the letter by use of a tensioning lever at the end of a handle is available.

ADLER SILHOUETTE LETTER COMPANY, 11843 West Olympic Blvd., Los Angeles 64, Calif. See page 44.
POBLOCKI & SONS, 2159 S. Kinnickinnic Avenue, Milwaukee, Wis.
WAGNER SIGN SERVICE, INC., 218 South Hoyne Avenue, Chicago, Ill. (changeable letters and letter mounting tool). See page 5.

GROUNDS MAINTENANCE

Refuse carts are available to facilitate daily grounds cleaning. There is a model with a steel basket mounted on wheels and demountable so debris may be burned in it; it can also be had with a utility platform for light cartage.

Outdoor "vacuum" sweepers are available for clearing the drive-in grounds of paper litter such as popcorn boxes and bags, cups, and food wrappers. These units are self-propelled and will vacuum, cut up and bag the debris.

Atwater-Strong Company, Atwater, Ohio (refuse sweeper).
POBLOCKI & SONS, 2159 S. Kinnickinnic Avenue, Milwaukee, Wis. (refuse cart).

DESIGN AND CONSTRUCTION

Professional designers experienced in ramp grade requirements, drainage, traffic plans, etc., as well as structural needs and the operating peculiarities of drive-ins, are availale for plans and construction supervision.

Such service may also include actual construction of the project.

BALLANTYNE COMPANY, 1712 Jackson Street, Omaha 2, Nebr.
F & Y BUILDING SERVICE, 319 East Town Street, Columbus 15, Ohio (design and construction).

DIRECTIONAL SIGNS

These include electrically lighted ramp markers, with manual means of indicating when the ramp is full; stop-and-go, exit signs, etc. A portable type with plexiglas inserts for traffic instructions or other copy is available; others are designed for mounting on a pedestal or wall.

Associated Ticket & Register Company, 354 West 44th Street, New York City.
BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr.
POBLOCKI & SONS, 2159 S. Kinnickinnic Avenue, Milwaukee, Wis.
RADIO CORP. of AMERICA, Engineering Products Department, Camden, N. J.
Revere Electric Manufacturing Co., 6020 Broadway, Chicago 40, Ill.

DRIVE AND RAMP OILING

Spraying equipment (*see Insecticide Fogging below*) is available also with attachment for uniform, controlled application of road oil over drives and ramps (not only preserving surfacing and laying dust, but retarding weed growth).

Welch Equipment, Inc., 224 S. Michigan Ave., Chicago 4, Ill.

IN-CAR SPEAKERS AND HEATERS

Two in-car speakers are hung suspended for convenient removal by patrons, from the terminal, or junction box attached to a fixed pipe, which is located between each pair of automobile positions, making one speaker readily available to each car. The speaker unit is equipped for attachment to a car door or other suitable portion of the interior, with a control for regulation of the volume according to the wishes of the car occupants.

Such equipment is available in a variety of models, with speaker units ranging from 3 to 6 inches.

In-car speaker equipment can be obtained with or without lights for illuminating post and ramp.

Small electric coil heaters are available for installation and use similarly to in-car speakers; power is supplied by special wiring to the speaker posts, from which the in-car heaters are suspended to be taken into cars as occupants desire. Each unit has a control allowing patrons to regulate output.

For replacement of damaged in-car speaker cones, such units are obtainable in both single and double types.

Following manufacture in-car speakers only unless otherwise specified:

THE BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr.
CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City.
DAWO CORPORATION, 145 North Erie, Toledo, Ohio. See page 59.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill
EPRAD, 1206 Cherry Street, Toledo 4, Ohio.
General Electric Company, Electronics Dept., Syracuse, N. Y.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.
MINNEAPOLIS SPEAKER RECONING COMPANY, 2312 Cedar Ave., South, Minneapolis 4, Minn. (speaker reconing). See page 68.
Minnesota Mining & Manufacturing Company, St. Paul, Minn. (rainproof speaker cover).
Oxford Electric Corporation, 3911 S. Michigan Avenue, Chicago, Ill.
MOTIOGRAPH, INC., 4431 W. Lake Street, Chicago, Ill. See page 11.
National In-Kar Heaters, 1638 Victory Boulevard, Glendale, Calif. (heaters only).
RADIO CORPORATION OF AMERICA, Engineering Products, Camden, N. J.
RAYTONE SCREEN CORPORATION, 165 Clermont Avenue, Brooklyn, N. Y. (speaker guard).
Utah Radio Products Co., Inc., 1123 East Franklin Street, Huntington, Ind. (dual cones).
WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada).

INSECTICIDE FOGGING AND SPRAYING

Equipment mountable on a small truck is available for application of insecticides by the fogging method (mist carried by air over broad area, effective particularly to discourage mosquitos and similar pests from entering drive-in area). Some equipment is designed also for spraying insecticides (within buildings, on foliage, etc.) and weed killers. Other uses include spray painting and tire inflation.

To control flies, mosquitoes and other insects as drive-in refreshment buildings and restrooms, there are electrical vaporizing units which can be mounted on the wall. When they are plugged into an ordinary electric outlet, the heat generated vaporizes an insecticide, either crystal or liquid, which is supplied by the manufacturer. Most models are designed to operate in an area of up to 10,000 square feet.

Detjen Corporation, 303 West 42nd Street, New York City (pest electrode).
Devenco, Inc., 150 Broadway, New York 38, N. Y.
Lindavap Corporation, Ann Arbor, Mich. (electrical vaporizer).
Magic Fog, Inc., Cissna Park, Ill.
Todd Shipyards Corporation, Combustion Equipment Division, 81-16 45th Avenue, Elmhurst, L. I., N. Y.
Welch Equipment, Inc., 224 S. Michigan Avenue, Chicago 4, Ill.

LIGHTING

Mushroom and pylon lighting fixtures for drives, and floodlights for mounting on poles or high structures, are available in various styles and combinations, including downlights with glass insets to aid lane demarcation.

General Electric Company, Nela Park, Cleveland, O.
KLIEGL BROS., 321 West 50th Street, New York 19, N. Y. See page 46.
Revere Electric Manufacturing Company, 6020 Broadway, Chicago 40, Ill.
Steber Manufacturing Company, Broadview, Ill.

PLAYGROUND, FIREWORKS, ETC.

Drive-in playgrounds for the younger children usually include teeter-totters, slides and swings. These are available in many designs, built to assure safety and painted in lively colors. But the playground may be made more interesting by the addition of other pastimes, notably rides. Ride equipment includes small carousels and miniature trains; also "thrill" rides such as "airplanes" swung from a pole, a small, safe version of "The Whip," etc. These are operated by motors of around 1 h.p.

AMERICAN PLAYGROUND DEVICES, Anderson, Ind. See page 22.
Bally Manufacturing Company, 2640 Belmont Ave., Chicago, Ill.
CONCESSION SUPPLY COMPANY, 3916 Secor Road, Toledo 13, Ohio.
King Amusement Company, Mt. Clemens, Mich.
Joyrider Co., Ontario, Calif.
Liberty Fireworks Company, Box 98, Franklin Park, Ill.
W. F. Mangels Company, 2863 West 8th Street, Brooklyn 24, N. Y.
Miniature Train Co., Rensselaer, Ind.
Miracle Whirl Sales Company, Grinnell, Iowa.
National Amusement Device Co., Dayton 7, Ohio.
Pedal Plane Manufacturing Company, South Beloit, Wis.
Play-Way Company, 3227 Indiana Avenue, St. Louis 18, Mo.
B. A. Schiff, 901 S.W. 69th Avenue, Miami, 34, Fla.

PREFABRICATED FENCING

Prefabricated fencing of durable timber (such as white cedar) is available in styles particularly suited to drive-in theatres, for defining the limits of the theatre with visual isolation from highways and adjoining property, and to accomplish this in a rustically decorative manner. It may be had in heights from 4 to 8 feet, in natural bark or pealed palings, in straight-top or escalloped forms. The fencing comes in sections ready for erection, including gates and hardware.

Arnold-Dain Corp., Mahopac, N. Y.
Fence Company of America, Auburndale, Fla.
Habitant Shops, Inc., Bay City, Mich.

SCREENS AND SCREEN SURFACING

Prefabricated screen towers are available with steel framing designed to withstand pressures equivalent to wind of 90 miles per hour. Some types are designed for convenient enclosure of the frame with wood or other materials, also for attachment of a stage. The members come complete for erection by local labor, including materials for the screen itself. The structures are designed in several sizes, for screen widths from 40 to 60 feet.

Paint is available especially prepared for drive-in screens and applicable to surfaces of metal, transite, etc. These include aluminum paints compounded especially for outdoor screens.

Steel plates with a screen surface of aluminum for both 2-D and 3-D projection are available for mounting on existing or new drive-in screen towers. They are prefabricated for installation according to ramp measurement and throw.

BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr.
Elizabeth Iron Works, Green Lane, Elizabeth, N. J.
EPRAD COMPANY, 1206 Cherry Street, Toledo, Ohio. (screen paint).
Natco Wonder Screen Company, 2031 Jackson Street, Dallas 1, Texas.
RAYTONE SCREEN CORPORATION, 165 Clermont Ave., Brooklyn, N. Y. (screen paint).
TROPICAL PAINT & OIL COMPANY, 1148-1246 West 70th Street, Cleveland, Ohio (screen paint).
POBLOCKI & SONS, 2159 S. Kinnickinnic Avenue, Milwaukee, Wis. See page 67.

SPEAKER AND UNDERGROUND CABLE

For wiring an in-car sound system, a type of cable (neoprene-covered) is available which may be laid underground without conduit and without reference to frost line.

For safer connection of in-car speakers to the terminal than that provided by ordinary cable, self-coiling cable is available. Leading makes of in-car speakers are obtainable with self-coiling cords instead of the straight type.

General Electric Company, Bridgeport, Conn. (underground cable).
KOILED-KORDS, INC., Hamden, Conn. (coiled cords for speakers.
Permoflux Corporation, 4900 N. Grand St., Chicago, Ill. (speakers).
Western Insulated Wire Company, 1001 East 62nd Street, Los Angeles 1, Calif.
THE WHITNEY-BLAKE COMPANY, New Haven, Conn. (underground cable).

STADIUM AND TERRACE SEATING

Typically of hardwood on metal frames, chairs are obtainable in folding or fixed types, the latter models designed for safe attachment to wood or concrete.

AMERICAN SEATING COMPANY, 901 Broadway, Grand Rapids, Mich.
GRIGGS EQUIPMENT COMPANY, Box 630, Belton, Texas.
IDEAL SEATING COMPANY, Grand Rapids, Mich.

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EMERGENCY LIGHTING AND ELECTRIC POWER EQUIPMENT

AUTHORITIES IN some localities require, and all theatres should have, equipment which safely illuminates at least the auditorium and exit areas in the event of power line failure, going into operation automatically. Storage battery systems are available for this purpose. Small portable floodlights that merely plug into an electric outlet and automatically go on when line power fails, taking their power from a dry cell battery, are also marketed for this purpose.

Plants capable of supplying current for continued operation of the theatre in case of line power failure, or where there is no public utility service, are obtainable with either gasoline or Diesel engine power in motor-generator units readily portable on trucks as well as for stationary installation. Such units are made in capacities approximately from 15 to 35 kilowatts. There are also water turbine types. In all cases, for emergencies, switching is automatic.

Chatham Products Company, 15 East Runyon Street, Newark 5, N. J. (batery floodlamp).
Consolidated Diesel Electric Corporation, 230 East Eighth Street, Mt. Vernon, N. Y. (power plants).
Electric Storage Battery Company, Allegheny Avenue and 19th Street, Philadelphia, Pa. (storage battery lighting systems, and battery floodlamp).
Fairbanks, Morse & Company, 600 South Michigan Avenue, Chicago, Ill. (power plants).
General Electric Company, Schenectady, N. Y. (power plants)
Lamplighter Products Co., Inc., 95 Atlantic Avenue, Brooklyn 2, N. Y. (battery floodlamps).
D. W. Onan & Sons, University Avenue, S.E., at 25th, Minneapolis 14, Minn. (power plants).
Portable Light Company, 216 Williams Street, New York, N. Y. (battery floodlamps).
Ready-Power Company, Kales Building, Detroit, Mich. (power plants).
U C Lite Manufacturing Company, 1050 W. Hubbard Street, Chicago, Ill. (battery floodlamp).
U. S. Motors Corporation, 412 Nebraska Street, Oshkosh, Wis (power plants).
Westinghouse Electric Corporation, East Pittsburgh, Pa. (power plants).

EXPLOITATION & PROMOTIONAL DEVICES & MERCHANDISE

FOR QUICK and easy cutting of figures, settings, etc., out of composition or wooden board, in making atmospheric lobby displays, etc., electric saws are available designed especially for such purposes.

Posters can be quickly and conveniently made, often by persons of little or no training in poster art, with the aid of a poster projector.

Slide projectors that plug into electric light outlets are available in small models adapted to projecting advertising on a screen in the lobby or elsewhere.

A motor-driven revolving tree holder is available for Christmas decoration and mounting large exploitation material.

AUTOMATIC DEVICES COMPANY, 116 North Eighth Street, Allentown, Pa. (revolving Christmas tree holder).
Best Devices Company, 10921 Briggs Rroad, Cleveland, Ohio (slide projector).
Gale Dorothea Mechanisms, 37-61 85th Street, Jackson Heights, New York City (continuous automatic slide projector).
Flowers of Hawaii, Ltd., 670 La Fayette Park Place, Los Angeles 5, Calif. (orchids).
General Die & Stamping Company, 262-272 Mott Street, New York 12, N. Y. (revolving stand).
GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 40, Ill.
Herbert J. Hecht, 3074 Park Ave., New York 51, N. Y. (comic books).
International Register Company, 2620 West Washington Street, Chicago, Ill. (cutout machines).
K & W Automatic Stand Company, Muskegon, Mich. (Christmas tree stand).
F. D. Kees Manufacturing Company, P. O. Box 105, Beatrice, Neb. (slide projector).

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FABRICS FOR WALLS, CURTAINS & STAGE DRAPES

FABRICS ADAPTED to most drapery requirements of motion picture theatres are of four general types: cotton-rayon damask, plastic coated fabric; fabric woven of glass filament; weaves combining glass and cotton, also glass and asbestos; and fabrics woven of plastic filament.

Fabrics of these types are suited to auditorium walls, either for covering acoustical materials or for purely decorative purposes, and for the decoration of all other public areas, as wall coverings, door and window drapes, etc. The cotton-rayon and glass filament fabrics are also stage drape and curtain materials.

Cotton-rayon fabric should be (usually must be) flame-proofed before erection and as necessary thereafter to maintain adequate resistance to fire. Fiberglas, plastic woven and glass-asbestos fabrics are non-combustible. The cotton of Fiberglas-cotton fabric is flame-proofed before weaving

Chicopee Manufacturing Corp. of Georgia, Lumite Div., 40 Worth Street, New York City (plastic).
Dazian's, Inc., 142 West 44th Street, New York 18, N. Y. (cotton-rayon damasks).
Duracote Corporation, 350 North Diamond Avenue, Ravena, Ohio (plastic coated).
Goodall Fabrics, Inc., 525 Madison Avenue, New York City (cotton and wool).
Maharam Fabric Corporation, 130 West 46th Street, New York City (cotton-rayon damasks).
MANKO FABRICS COMPANY, INC., 114 East 27th Street, New York 16, N. Y. (plastic coated).
New York Flameproofing Company, 115 Christopher Street, New York 14, N. Y.
Plymouth Fabrics, Fall River, Mass. (Fiberglas-cotton).
Thortel Fireproof Fabrics, Inc., 101 Park Avenue, New York City (Fiberglas)
UNITED STATES PLYWOOD COMPANY, 55 West 44th Street, New York City (plastic coated).
United States Rubber Company, 1230 Sixth Avenue, New York City (glass-asbestos and plastic coated).

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FIRE EXTINGUISHERS

FIRE EXTINGUISHING materials available for putting out small fires by means of personally portable equipment are of four basic types—liquids using carbon tetrachloride or comparable compound (not injurious to fabrics), soda-acid, foam, and carbon dioxide. There are extinguishers of various designs for applying them.

A guide in selection of the required preferred type is supplied by the Underwriters' Laboratories, which classifies fires as follows:

Class A—Wood, paper, textiles, rubbish. etc., with which quenching and cooling effect is of first importance.

Class B—Oil, grease, inflammable liquids, etc., which require smothering effect.

Class C—Electrical equipment, with which fire extinguishing material must be a non-conductor for protection of person applying it.

Some compounds are for more or less general use. Carbon dioxide, however, is specific in its efficiency for Class B fires and is effective at temperatures as low as 40° below zero.

Besides such pressure or pump equipment, small extinguishing "bombs" are available. Containing a material of general purpose, they are thrown into the fire; the container is shattered, releasing the extinguishing medium.

American LaFrance & Foamite Industries, 100 East LaFrance Street, Elmira, N. Y.
Bostwick Laboratories, 706 Bostwick Avenue, Bridgeport, Conn.
Buffalo Fire Appliance, 221 Crane Street, Dayton 1, Ohio.
General Detroit Corporation, 2272 East Jefferson Street, Detroit, Mich.
Pyrene Manufacturing Company, 560 Belmont Avenue, Newark, N. J.

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FIRE PREVENTION DEVICES, PROJECTOR

THESE ARE automatic dowsers and film-cutters that cut off projection light from the film and also sever the film when any of several controls installed on the projector sets the device into operation. The actuating element is usually a fusible link, which melts upon ignition of the film. There is also a safety sprocket which actuates the dowser by means of a speed-sensitive mechanism within the sprocket.

Film Treatizor Corporation, 117 West 63rd Street, New York 23, N. Y.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.

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FIRE SHUTTERS, PROJECTION ROOM

FIREPROOF SHUTTERS for projection room ports to isolate the projection room in an emergency, operate either automatically (by melting of fusible links in case of fire), or manually.

A special switch is available for tripping the port shutters by electro-mechanical action, instead of by means of fusible links, and at the same time actuating an exhaust fan to draw the fumes into a projection room ventilation duct.

Best Devices Company, 10921 Briggs Rroad, Cleveland, Ohio.
Murch Electric Company, Franklin, Me.
RAYTONE SCREEN CORPORATION, 165 Clermont Avenue, Brooklyn, N. Y.
The Trumbull Electric Manufacturing Company, Woodford Avenue, Plainville, Ohio.

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FLAMEPROOFING

FLAMEPROOFING OF any combustible fabrics used for walls, stage drapes or curtains should be carried out before they are set in place and as often thereafter as is necessary to maintain their resistance to fire. Compounds are available in powder form to be diluted with warm water. Application can be made either by immersion or spraying.

Flamort Chemical Company, 746 Natoma, San Francisco, Calif.
Monsanto Chemical Company, Merrimac Div., Everett St., Boston, Mass.
Neva-Burn Product Corporation, 67 Sullivan St., New York City.
New York Flameproofing Company, 115 Christopher St., New York City
Signal Chemical Manufacturing Company, 15116 Kinsman, Cleveland, Ohio.
L. Sonneborn Sons, Inc., 300 4th Avenue, New York City.

FLOOR SURFACING MATERIALS, COMPOSITION

COMPOSITION floor coverings of roll or tile type are available for colorful patern effects as well as solid tones in heavy-duty qualities adapted to non-public areas of theatres, also to certain sections of public areas, such as lobbies, in front of refreshment counters and drinking fountains; and to toilet rooms (not below grade) where terrazzo or ceramic tiles would be too expensive relative to hours of operation.

Such materials make serviceable baseboards, and composition bases of cowled type are available for this purpose.

Composition flooring of heavy-duty grade, without design, is recommended for projection rooms.

American Floor Products Company, 1526 M Street, N. W., Washington 5, D. C.
American Mat Corporation, 1722 Adams Street, Toledo 2, Ohio.
Armstrong Cork Company, Lancaster, Pa.
Congoleum-Nairn, Inc., Kearny, N. J.
Fremont Rubber Company, Fremont, Ohio.
Goodyear Tire & Rubber Company, 1144 E. Market Street, Akron, Ohio.
R. C. Musson Rubber Company, 10 South College Street, Akron 8, Ohio.
Tile-Tex Company, 1232 McKinley Avenue, Chicago Height, Ill.
U. S. Rubber Company, 1230 Sixth Avenue, New York City.

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FOUNTAINS AND WATER COOLERS

DRINKING WATER fountains are of two general types: (1) complete water coolers (cabinets with mechanical refrigeration equipment enclosed and mounted with bubblers; and (2) ornamental fountains, which may be directly connected to the main where water is available at suitable temperatures (without prolonged running), or be piped to a concealed mechanical refrigeration unit. (In some cities, among them New York, water cooling equipment must be isolated from patrons.)

The simplest kinds of ornamental fountains are white or tinted porcelain-finished pedestals or wall bowls, the latter sometimes being incorporated with mirror or tile ornamentation on the wall or in a niche.

Cabinet fountains, or water coolers, are obtainable in finishes adapted to public areas of theatres where decorative considerations are not of first importance. The usual models for this purpose are approximately a foot and a half square and about 40 inches high, built of steel with baked enamel finish in a limited choice of colors, and equipped with either a.c or d.c. motors for plugging directly into a power line outlet. To supply cooled water to an ornamental fountain, a unit of this type may be placed in a closet or comparable nearby compartment and piped to the fountain.

To assure sufficient drinking water where cooling is necessary, the equipment should deliver a gallon per hour for every hundred of seating capacity, and have storage provisions for several gallons.

Bradley Washfountain Company, 2203 North Michigan Avenue; Milwaukee, Wis.
The Ebco Manufacturing Company, 401 West Town Street, Columbus, Ohio.
General Electric Company, 5 Lawrence Street, Bloomfield, N. J.
Rundle-Spence Manufacturing Company, 52 Second Street, Milwaukee, Wis.
Sunroc Company, Glen Riddle, Pa.
The Halsey W. Taylor Company, Warren, Ohio.
Temprite Products Corporation, 47 Piquette Avenue, Detroit 2, Mich.

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FRAMES FOR SCREENS—See Screens, Motion Picture.

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FURNITURE FOR FOYERS AND LOUNGES

FURNITURE DURABLE enough to be practicable for theatre foyer and lounge areas is obtainable today in a variety of styles, in either metal or wood, and in metal-wood combination (steel frame).

Metal furniture, which is markedly durable, is available in chromium, stainless steel and aluminum.

Wood furniture may of course be selected from the better-built pieces adapted to home living rooms, but to be most practicable these should be of wood or metal-wood construction, with the frame fully covered in durable fabric (eliminating arm rests, feet, etc., of wood).

Moderately priced wood furniture of sturdy construction, without upholstering or with only seat or back cushions, is available in novel "modern" designs, and also in rustic or Early American styles, with "wheat" (pale yellow) or the darker maple finish.

(For foyer and lounge furniture fabrics, see Upholstering Materials.)

Admiral Chrome Furniture Company, Inc., 213 Greene Street, New York 12, N. Y.
Art Chrome Company of America (Div. of American Table Manufacturing Company), Melrose, Mass.
Associated Ticket & Register Company, 354 West 44th Street, New York 16, N. Y. (smoke stands).
Doehler Metal Furniture Company, Inc., 192 Lexington Avenue, New York, N. Y.
HEYWOOD-WAKEFIELD CO., Gardner, Mass.
KROEHLER MANUFACTURING COMPANY, Naperville, Ill.
Lloyd Manufacturing Company, Menominee, Mich.
Royal Metal Manufacturing Company, 175 North Michigan Avenue, Chicago, Ill.

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HAND DRIERS, ELECTRIC

ELECTRIC DRIERS for hands, and of course applicable also to the face, eliminate towels, which practically always are of the paper variety in theatre wash rooms; hence, they remove the menace to clean toilet rooms of paper wads on the floor, and the danger to plumbing of wads thrown into water closets; and additionally, the fire hazard of matches tossed into used towel receptacles.

Such driers are available with heating units, and related fans capable of drying hands in about 20 seconds, or less than the time required for comparably thorough drying with paper towels.

They can be had in either pedestal or wall models, the former operated by a foot pedal, the latter by either foot or hand control; and in black, brown, gray or ivory as well as white enamel finish.

Some models of these driers are equipped with built-in deodorizing systems to destroy objectionable odors in washrooms.

Chicago Hardware Foundry Company, North Chicago, Ill.
Electric-Aire Engineering Company, 135 S. LaSalle Street, Chicago, Ill.
Electronic Towel Corporation, 57 William Street, New York 5, N. Y.
National Dryer Corporation, 616 Adam Street, Chicago, Ill.

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HEARING AIDS

THERE ARE two distinct types of group hearing aid systems on the market of interest in motion picture exhibition.

Most practicable method uses the principle of audio induction. This device consists physically in a series of loops of suitable electrical conductors, concealed beneath aisle carpeting, in baseboards, etc. This network is tapped into the theatre sound system amplifier through the hearing aid system amplifier. The deafened patron procures from the management a small "receiving set" and is equipped with a lorgnette type earphone. Picture sound is thus available from any seat in the auditorium.

By the other general method, certain seats (usually from five to ten, each outlet serving two adjoining seats) are wired to the theatre sound system either directly or through a hearing aid system amplifier.

Acousticon Division of Dictograph Products Company, Inc., 92-25 149th Et., Jamaica, N. Y.
Audivox, Inc. (subsidiary of Western Electric Company), 259 West 14th Street, New York City.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
Sonotone Corporation, Elmsford, N. Y.

Telesonic Theatrephone Corp., 3 East 48th Street, New York 17, N. Y. (audio duction method).

WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada).

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IN-CAR SPEAKERS—See Drive-In Equipment and Supplies.

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INTERLOCKS, PROJECTOR—See Third-Dimension Equipment and Supplies.

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INTERCOMMUNICATING HOUSE PHONES

TO INSURE the manager's control over every department of theatre operation, and efficient co-ordination of of the activities of different departments, suitable methods of signal or communication are indispensable. The simplest are mere buzzer systems, as commonly used, for example, to advise the projection staff that a change in sound volume is necessary; but a buzzer does not permit communication of any but signals.

House phones for more effective inter-department contact range in design from simple, two-station communicating lines to elaborate dial systems by which any station can make contact with any other. Such equipment includes a type requiring no batteries, it being "powered" by the voice itself.

Loud-talking systems, consisting essentially in distant-pickup for any other microphones and miniature speakers are also adapted to theatre intercommunications.

Connecticut Telephone & Electric Corp., Meriden, Conn.

S. H. Couch, Inc., Boston, Mass.

Wheeler Insulated Wire Co., Inc., Division of Sperry Corp., East Aurora Street, Waterbury, Conn.

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LADDERS, SAFETY

THE SAFETY ladder minimizes the risk of accident and of law suits arising from accidents occurring while lamps are being replaced, attraction board letters changed, etc. Sizes range from 3 to 16 feet. Besides those constructed of wood with steel reinforcement, there are ladders of aluminum construction; also models with casters and platforms.

American Ladder Company, 3700 West 38th Street, Chicago, Ill.

Atlas Industries Corporation, 849 39th Street, Brooklyn, N. Y.

DAYTON SAFETY LADDER COMPANY, 2337 Gilbert Avenue, Cincinnati, Ohio.

Goshen Manufacturing Company Goshen, Ind.

M & M Manufacturing Company, 7517 Hamilton Avenue. Pittsburgh, Pa.

The Patent Scaffolding Company, Inc., 38-21 12th Street, Long Island City, N. Y.

Precision Equipment Company, 3714 North Milwaukee Avenue, Chicago 41, Ill.

Reynolds Corporation, 1400 Wabansis Avenue, Chicago, Ill.

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LAMPS, D.C. PROJECTION ARC

PROJECTION ARCS of high-intensity characteristics for 35 mm. film for operation on direct current are of two general classes—*condenser* and *reflector*.

Condenser type high-intensity projection arc lamps specifically adapted to theatres are those operating at 120 to 170 amperes, and 68 to 78 volts.

Condenser lamps in some models may be fitted with a water-cooled jaw assembly (which includes a special electromagnet unit); a similar device is available also for operation of reflector lamps at the higher amperages.

Reflector type high-intensity carbon arc lamps may be divided into three general groups, providing a capacity range embracing the requirements of theatres from small to large and including what appears to be the practical requirements of drive-in theatres.

The smallest capacity is that of the so-called "one-kilowatt" arc, which employs a cored negative carbon of composition designed to give smooth operation at very low current densities, with operation at 40 amperes, 27½ volts, or about 1 kw at the arc.

In the middle capacity range, the arc is operated at currents from 42 to 65 amperes, and 31 to 40 volts at the arc. Carbon combinations are 7mm positive with 6mm or 7mm negative for 42-45 amperes; and 8mm positive, with 7mm negative for 56-65 amperes.

Reflector lamps with 16-inch mirrors are available for carbon trims of greater light output, using a 9mm rotating positive carbon for operation at around 85 amperes; a 10mm positive of similar characteristics for operation at about 95 amperes; and a 10mm positive of greater density for operation at approximately 125 amperes, or possibly somewhat higher.

These larger lamps are equipped with quartz glass filters which intercept the beam at the aperture to "filter out" light of greatest heat characteristics, thus to reduce heat on the film.

For arc illumination in 16mm projection, lamps are available for high-intensity carbon trims of 6mm positive with 5.5mm negative operated at 30 amperes and 28 volts. A 46-ampere size is also available.

C. S. ASHCRAFT MANUFACTURING COMPANY, 36-32 Thirty-eighth Street, Long Island City, N. Y. See third cover.

BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr.

CINEMATIC CORPORATION, 122 Washington St., Bloomfield, N. J.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J. See page 15.

J. E. McAuley Manufacturing Company, 554 West Adams Street, Chicago, Ill.

MOTIOGRAPH, INC., 4431 Lake Street, Chicago, Ill. See page 11.

THE STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio. See page 3.

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LAMPS, FILAMENT FOR PROJECTION

FILAMENT ("mazda") lamps for theatre motion picture projection are characterized by a high degree of source concentration and relatively high wattage. The most effective lamp for this purpose—the 2,100-watt, 60-volt T-24 bulb—is designed for lower voltage to secure additional source concentration. Hence a transformer with voltage-regulating characteristics is required.

There are also available, 1,000-watt prefocus base, and 1500-watt bipost base, 100-120 volt, T-20 bulb lamps employing the biplane filament construction. This construction makes possible relatively high source concentration for lamps operating at ordinary circuit voltages.

For portable 35-mm. motion picture projectors there are the 500-watt monoplane-filament, and the 750-watt and 1,000-watt biplane filament lamps in T-20 bulbs with medium-prefocus bases. The 750-watt and 1,000-watt require forced ventilation.

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ADLER

CHANGEABLE LETTER DISPLAYS

ADLER GLASS-IN-FRAME DISPLAYS—"REMOVA-PANEL"—"THIRD DIMENSION" PLASTIC & CAST ALUMINUM LETTERS

ADLER "SECTIONAD" LOW COST CHANGEABLE LETTER DISPLAYS

WRITE FOR FREE CATALOG

ADLER SILHOUETTE LETTER CO.

11843 b W. Olympic, Los Angeles 64, Calif.

30 West Washington, Chicago, Ill.

Another type of 1,000-watt projection lamp designed to burn base down gives considerably greater output of light, and does not require the inclusion of anti-blackening electric grids internally.

For stereopticon projectors there are 500-watt short T-20, medium-prefocus base projection lamp, and a 1,000-watt long T-20 bulb, mogul-prefocus base lamp. Both are of the 100-120 volt type and employ monoplane filaments.

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.

Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

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LAMPS FOR GENERAL THEATRE ILLUMINATION

GENERAL SERVICE filament lamps, in sizes from 15 to 1000 watts, serve the majority of lighting applications in and around theatres. Except for the tubular bulb bipost lamps, all are designed for burning in any position; all are available with inside-frosted finish up to 1000 watts, and in clear lamps from 100 to 1000 watts (also a 10-watt). The frosting absorbs little light—in fact, inside-frosted and clear lamps (clear lamps are regularly available in sizes above 100 watts) have the same rating in light output.

Sign and Decorative General Service Lamps:

The 6-watt S14, 10-watt S11, 10-watt S14, 25-watt A19 and 40-watt A21 sizes have outdoor enamel coating on outside of bulb. Principal colors: red, green, blue, yellow, white, flametint, and orange.

Outside coated lamps for interior use include 7½ watt S11, 15-watt A15, 60-watt A21, and 100-watt A23.

Lumiline lamps are a tubular filament type in clear, inside frosted, straw and white; 30 and 60 watts (17¾ inches long), 40 watts (11¾ inches long). Other colors red, orange, blue, green, surprise pink. They may be used exposed or in narrow reflecting and shielding equipment.

Fluorescent lamps (often referred to as F-lamps) are now available in straight tubes of the following sizes:

Length	*Diameter*	*Average lamp watts at 200 ma.*
42 inches	¾ inch	25
64 inches	¾ inch	37
72 inches	1 inch	36.5
96 inches	1 inch	49

General line Length	*Diameter*	*Wattage*
9 inches	⅝ inch	6
12 inches	⅝ inch	8
21 inches	⅝ inch	13
15 inches	1½ inches	14
18 inches	1 or 1½ inches	15
24 inches	1½ inches	20
36 inches	1 inch	30
48 inches	1½ inches	40
60 inches	2⅛ inches	100

The most useful "white" F-lamps for theatres are the deluxe cool white (keyed to natural daylight) and deluxe warm white (keyed to filament). Lamps are also available in standard cool white, standard warm white, red, green, blue, pink, gold.

Slimline is another type of fluorescent lamp, which is characterized by instant start operation. For general lighting the 1½" diameter group is the most popular. All are designed to operate at 0.425 amperes.

Length	*Average lamp watts*
48 inches	38
72 inches	55
96 inches	74

Where space is limited, small diameter types are available. These may be operated at 120, 200, or 300 milliamperes.

Circline or *Circlarc* lamps, fluorescent lamps of curved shape, are useful for decorative effects, such as mirror lighting in the lounge. Only white lamps of 12 inches diameter in 1½-inch diameter tubing. Lamps are available in 8, 12 and 16-inch diameters.

Projector lamps are of filament type with spot and flood lens cover glasses for narrow or wide beams. These lamps differ from the usual type filament lamps in that they contain their own reflecting surface, which is hermetically sealed within the lamp, providing a high-intensity beam of light for supplementary lighting. They are made of rugged, heat resisting glass and are suitable for service inside and outdoors. They are equipped with medium screw bases to fit regular sockets and are available 150 watts (PAR 38), 200 watts (PAR 46), 300 watts (PAR 56). The latter two are narrow-beam spots.

The Reflector spot and flood lamps also have built-in, mirror-like surfaces. Available in 75, 150, 300, and 500 watt sizes in spot and flood distribution. The 300 and 500 watt sizes are available in heat-resistant glass for outdoor use. The 75, 150, and 300 watt sizes are available in ordinary glass for indoor use. (*See also Black Lighting Equipment.*)

New line of reflector color lamps with color coating fired on end of bulb. Made in 150 watt R40 spot type only. Four saturated colors—red, yellow, green and blue. Two tints pink and blue—white. For decorative lighting stages and curtains, and for general lighting of patron areas.

Germicidal lamps are for air disinfection. They can be used in patron areas in suitable equipment or in air ducts.

Length	*Diameter*	*Nominal lamp watts*
12 inches	⅝ inch	8
18 inches	1 inch	15
36 inches	1 inch	30
36 inches	¾ inch	16*
		23
		30
		36

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*Slimline type. Average lamp watts at 120, 200, 300, and 420 milliamperes.

Ozone-producing lamps (4-watt S11 bulb) are used, with suitable equipment, for odor control in such locations as wash rooms. One lamp per 1000 cubic feet is recommended.

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
Radiant Lamp Corp., 700 Jeliff Avenue, Newark, N. J.
Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

LAMPS, P. E. CELL EXCITER

THESE LAMPS provide the light which, interrupted or varied by a photographic sound track, actuates the photoelectric cell and initiates the process of sound reproduction from such a track.

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

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LENSES, PROJECTION

THERE ARE two general classes—the *condenser* lens, which focuses the light of a projection lamp arc on the film in the projector aperture; and the *objective*. The latter, commonly referred to as the projection lens, expands the light to form the screen image. They are made in two standard barrel diameters (2 25/32 and 4 inches) for 35mm projection, in various speed and focal length, with the latter in quarter-inch steps.

Knowing the sizes of the screen image, and the distance of the screen from the lens ("throw"), the manufacturer or dealer can determine the proper focal length for a specific theatre. In ordering projection lenses, one should also name the type of light source, the make and model of projector, and the projection angle, if any (this angle affects the picture height).

Speeds of *f*/1.8, *f*/1.9, *f*/2.0 are available in focal lengths from 2 inches (or 3½ inches, depending on type) to 5 inches, in ¼-inch steps; and slower speeds from 5¼ to 7 or 9 inches all in 2 25/32-inch diameter. Speeds of *f*/1.9 and *f*/2.0 are available also in focal lengths from 5 through 7 inches with 4-inch barrel. The faster lenses are regularly coated; others may be had either coated or uncoated. Coated lenses are standard in theatre projection.

Coated as well as uncoated lenses are also available for portable model projectors, in focal lengths 3 to 6 inches, speeds f/2.5 to f/3.4.

BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr. See page 32.
BAUSCH & LOMB OPTICAL COMPANY, 679 St. Paul Street, Rochester, N. Y. See page 4.
Drive-In Theatre Manufacturing Company, 505 West Ninth Street, Kansas City, Mo.
Ilex Optical Manufacturing Company, 600 Portland Avenue, Rochester, N. Y.
J. E. ROBIN, INC., 267 Rhode Island Avenue, East Orange, N. J. See page 48.
KOLLMORGEN OPTICAL COMPANY, 30 Church Street, New York, N. Y. See page 45.
PROJECTION OPTICS COMPANY, Inc., 334 Lynch Avenue, Rochester N. Y. See page 61.

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LENS ASSEMBLIES, SOUND

OPTICAL UNITS are composed of lenses or lenses and prisms, and include either a slit opening or a wedge-shaped prism, by means of which the exciting light of the sound system is focused on the

Lens Showmanship

with SUPER SNAPLITE

PROJECTION LENSES

SUPER SNAPLITE
8x 265 f 1.9 5¼ IN EF
SUPER SNAPLITE

. . . and "Showmanship" includes your plant equipment. Super Snaplite f/1.9 Projection Lenses give your patrons maximum viewing satisfaction.

For Better Showmanship and Better Boxoffice use Super Snaplites. True speed of f/1.9 in all focal lengths up to 7 inches.

You get more Light with Super Snaplite

Ask for bulletin #212

KOLLMORGEN Optical CORPORATION
Plant: Northampton, Massachusetts
New York Office: 30 CHURCH ST., NEW YORK 7, N. Y.

sound track, and reduced to the height determined by the smallest frequency to be reproduced.

BAUSCH & LOMB OPTICAL COMPANY, 679 St. Paul Street, Rochester, N. Y.

KOLLMORGEN OPTICAL COMPANY, 347 King Street, Northampton, Mass.

WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada).

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LETTERS AND FRAMES FOR ATTRACTION ADVERTISING

CHANGEABLE letter equipment is available in frame design and in styles and sizes of letters and accessories that allow forceful as well as highly legible announcements of current attractions at the front of the theatre (usually on a marquee), and of coming attractions in the lobby, as above entrance doors, facing the interior. (*Also see Marquees; and Attraction Advertising under Drive-In Equipment.*)

Standard practice employs lighted white backgrounds with black aluminum silhouette or translucent colored plastic letters.

Frames designed to fit into marquee or comparable structures, with white translucent glass panels, variously provide for convenient servicing of the lamp box and for attachment of letters. In all, however, bars for letter attachment are spaced 7 inches and all letters (above 4-inch types) are designed to fit interchangeably. Regular sizes are 8, 10, 12, 17, 24 and 30 inches. Four-inch letters are attached by means of a special interlinear frame.

Plastic leters are obtainable in red, blue and green, and other colors may be had to order. Aluminum silhouette letters in color are also available.

Frames of similar letter provisions against steel panels are available for attachment to a wall or other structure, with illumination by shielded lamps placed in front (*see Drive-In Equipment*).

Advertising accessories include pictorial transparencies (such as star portraits) and clip-on plastic colored letters for interior signs (such as coming attraction displays); also projectors and accessories for projecting slides or film trailers on the attraction panel from inside the marquee structure (*see Marquees*).

For changing attraction board letters at heights that cannot be reached without use of a ladder, a "mechanical hand" device that grasps the letter by use of a tensioning letter at the end of a handle is available.

A tapered slotting for the attraction board letters designed to "lock" them on the bar and thus prevent dislodgement by high winds or other disturbances is also available.

Theatres wishing to use regular marquee changeable letters to make up signs for the lobby area or over the refreshment stand, can secure horizontal bar assemblies which will hold the slotted letters on any flat surface.

ADLER SILHOUETTE LETTER COMPANY, 11843 West Olympic Blvd., Los Angeles 64, Calif. See page 44.

Falk Glass & Plastics Co., Inc., 48-10 Astoria Blvd., Long Island City 3, N. Y.

POBLOCKI & SONS, 2159 South Kinnickinnic Avenue, Milwaukee 7, Wis.

Polyplastic Forms. Inc., 255 Conover Street, Brooklyn, N. Y

Theatre Specialties, Inc., 1615 Cordova Street, Los Angeles, Calif

WAGNER SIGN SERVICE, INC., 218 S. Hoyne Avenue, Chicago, Ill. See page 5.

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LIGHTING, ARCHITECTURAL AND FOR PUBLIC AREAS

IN ADDITION to the part that sign and marquee play on the architectural effect of the theatre facade, light may effectively contribute to the front design, maintaining its daytime values after dark, or even adding to them, by flooding the entire upper front, or parts of it, by means of reflector sources on the roof of the marquee; by outlining architectural features with neon or fluorescent lamps.

For the public areas of the interior, lighting facilities are to be divided into two general classes—functional and decorative.

Functional devices include coves and troughs, recessed light boxes (usually having a diffusing device, like concentric louver-rings, or covered with flush-set panels of translucent glass with or without diffusing ribs), and so-called downlights, consisting in ceiling reflectors or projectors placed above apertures in the ceiling, with the light beam directed to cover precisely a prescribed area.

Decorative fixtures are available in stock designs of great variety—bracket or pylon luminaires, flush-type ceiling drums and boxes, suspended troughs, ceiling bowls, wall urns, etc., constructed of metal or glass or both.

(*See also Lamps for General Theatre Illumination, "Black Light" Materials and Lighting Equipment.*)

Adams Lighting, Inc., 48 W. 27th Street, New York City.

Art Metal Manufacturing Company, 3110 Park Place, St. Louis, Mo.

Century Lighting, Inc., 521 West 43rd Street, New York, N. Y.

Curtis Lighting Co., 6135 West 65th Street, Chicago 38, Ill.

The Egli Company, Inc., 29 West 17th Street, New York City.

Gruber Brothers, 72-78 Spring Street, New York City.

Edwin F. Guth Company, 2615 Washington Blvd., St. Louis, Mo.

KLIEGL BROTHERS, 321 W. 50th Street, New York City. See this page.

McFadden Lighting Company, Inc., 2308 South Seventh Blvd., St. Louis, Mo.

Novelty Lighting Corporation, Emmanus, Pa.

Revere Electrical Manufacturing Company, 6009 Broadway, Chicago, Ill.

Voigt Company, 1634-38 North Carlisle Street, Philadelphia 21, Pa.

Westinghouse Electric Corporation, East Pittsburgh, Pa.

Charles J. Winston & Company, Inc., 41 East 53rd Street, New York City.

THEATRE
LIGHTING

A dependable source for all your lighting requirements . . . originators and manufacturers of "Klieglights" . . . specialists in the field for more than half a century.

STAGE LIGHTING
ARCHITECTURAL LIGHTING
SPECTACULAR LIGHTING
SPOT LIGHTING
FLOOD LIGHTING

Footlights
Frontlights
Downlights
Directional Signs
Borderlights
Bridgelights
Blacklights
Dimmer boards

and many other products

INQUIRIES INVITED

KLIEGL BROS
UNIVERSAL ELECTRIC STAGE LIGHTING CO., INC.
321 WEST 50TH STREET
NEW YORK 19, N. Y.
Telephone: COlumbus 5-0130

LIGHTS, SPOT AND FLOOD

SPOTLIGHTS AND floodlights are available in many sizes and light capacities, and in both lamp bulb and arc types—the former for use on and near the stage, for display and architectural lighting (*see Projector and Reflector Lamps under Lamps for General Theatre Illumination*); the arc sources for stage lighting from the projection room.

Filament lamp spot- and floodlights (most spotlights are adapted to flood applications) are designed for wattages of from 75 to 2,000. Arc equipment is available in capacities of from 25 to 170 amperes.

Best Devices Company, 10921 Briggs Road, Cleveland, Ohio.

Century Lighting, Inc., 521 West 43rd Street, New York, N. Y.

Genarco, Inc., 97-04 Sutphin Boulevard, Jamaica, N. Y.

General Electric Company. Schenectady, N. Y.

GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 40, Ill.

Killark Electric Manufacturing Company, Vandeventer & Easton Avenues, St. Louis 13, Mo.

Major Equipment Company, Inc., 4603 Fullerton Avenue, Chicago Ill.

KLIEGL BROTHERS, 321 W. 50th Street, New York City. See this page.

Neumade Products Corporation, 330 West 42nd Street, New York City.

Stroblite Company, 35 West 52nd Street. New York City.

STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio. See page 11.

Westinghouse Electric Corporation, Lamp Division, Bloomfield. N. J.

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LOBBY POSTS AND ROPES—See Crowd Control Equipment.

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MAGAZINES—See Projectors and Accessories.

MARQUEES

MARQUEES have become more closely associated with the general architectural form of the theatre front than they originally were. They are usually constructed according to specifications supplied by an architect who has designed the marquee itself, along with other display and sign elements of the front, as a part of the facade; or by the design department of the fabricator for a specific installation.

Marquees are generally of sheet metal construction, painted, or with porcelain enamel finish in desired colors, with soffits of metal or glass illuminated by exposed filament or fluorescent lamps.

An inside service type marquee is available with a room for storage of letters, lamps, etc., from which sign copy and lamps, which are mounted in prismatic reflectors, can be changed. The panel bars accommodate standard letters.

American Sign Company, 1911 West 18th Street, Cincinnati, Ohio.

ARTKRAFT-STRAUSS SIGN CORPORATION, 820 Twelfth Avenue, New York City.

Continental Signs, Inc., 550 E. 170th Street, New York City.

Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee 12, Wis.

Flexlume Sign Corporation, 1464 Main Street, Buffalo 9. N Y.

POBLOCKI & SONS, 2159 S. Kinnickinnic Avenue, Milwaukee ,Wis. (inside service type).

White Way Sign & Maintenance Company, 1850 W. Fulton Street, Chicago, Ill.

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MATS FOR LOBBIES RUNNERS, SPACE UNITS

LOBBY MATS (specifically for vestibule and similar outer lobby areas preceding carpeted space) are available in heavy-duty rubber and thickness in link-belt and perforated types required for scuffing off grit and dirt so that it won't be tracked in upon the carpeting.

Lighter mats, with corrugated surface, are available in runner widths (usually 36 inches) for spreading over carpeting in traffic lanes during stormy weather, laying behind or in front of refreshment counters, etc.; and in various individual mat sizes for placing in front of fountains, vending machines, etc. There are also ribbed types for placing behind refreshment counters, with a variety that may be readily cut to fit the space.

Mats of any of these qualities can be obtained on special order in most any practicable dimensions, and in color, including special patterns.

Portable rubber mats with built-in radiant heating units can be secured for installation in recessed exits and other chilly areas to eliminate discomfort from drafts.

There are also space mats and runners of other materials than rubber, such as cocoa and sisal fiber.

The following manufacurers make rubber mats, unless otherwise specified.

American Floor Products Company, 1526 M Street N.W., Washington 5, D. C.
American Mat Corporation, 1722 Adams Street, Toledo, Ohio.
American Tile & Rubber Company, Foot of Perrine Avenue, Trenton, N. J.
Firestone Industrial Products, Inc., Akron, Ohio.
Fremont Rubber Company, Fremont, Ohio.
Goodyear Tire & Rubber Company, 1144 E. Market Street, Akron, Ohio.
B. F. Goodrich Company, 500 South Main Street. Akron 18, Ohio.
HEYWOOD-WAKEFIELD COMPANY, Gardner. Mass. (cocoa mats).
Interstate Rubber Products Corporation, 908 Avila Street, Los Angeles 12, Calif. (electric).
O. W. Jackson & Company, 290 Fifth Avenue, New York City.
Lorraine Rubber Engineering Company, 286 Fifth Avenue, New York City.
R. C. Musson Rubber Company, 10 South College Street, Akron, Ohio.
National Mat Company, 106 Kingsley Street, Buffalo 8, N. Y.
Perfo Mat & Rubber Company, Inc., 281 Fifth Avenue, New York City.
Thermo-Mat Company, 814 South Robertson Boulevard, Los Angeles 35, Calif.
United States Rubber Company, 1230 Sixth Avenue, New York City.

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MICROPHONES

THE THEATRE has many uses for microphones, from ballyhoo work on a sound truck, or in connection with the front display, to reinforcement of stage performances, announcements of election returns and sporting events, or emergency talks to pacify an audience in time of trouble. Microphones can be used with separate amplifying and loudspeaker equipment, or can in most cases be operated through the existing picture sound installation.

Crystal magnetic, velocity, dynamic and cardioid are the type of microphones recommended. Where loudspeakers and microphones are closely associated, the cardioid principle greatly reduces the danger of feedback.

Altec-Lansing Corporation, 9356 Santa Monica Boulevard, Beverly Hills, Calif.
American Microphone Company, 370 South Fair Oaks Avenue, Pasadena 1, Calif.
Amperite Company, 561 Broadway, New York City.
Electro-Voice, Inc., South Bend, Ind.
Operadio Manufacturing Company, St. Charles, Ill.
Racon Electric Company, Inc., 52 East 19th Street, New York City.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada).

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MOTOR-GENERATOR SETS FOR D.C. ARC SUPPLY

MOTOR - GENERATOR sets are made in models specifically designed for motion picture and related direct current carbon arc light sources of all outputs. Capacity provides for operation of two lamps simultaneously during changeover.

Close-regulation sets for large theatres are available up to 400 amperes at 100 volts for continuous operation, or about 600 amperes at changeover. The larger sets have structural steel bases and vibration dampeners.

Sets of lower voltage for 6mm to 8mm suprex carbon trims have double overload capacity for the changeover period. They are obtainable with vibration dampeners if installation conditions require them.

The type and capacity needed depends on the type of arc and amount of light it must produce (*see Lamps, D.C. Projection Arc*).

AUTOMATIC DEVICES COMPANY, 116 North 8th Street, Allentown, Pa.
Century Electric Company, 1806 Pine Street. St. Louis Mo
CINEMATIC CORPORATION, 122 Washington Street, Bloomfield, N. J.
Crocker-Wheeler Division, Elliott Company, Jeanette, Pa.
General Electric Company, 1 River Road, Schenectady, N Y
HERTNER ELECTRIC COMPANY, 12690 Elmwood Avenue, Cleveland, Ohio. See this page.
IMPERIAL ELECTRIC COMPANY, INC., 64 Ira Avenue, Akron, Ohio. See page 66.
MOTIOGRAPH, INC., 4431 West Lake Street, Chicago 24, Ill. See page 11.
ROBIN-ESCO DIVISION, ELECTRIC SPECIALTY COMPANY, 267 Rhode Island Avenue, East Orange, N. J. See page 48.
Westinghouse Electric Corporation, East Pittsburgh,

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PHOTOELECTRIC CELLS

ALTHOUGH IT has a number of applications in many fields, in the theatre the photoelectric cell operates in the sound system to transform the light of the exciter lamp, after it has passed through a photo type film sound track into the electrical energy which, amplified, actuates the loudspeakers.

Continental Electric Company, Geneva, Ill.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
General Electric Company, Schenectady, N. Y.
Gordos Corporation, 86 Shipman St., Newark, N. J.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.

Wide Screen Projection Requires More Light... Get an "HS"

TransVerteR
REG. U. S. PAT. OFF.

The "HSD" dual-ballast rheostat available in two capacities — 65-100 amperes and 5-51 volts; 85-115 amperes and 5-25 volts.

The "HS" Transverter 115/230 amperes

Control Panel Type G

to Meet THIS INCREASED POWER REQUIREMENT

● Exhibitors everywhere are finding out that wide screen equipment requires increased amperage for proper screen illumination.

Loss of light through use of filters plus giant screen sizes makes existing projection equipment inadequate to do the job.

Additional power is a must, for carbon-arc amperage and voltage requirements have been increased up to 100% for wide screen projection.

In order to get this increased power, get a Hertner "HS" Transverter.

When you buy a Transverter you are obtaining a power conversion unit that has been the standard of the industry for nearly half a century.

Distributed by National Theatre Supply
In Canada: General Theatre Supply Company

Hertner
THE HERTNER ELECTRIC COMPANY
12690 ELMWOOD AVENUE . . . CLEVELAND 11, OHIO
A General Precision Equipment Corporation Subsidiary
MOTORS . MOTOR GENERATORS • GENERATOR SETS

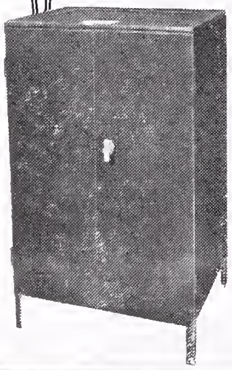
'ROBIN-ARC'
3-Phase Selenium
RECTIFIER

Engineered for WIDE SCREEN and 3-D PROJECTION SYSTEMS

A dependable, efficient, uniform D.C. power source. Engineered by pioneers in the motion picture field. Designed specifically for 3-D and wide-screen projection.

Write, Wire or Phone for Details.

IMMEDIATE DELIVERY



Model K 100
100 Amps.
•
Model K 100X40
60 & 100 Amps.
•
Model K 150
135 Amps.

J. E. ROBIN, INC. MARK OF QUALITY

J. E. ROBIN, INC.
Motion Picture Equipment Specialists
267 Rhode Island Avenue
EAST ORANGE, N. J.

Manufacturers of
RECTIFIERS • MOTOR-GENERATORS
SCREENS • PROJECTION LENSES

Radiant Lamp Corporation, Newark, N. J.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

•

PHOTO MURALS

Photo murals produced on portrait paper and mounted on superboard are available in a large variety of sizes for placing on the walls of foyers, lounges, cry rooms and other areas throughout the theatre. Inviting, home-like effects can be achieved through scenes which celebrate a local hero or locale, express the character of the theatre, or supply human interest appeal.

The murals can be mounted in existing theatres without the need for structural changes. They are obtainable in almost any size desired and in black-and-white, sepia or full-color. Manufacturers will supply a series of stock photos to choose from or, if desired, enlarge and reproduce any photographs supplied them.

Foto Murals of California, 8921 West Pico Blvd., Los Angeles 35, Calif.
Photomammoth Murals, 12-48 Van Owen Blvd., North Hollywood, Calif.
RCS Studios, 123 North Wacker Drive, Chicago 6, Ill.

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PROJECTION PORT COVERS

OPTICAL GLASS covers for projection ports (indicated especially where the auditorium had better be acoustically isolated from the projection room) are available in metallic frame units ready for mounting in existing projection room walls as well as in new construction. They may be had in round or square shape.

Best Devices Company, 10921 Briggs Road, Cleveland 14, Ohio.
Murch Electric Corp., Franklin, Me.

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PROJECTION LAMPS: *See Lamps, D. C. Projection Arc.*

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PROJECTOR REPLACEMENT PARTS

REPLACEMENT PARTS for a projector (provided the model has not been too long obsolete) are of course available from its manufacturer, while some parts are obtainable from other manufacturers for certain makes. When a projector head must be removed for overhauling at the factory, it is usually possible to replace it meanwhile with a head borrowed from the manufacturer or his dealer.

In selecting replacement parts it is highly important to be assured that the new part is precision-tooled for the projector to which it is to be applied.

THE BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr.
CENTURY PROJECTOR CORPORATION, 729 7th Avenue, New York City.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.
LAVEZZI MACHINE WORKS, 4635 West Lake Street, Chicago 44, Ill. See page 49.
MOTIOGRAPH, 4431 West Lake Street, Chicago, Ill.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
WENZEL PROJECTOR COMPANY, 2509 South State Street, Chicago, Ill.
Edw. H. Wolk, 1241 Wabash Avenue, Chicago, Il.

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PROJECTORS & ACCESSORIES: STANDARD 35-MM., THEATRE

PROJECTOR mechanisms for theatrical and comparable professional projection of 35mm motion picture film are available in both heavy-duty and light-duty models. Heavy-duty equipment is usually indicated even for theatres not operating on a daily continuous policy, but the lighter equipment may suffice for small theatres presenting only a few performances a week. Such light-duty equipment is "portable" in a limited sense.

Heavy-duty mechanisms are available with various types of shutters, but all with rear shutters either exclusively or optionally. Some may be had with rear shutters of single or double type; or with single rear and front shutter.

For reduction of film gate heat, a water-cooled gate assembly may be procured for some models of projectors. If a lamp with water-cooled carbon jaw assembly is used, the film gate device and jaw assembly may use the same water supply.

Made by the manufacturer of the projector head and designed in integration with it, the necessary *bases* and *magazines* are separate items of purchase. Bases are adapted to any standard carbon arc lamp, and are adapted to, or include models designed for, tilting upwards as required by drive-in theatres.

The *takeup* for the lower magazine is also a separate item.

BALLANTYNE COMPANY, 1712 Jackson Street, Omaha 2 Nebr. See page 32.
CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City. See page 59.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J. See Fourth Cover.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J. See page 15.
MOTIOGRAPH, INC., 4431 West Lake Street, Chicago, Ill. See page 11.
ROBIN-WEBER DIVISION, Weber Machine Corporation, 267 Rhode Island Avenue, East Orange, N. J.
WENZEL PROJECTOR COMPANY, 2509 South State Street, Chicago, Ill. See page 52.

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PROJECTORS, 16-MM. HEAVY-DUTY TYPE

PROJECTORS FOR 16-mm. film, incorporating soundheads and with complete sound reproducing system available, are obtainable in heavy-duty models adapted to regular theatres as auxiliary equipment for such purposes as the presentation of local newsreels, educational subjects, etc. Either low-intensity or high-intensity carbon arc lamps are obtainable for such equipment (*see listing under Lamps, D.C. Projection Arc*).

Ampro Corporation, 2851 North Western Avenue, Chicago, Ill.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Eastman Kodak Company, Rochester, N. Y.
Holmes Projector Corporation, 1815 Orchard Street, Chicago, Ill.
Mitchell Camera Corporation, 666 W. Harvard Street, Glendale 4, Calif.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
Victor Animatograph Corporation, Davenport, Iowa.

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PUBLIC ADDRESS SYSTEMS

PUBLIC ADDRESS and sound re-enforcement systems may provide any one or all of various services. They can be utilized for amplifying stage sound, for managers' announcements, etc.

In the theatre the public address system may consist of microphones suitably connected to the standard sound installation, or an entirely separate system, with its own amplification.

Altec-Lansing Corporation, 9356 Santa Monica Boulevard, Beverly Hills, Calif.
AMPEX CORPORATION, 934 Charter Street, Redwood City, Calif.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
General Electric Company, Electronics Dept., Syracuse, N. Y.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Street, Bloomfield, N. J.
MOTIOGRAPH, INC., 4431 West Lake Street, Chicago, Ill.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
Western Electric Company, 195 Broadway, New York City.

RECTIFIER TUBES

LINES OF Tungar tubes made by the manufacturers listed below embrace types and amperages for exciter lamp and for field supply required by some speaker systems, as well as those for projection arc supply rectifiers. These gas-filled tubes are not of the mercury type, but some may contain a small amount of mercury. Amperages run from 2 to 15. (*See Rectifiers.*)

Baldor Electric Company, 4353 Duncan Avenue, St. Louis, Mo.
CINEMATIC CORPORATION, 122 Washington St., Bloomfield, N. J.
CONTINENTAL ELECTRIC COMPANY, 715 Hamilton Street, Geneva, Ill.
General Electric Company, Merchandise Department, 1285 Boston Avenue, Bridgeport, Conn.
Gordos Corporation, 86 Shipman Street, Newark, N. J
Radiant Lamp Corporation, 300 Jelliff Avenue, Newark, N. J.
Strickland Electric Company, 1427 East 18th Avenue City.
Westinghouse Electric Corporation, Bloomfield, N. J

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RECTIFIERS AND POWER UNITS

RECTIFIERS for changing the alternating current supply to direct current, for operation of the projection arc, are available in either Tungar tube or dry type employing, according to the various makes, copper oxide, magnesium-sulphide or selenium as the rectifying agent. Regular models are designed for single- or three-phase operation up to four-tube capacities, inclusively; higher capacities are three-phase. Capacities range from 20 to 80 amperes in most makes, and higher in some, including selenium plate types up to 135 amperes.

Sound system rectifiers also are made in tube and disc types.

C. S. ASHCRAFT MANUFACTURING CO., 36-32 Thirty-eighth Street, Long Island City, N. Y. See third cover.
Baldor Electric Company, 4353 Duncan Avenue, St Louis, Mo.
BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr.
CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City.
CINEMATIC CORPORATION, 122 Washington Street, Bloomfield, N. J.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Garver Electric Company, Union City, Ind.
General Electric Company, Merchandise Department, 1285 Boston Avenue, Bridgeport, Conn.
McColpin-Christie Corporation, Ltd., 4922 S. Figuera Los Angeles 37, Calif.
MOTIOGRAPH, INC., 4431 West Lake Street, Chicago 24, Ill.
NORPAT SALES, INC., 111 West 42nd Street, New York 36, N. Y. See page 10.
J. E. ROBIN, INC., 267 Rhode Island Avenue East Orange, N. J. See page 48.
THE STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio. See page 3.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

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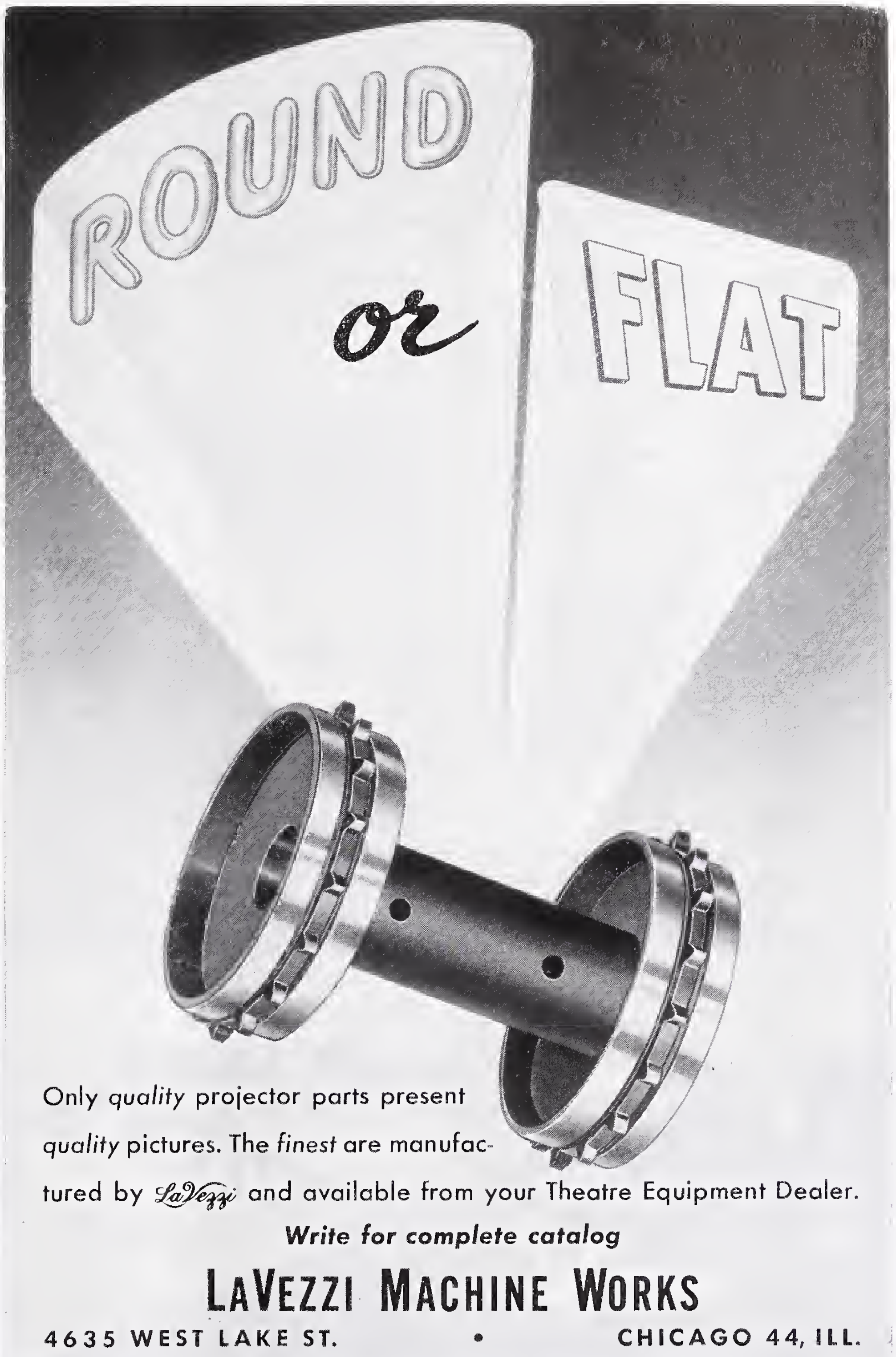
REELS

REELS NECESSARY for takeup magazines of projectors (and in best practice, also in place of the film exchange reel in the upper magazine), and otherwise constantly utilized in the projection room, are available in a number of sizes and types of construction. The standard reel in the United States takes 2000 feet of 35-mm. film. Reels 24 inches in diameter for as much as 5,000 feet of film are also available.

Reels for standard footage are available in two sizes to accommodate 35mm projectors in use—15-inch diameter with 5-inch hub, and 14-inch diameter with 4-inch hub. (Exchange shipping reels are 14½-inch in diameter with 4½-inch hub.)

Reels suitable for projection and other general use in the theatre projection room should have hubs constructed to provide enduringly rigid firm support for the flanges with the latter firm enough to hold their shape, yet be light in weight. Reels suited to theatre use generally have flanges of welded wire or cast aluminum construction.



Only *quality* projector parts present *quality* pictures. The *finest* are manufactured by LaVezzi and available from your Theatre Equipment Dealer.

Write for complete catalog

LAVEZZI MACHINE WORKS
4635 WEST LAKE ST. • CHICAGO 44, ILL.

GOLDBERG
GB
ALUMINUM

Sold thru THEATRE SUPPLY DEALERS Exclusively
ASK YOUR DEALER
REELS
GOLDBERG BROS. Denver, Colo.
Sold thru Theatre Supply Dealers Exclusively

WIDE SCREENS AVAILABLE NOW
IN ALL RATIOS
MR. EXHIBITOR:
FOR THAT "NEW LOOK" — MODERNIZE YOUR PICTURE PRESENTATION WITH A NEW WIDE RATIO SCREEN AND
SEE THE DIFFERENCE!
VOCALITE SCREEN CORP.
ROOSEVELT, NEW YORK

Reels are also obtainable in 1000-foot sizes, having diameters of 10 inches and 2-inch hubs.

DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
GOLDBERG BROTHERS, 3500 Walnut Street, Denver, Colo. See page 49.
HOLLYWOOD FILM COMPANY, 946 Seward Street, Hollywood, Calif. See page 8.
Neumade Products, Inc., 330 West 42nd Street, New York City.
Tayloreel Corporation, 2 Commercial Street, Rochester, N. Y.
WENZEL PROJECTOR COMPANY, 2500 South State Street Chicago, Ill. See page 52.

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REFLECTORS, PROJECTION ARC

MIRRORS FOR reflector type projection arc lamps are available in the diameters required by the various models of lamps in either glass or metal, including both rhodium and aluminum (*see Lamps, D. C. Projection Arc*).

Glass shields, called mirror guards, are obtainable for protection of glass reflectors against pitting. The guards themselves are pitted in time, but are much less expensive than the reflectors.

BAUSCH & LOMB OPTICAL COMPANY, 679 St. Paul Street, Rochester, N. Y.
HEYER-SHULTZ, INC., Cedar Grove, N. J. (metal reflectors). See this page.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.
KOLLMORGEN OPTICAL CORPORATION, 347 King Street, Northampton, Mass.
J. E. McAuley Manufacturing Company, 552 West Adams Street, Chicago 6, Ill.
Mirror-Guard Company, 837 Eleventh Avenue, New York City.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
THE STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio.

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REWINDERS, FILM

FILM REWINDERS are available in two general types, open and fireproof enclosed. The open type is offered in a number of different models, either as a single unit or as two separate units that are clamped to the rewind table, or bolted in place. The enclosed type is a single unit.

Both open and enclosed types may be hand-driven or motor-driven, may have sleeve bearings or ball bearings, may accommodate either 1,000- or 2,000-foot reels, or both, and may have either one or several driving speeds.

Some of the motor-driven types incorporate accessories by means of which the same motor can be used for general machine work, such as grinding and polishing.

Rewind tables of metal provide a fireproof work bench especially adapted to projection room needs and are available with tool drawer, rack for film cabinet, and clamping blocks accommodating any type of rewinder.

Clayton Products Company, 31-45 Tibbett Avenue, New York City.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
GOLDBERG BROTHERS, 3500 Walnut Street, Denver, Colo.
GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 40, Ill.
HOLLYWOOD FILM COMPANY, 946 Seward Street, Hollywood, Calif. See page 8.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.
Lakewood Automatic Rewind Switch, 1298 Hathaway Avenue, Lakewood 7, Ohio.
The Neumade Products Corporation, 330 West 42nd Street, New York City.
WENZEL PROJECTOR COMPANY, 2505 South State Street, Chicago, Ill.
Edw. H. Wolk, 1241 Eouth Wabash Avenue, Chicago, Illinois.

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SAND URNS

THESE RECEPTACLES specifically for cigarette butts and used matches, usually needed at entrances, are available in either metal or ceramic, plain or modeled types, and in a number of sizes from about 12 to 18 inches high.

Associated Ticket & Register Company, 354 West 44th Street, New York 18, N. Y.
Atlas Products Company, 9257 South Houston Street, South Chicago, Ill.
GOLDBERG BROTHERS, 3500 Walnut Street, Denver, Colo. See this page.
Ex-Cell Products Corporation, 457 North Racine Avenue, Chicago, Ill.
Glaro Machine Products Co., Inc., 3711 Edgemere Avenue, Far Rockaway, N. Y.
GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 40, Ill.

SCREENS, PROJECTION AND SCREEN FRAMES

MOTION PICTURE screens are of two basic types: *Diffusive* and *Specular*. Another type is *Translucent*, used with rear projection.

Specular screens are required for third-dimensionsal (stereoscopic) projection (a diffusive surface, depolarizing the light, destroys the exclusiveness of the left and right images). Originally specular screens were fabricated specifically for relatively narrow auditoriums.

Specularity may be of advantage, however, for screen images that are so wide that they tax available light sources, since it significes a higher reflectance factor. For such applications, angular embossing of the screen surface, and/or curving the screen on a radius equal to the projection distance, or nearly so, avoids "fade-away" (light loss at sides from audience area due to extreme angles of incidence).

For the installation of "wide screens," generally with curvature, prefabricated frames are available, fabricated of wood or metal and with means of adjusting them readily to the desired curvature, and to tilting projection angle (above about 12°). If the exact size of the screen and its curvature are known, the frame may be obtained with lacing hooks installed. Frames are available for attachment to floor, or mounted on casters, or designed to be flown.

Diffusive screens (for indoor theatres) are variously fabricated—entirely of vinyl plastic, of cotton coated with plastic, and cotton otherwise coated to provide a "white" surface.

Theatre screens are regularly perforated for transmission of sound, but unperforated screens are obtainable.

ARTKRAFT-STRAUSS SIGN CORPORATION, 830 Twelfth Avenue, New York City (wide-screen frames).
BALLANTYNE COMPANY, 1712 Jackson Street, Omaha 2, Nebr. See page 32.
CinemaScope Products, Inc., 444 West 56th Street, New York 19, N. Y.
CINEMATIC CORPORATION, 122 Washington Street, Bloomfield, N. J. See page 65
Da-Lite Screen Company, 2723 North Pulaski Road, Chicago, Ill.
Drive-In Theatre Manufacturing Company, 505 West Ninth Street, Kansas City, Mo. (wide-screen frames).
First American Products, Inc., 1717 Wyandotte Street, Kansas City 8, Mo. (wide-screen frames).
Glowmeter Corporation, 37 Franklin St., Buffalo, N. Y.
Hollywood Curvascope Frame Company, 2311 Foshay Tower. Minneapolis 2, Minn. (wide-screen frames).
H. R. MITCHELL & COMPANY, P.O. Box 690, Hartselle, Ala. (wide-screen frames).
National Theatre Screen Refinishing Company, 129 Zenner Street, Buffalo, N. Y.
Nu-Screen Corporation, 1501 Broadway, New York 8, N. Y. (glass filament fabric).
RADIANT MANUFACTURING CORPORATION, 2627 Roosevelt Road, Chicago, Ill.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
Raven Screen Corporation, 124 East 124th Street, New York City.
RAYTONE SCREEN CORPORATION, 165 Clermont Avenue Brooklyn, N. Y. See opposite page.
J. E. ROBIN, INC., 267 Rhode Island Avenue, East Orange, N. J. See page 48.
B. F. Shearer Company, 2318 Second Avenue, Seattle 1, Wash.
Trans-Lux Screen Corporation, 1270 Sixth Avenue, New York 20, N. Y.
U-Build-It Frame Company, 604 Plymouth Bldg., Minneapolis, Minn. (wide-screen frames).
VOCALITE SCREEN CORPORATION, 19 Debevoise Avenue, Roosevelt, N. Y. See page 49.
Walker-American Corporation, 800 Beaumont Street, St. Louis, Mo.
WILLIAMS SCREEN COMPANY, 1620 Summit Lake Boulevard, Akron, Ohio. See page 53.

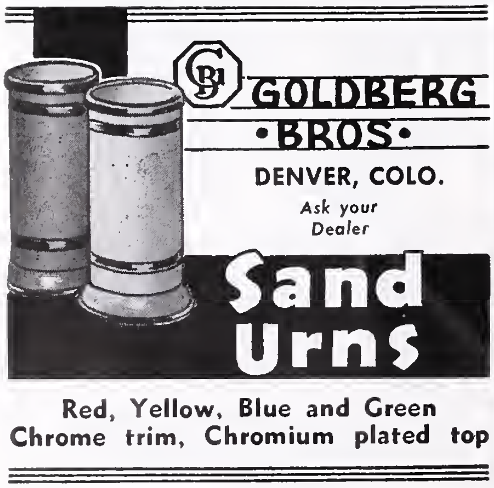
●

SCREEN PAINT

THE RELATIVELY rapid deterioration of the reflection characteristics of *coated* motion picture screens (see Diffusive type under *Screens, Projection*) advises either replacement of the screen or resurfacing of it within eighteen months after its installation, and subsequently at somewhat more frequent intervals so long as resurfacing is practicable. For better standards of projection, resurfacing (if done at all) should take place at intervals of from nine to twelve months.

For this purpose various coating materials are available already made up into a paint of proper consistency for spraying without serious

NOW! 15% MORE LIGHT
ON YOUR SCREEN
H-S "52" ALUMINIZED
METAL
Reflectors
A 3-D MUST!
GUARANTEED 5 YEARS
SEE YOUR THEATRE SUPPLY DEALER
Manufactured by HEYER-SHULTZ, INC., Cedar Grove, N. J.



ARCTIC BLANCH
NATIONAL THEATRE SCREEN REFINISHING COMPANY
DRIVE-IN THEATRE SCREEN COATING
THE ORIGINAL FIRST ON MARKET
YOU HAVE NOT TRIED THE BEST UNTIL YOU'VE USED "ARCTIC-BLANCH"
KNOWN FROM COAST TO COAST
NATIONAL THEATRE SCREEN REFINISHING CO.
129 ZENNER ST. HU. 3673 BUFFALO, N. Y.

filling of the sound-transmission perforations, provided it is skillfully applied. Such resurfacing paint is available from screen manufacturers (*see list under Screens, Projection*), and from the following:

For drive-in screens, flat white paints compounded especially for such outdoor application are available, adapted to metallic or asbestos or comparable surfaces. (For drive-in aluminum paint ee under *Drive-In Equipment, Supplies and Services.*)

Gillespie Varnish Company, Inc., Day & Howell Streets, Jersey City, N. J.

NATIONAL THEATRE SCREEN REFINISHING COMPANY, 129 Zenner Street, Buffalo, N. Y. See opposite page.

RAYTONE SCREEN CORPORATION, 165 Clermont Avenue, Brooklyn, N. Y. See this page.

Stewart-Translux Corporation, 1270 Sixth Avenue, New York 20, N. Y.

TROPICAL PAINT & OIL COMPANY, 1148-1246 West 70th Street, Cleveland 2, Ohio.

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SCREEN TOWERS—See Drive-In Theatre Equipment.

SEATING—See Chairs, Auditorium.

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SELSYN MOTORS—See Third-Dimension Equipment and Supplies.

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SIGNS (ELECTRIC) FOR THEATRE NAME

ELECTRIC SIGNS (metal) framework with illumination provisions, are available in a wide variety of designs more or less closely associated with the architecture of the theatre front. While they are commonly especially designed by the architect or sign construction company, there are also standardized designs adaptable to the theatre front. (*See also Attraction Advertising under Drive-In Theatre Equipment.*)

ARTKRAFT-STRAUSS CORPORATION, 820 Twelfth Avenue, New York City.

Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee, Wis.

Flexlume Sign Corporation, 1464 Main Street, Buffalo, N. Y.

Long Sign Company, 61 West Hubbard Street, Chicago, Ill.

POBLOCKI & SONS, 2159 South Kinnickinnic Avenue, Milwaukee, Wis.

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SIGNS: DIRECTIONAL, BOX-OFFICE, IDENTIFICATION

SIGNS FOR all the purposes of theatres are available in a variety of materials and modern styles that efficiently perform their function while lending at the same time a detail of decorative interest, and at such low relative cost that ordinary box and painted signs are never warranted.

They can be had either in stock or readily made-up models to indicate exits, location of balcony stairs, toilet rooms, etc., fabricated of decorative metal, etched glass and plastic, and there are types with free-standing luminescent plastic letters lighted by a concealed black-light lamp, still others of plastic with letters so engraved as to be defined by edge lighting.

Signs of engraved plastic are available for such copy as "No Admittance," "Information," etc., and as poster date strips; and for the box-office there are admission price signs available with or without show time clocks of the same material.

Art-Metal Manufacturing Company, 1408 North Broadway, St. Louis, Mo.

Associated & Ticket Register Co., 354 West 44th Street, New York City.

Capitol Stage Lighting Company, 527 West 45th Street, New York 19, N. Y.

L. Bahn Company, 123 West Canton Street, Boston 18, Mass.

Edgar S. Bowman, 124 West 21st Street, New York 11, N. Y.

Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee, Wis.

KLIEGL BROTHERS, 521 W. 50th Street, New York City. See page 46.

McFadden Lighting Company, Inc., 2308 South Seventh Boulevard, St. Louis, Mo.

Novelty Lighting, 2480 East 22nd Street, Cleveland 15, Ohio.

POBLOCKI & SONS COMPANY, 2159 South Kinnickinnic Avenue, Milwaukee, Wis.

Polyplastic Forms, Inc., 255 Conover Street, Brooklyn, N. Y.

Posterloid Corporation, 693 Broadway, New York 12, N. Y.

The Tablet & Ticket Company, 1021 West Adams Street, Chicago 7, Ill.

Vio-Glo Plastics Corporation, 249 West 34th Street, New York City. (black-light signs).

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SLIDES—See Stereopticons

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SOUNDHEADS

SOUND reproducers, or heads, are of two basic types: *Optical,* for reproducing photographic tracks, and *Magnetic,* for reproducing magnetic film recordings.

Optical reproducers (for standard 35mm picture-sound prints) are designed for attachment to any modern standard projector, between the mechanism and the take-up magazine.

Magnetic heads are available for either separate or attached installation, a variation due to the tentative status of multiple-track sound, which is available for some third-dimensional film product, and either available or mandatory for some "wide-screen" pictures. In some cases the tracks are on strips separate from the image film; in others sound and image are on one film. The former require a separate ("dummy") magnetic reproducer; the latter need an attached ("button-on" or "penthouse") soundhead.

"Dummy" magnetic heads of some types are mounted on a pedestal, others are associated with the amplifiers and controls in a cabinet.

THE NEW RAYTONE SCREEN will change your mind about the screen you're going to buy!

30 years of Screenmanship...

RAYTONE SCREENS have been successully designed for every type of projection since the "Silent Days" of 1923.

Our own scientific tests as well as those of reliable independent laboratories confirm a 3.5 to 1 brightness gain for our new screen when compared to a flat white screen. This we consider a minimum requirement for really good wide-screen performance.

The NEW RAYTONE All-Purpose Stereo Screen was developed for every wide-screen system available today—Anamorphic, 3-D, standard 2-D or plain wide-angle projection systems.

New type invisible seams and a practically tear-proof surface make it the *RIGHT* screen for the *careful* buyer.

RAYTONE SCREEN CORP. 165 CLERMONT AVE. BROOKLYN 5, N. Y.

In either case, the reproducer must be connected to the projectors through positive synchronizing devices, such as selsyn motors (*see Third-Dimension Equipment & Supplies*).

"Button-on" magnetic head are designed for attachment between the projector mechanism and the upper magazine. They vary in sprocket and threading arrangement, but all are film-driven, and while regularly designed to pick up the four tracks of the CinemaScope system, they may be adjusted to other track schemes.

AMPEX CORPORATION 934 Charter Street, Redwood City, Calif. See page 17.
THE BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr. See page 32.
CENTURY PROJECTOR CORPORATION, 729 7th Avenue, New York 19, N. Y. See page 59.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J. See Fourth Cover.
MOTIOGRAPH, 4431 West Lake Street, Chicago, Ill. See page 11.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J. See page 15.
S. O. S. CINEMA SUPPLY CORPORATION, 602 West 32nd Street, New York City.
Weber Machine Corporation, 59 Rutter Street Rochester, N. Y.
WENZEL PROJECTOR CORPORATION, 2509-19 South State Street, Chicago 16, Ill. See this page.
WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada. See page 59.

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SOUND SYSTEMS, COMPLETE

ALL OF THE components of a sound reproducing installation may be purchased as an integrated system of a single manufacturer, with most of his own fabrication and possibly the rest (notably speakers) products of other manufacturers on which he has standardized. Thus are offered complete systems for regular theatres of different seating capacities (for either photographic or magnetic track reproduction), and also for large outdoor installations such as in drive-in theatres.

(*See Amplifiers and Amplifying Tubes; Soundheads, Speakers and Horns.*)

AMPEX CORPORATION, 934 Charter Street, Redwood City Calif. See page 17.
THE BALLANTYNE COMPANY, 1707-11 Davenport Street, Omaha, Neb. See page 32.
CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City. See page 59.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
CINEMATIC CORPORATION, 122 Washington Street, Bloomfield, N. J. (stereosound adapter). See page 65.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J. See Fourth Cover.
James B. Lansing Corporation, 2439 Fletcher Drive, Los Angeles 39, Calif.
Magnasync Manufacturing Co., Ltd., 5517 Satsuma Avenue, North Hollywood, Calif.
MOTIOGRAPH, 4431 West Lake Street, Chicago, Ill. Se page 11.
Natural Sound Corporation, 1710 North LaBrea Avenue, Hollywood 46, Calif.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J. See page 15.
WESTREX CORPORATION, 111 Eighth Avenue New York City (except in U. S. and Canada). See page 59.

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SPEAKERS AND HORNS

MOTION PICTURE sound systems of indoor theatres (standard 35mm projection) require for proper reproduction of either optical or magnetic sound tracks, speaker equipment consisting in a system of low-frequency and high-frequency units with a dividing network. In such a system, the low-frequency units typically number four, housed in a horn baffle; while two or more high-frequency units are mounted above the baffle in a multicellular horn arrangement, with the entire system installed for the directionalism required to "cover" the seating area. (*For in-car speakers see Drive-In Theatre Equipment and Supplies.*)

Stereophonic sound, specifically as employed in "wide-screen" presentation, with three tracks for reproduction at the screen, requires three such horn system, with each centered on a third of the screen width. These speakers must be positively matched in power and frequency response.

For auditorium effects (as supplied by a fourth track) supplementary cone speakers are ranged along the walls of the auditorium in wattages according to the output of this channel and proper spacing of the speakers for coverage.

Altec-Lansing Corporation, 9356 Santa Monica Boulevard. Beverly Hills. Calif.
AMPEX CORPORATION, 934 Charter Street, Redwood City, Calif.
BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr.
General Electric Company, Electronics Dept., Syracuse, N. Y.
INTERNATIONAL PROJECTOR CORPORATION, 55 La France Avenue, Bloomfield, N. J.
Oxford Electric Corporation, 3911 South Michigan Ave., Chicago, Ill.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada).

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SPECTACLES FOR 3-D—See Third-Dimension Equipment and Supplies.

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SPLICERS AND FILM CEMENT

DEVICES FOR splicing film are available in various models, including those which supply heat for creating a weld in the shortest possible time; however, splicers used in theatre projection rooms are usually of the *pressure* type, depending on mechanical force to effect a firm splice.

Pressure types can be had in either perforated or non-perforated models, and these for 1/10- and 5/32-inch splice. There are 16mm splicers which also splice 35mm film.

Film cement generally recommended for theatre use is of the weld, rather than the adhesive, type, and is classified as *all-purpose.* It is adapted to the splicing of acetate (safety) as well as nitrate film. With acetate, however, the splice should be kept under pressure in the splicer for at least 15 minutes, and it should not be pulled until at least 5 minutes afterward.

Griswold Machine Works, Port Jefferson, N. Y.
Lake Products Company, 6576 Oleatha Avenue, St. Louis 9, Mo. (cement).
NATIONAL THEATRE SUPPLY, 90 Gold Street, New York 38, N. Y. (cement).
Neumade Products Corporation, 330 W. 42nd Street, New York City (splicers, cement).
Prestoseal Manufacturing Corporation, 37-27 33rd Street, Long Island City, N. Y. (splicers).

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SPOTLIGHTS—See Lights, Spot and Flood.

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STAGE DRAPES AND CURTAINS—See Fabrics for Walls, Curtains and Stage Drapes.

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STAGE LIGHTING EQUIPMENT

EQUIPMENT FOR lighting the stage in its use for live-talent performances basically requires such permanent installations as footlights, borderlights and striplights. What is additionally required depends on the kind of stage productions to be offered; these may need a variety of portable flood and spotlights equipped for color effects.

Most productions, even of home talent, advise the availability of at least one small spotlight for projection room installation or comparable location.

According to these factors of scale, control equipment may be of the simpler dimmer types indicated in the BUYER'S INDEX under *Dimmers,* or elaborate preset interlocking switchboards of resistance, autotransformer or electronic type.

Companies listed below manufacture complete lines of stage lighting equipment (except possibly actual switchboard units); others limited to certain items, are so indicated.

Capitol Stage Lighting Company, 527-529 West 45th Street, New York City.
Century Lighting Equipment, Inc., 521 West 43rd Street. New York City.
Jack A. Frost, 234 Piquette Avenue, Detroit 2. Mich. (lighting equipment service.)
GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 40, Ill.
KLIEGL BROTHERS, 321 W. 50th Street, New York City. See page 46.
STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio (spot and floodlights).
Superior Electric Company, Bristol, Conn.
Ward-Leonard Electric Company, 91 South Street, Mt. Vernon, N. Y. (diimmers).

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STEREOPHONIC SOUND—See Sound Systems, Complete.

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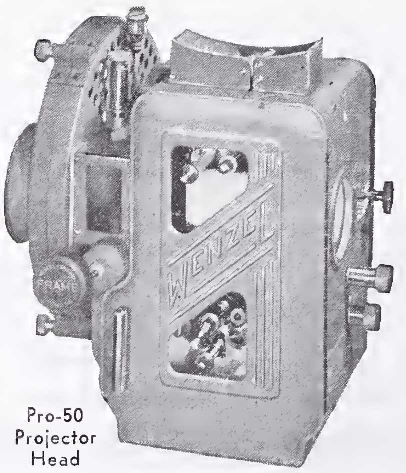
STEREOPTICONS AND SLIDE PROJECTORS

LIGHT PROJECTORS for advertising copy, pictorial and effect slides are available in single, double and triple dissolving types that permit striking effects and novelties. Light sources are available in both carbon arc and filament lamp types.

Slides for the projection of song lyrics, advertising and effects are available made up on glass, and in a flexible material on which a message can be typewritten at the theatre.

American Optical Corporation, Buffalo, N. Y.
BAUSCH & LOMB OPTICAL COMPANY, 679 St. Paul Street, Rochester, N. Y.
Beseler Visual Products Co., Inc., 200 East 23rd Street, New York City.
Best Devices Company, 10921 Briggs Road, Cleveland, Ohio.
Brenkert Light Projection Company, 6545 St. Antoine Avenue, Detroit, Mich.
GOLDE MANUFACTURING COMPANY, 4888 North Street, Chicago 40, Ill.
KLIEGL BROS., 321 West 50th Street, New York 19, N. Y. See page 46.



25" MAGAZINES
with
New type Brakes, 1/2" shafts and double Ball Bearings on both Upper and Lower Magazines, Oilite Bearing take-up.
Write for Information

Pro-50 Projector Head

WENZEL
Time-Tested Theatre Equipment
Manufacturers of: Projectors, Sound Heads, Bases, Magazines, Accessories, Parts, etc.
Send for descriptive literature
WENZEL PROJECTOR CO.
2505-19 S. State Street
Chicago 1, Illinois

STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio.

SLIDES

NATIONAL STUDIOS, 145 West 45th Street, New York 19, N. Y. See page 54.

North American Slide Company, 206 North Linden Avenue, Kirklyn, U. D. Pa.

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TAKEUPS—See Projectors and Accessories.

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TELEPHONE ANSWERING EQUIPMENT: AUTOMATIC

TO TAKE CARE of incoming calls about the feature film attraction, including its name, stars, time schedule, etc., both before the theatre opens when no one may be around and during operating hours to relieve the staff from this duty, there is available an automatic telephone-answering machine. The machine includes complete equipment for recording a prepared message, which can be done right at the theatre as often as necessary. The completed record is placed on the machine, which answers the incoming telephone calls automatically upon registering the signal.

In addition to delivering information the machine will also record incoming messages of a business nature or otherwise which the management might want to receive when no one is present at the theatre to take them.

Telephone Answering & Recording Corp., 142 Madison Ave., New York 17, N. Y.

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TELEVISION, LARGE-SCREEN

TELEVISION equipment for theatre auditoriums is obtainable in two general types—*instantaneous* (direct projection of the televised image), and *intermediate* photographing of the televised image on film from almost immediate motion picture projection, automatically).

Instantaneous equipment, with the receiver-projector mounted not more than 65 feet from the screen (on balcony or auditorium ceiling) can reproduce an image up to 20 feet wide. Dual projection equipment (should one projector fail, the other can be switched on immediately at the control panel in the projection room) is available in apparatus of the instantaneous type. Intermediate equipment is obtainable for either 35mm or 16mm film.

General Precision Corporation, Pleasantville, N. Y.

Paramount Pictures, Inc., 1501 Broadway, New York City.

RADIO CORPORATION OF AMERICA, Theatre Equipment Div., Camden, N. J.

TRAD-MOTIOGRAPH, 4431 West Lake Street, Chicago, Ill. See page 11.

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THIRD-DIMENSION EQUIPMENT & SUPPLIES

PROJECTION of third-dimensional (stereoscopic) motion pictures employing two films for the superimposition of disparate images, requires means of interlocking two projectors positively, means of polarizing the projection light (plus similarly polarizing spectacles for the audience), and a fully specular screen.

With only two projectors installed, large magazines and reels are needed to avoid a disrupting number of intermissions. For only one intermission, reels should be at least of 24-inch diameter, magazines of 25-inch diameter. (Rewinders may be adjusted to these diameters; projector locations and pedestals have to be adjusted to them in some cases.)

Projectors may be synchronized either by electrical or mechanical interlocks. There are various types of the latter, with rigid or flexible connections; in either case, the device should permit quick unlocking of the projectors if two-dimensional films are included on the program. Electrical interlocks employ special self-synchronizing transformer type motors ("selsyn") with sprocket attachment to the regular drive motors.

Projection light polarizing filters are placed in frames over the projector ports. These are destroyed by extremes of heat, hence should be cooled, and tiny fans for the purpose are available. Being fragile, the filters also should be cleaned electrostatically rather than mechanically, and "brushes" for this purpose are available. The filters and related implements are included in "kits" of 3-D supplies obtainable from most theatre supply dealers.

Light polarizing spectacles can be had in either throw-away (paper or plastic frames) or permanent types (heavier plastic). Permanent types must be processed so as to be free of germs before reuse. Sterilization can be by ozone or chemical equipment designed to facilitate the process.

A 3-D installation may also require a change in arc lamp trim. Since polarization reduces light available to the eyes about 60%, more powerful lamps may be necessary. In any case, the trim must have a burning rate allowing uninterrupted projection according to the intermission schedule. (*See Lamps, D. C. Projection Arc*)

Additional current rectification equipment may also be necessary, since two lamps must be operated simultaneously. (*See Motor-Generators and Rectifiers*)

For specular screens see *Screens, Projection.*

Before projectors are threaded, they must be precisely aligned for perfect superimposition of the two pictures. A continuous alignment test loop is necessary for this (such a loop is included in some 3-D supply "kits").

Maintenance of the projectors in synchronization is facilitated by monitoring equipment designed for this purpose.

AIRBORNE ACCESSORIES CORPORATION, 267 Rhode Island Avenue, East Orange, N. J. (projector interlock angle gear).

THE BALLANTYNE COMPANY, 1707-11 Davenport St., Omaha, Neb. (mechanical interlocks). See page 32.

CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City (mechanical interlocks). See page 59.

William A. Freedman, Inc., 271 Mulberry Street, New York City (glasses).

General Electrical Company, 570 Lexington Avenue, New York City (selsyn motors).

GOLDBERG BROS., 3500 Walnut Street, Denver, Colo. (reels). See page 49.

HOLLYWOOD FILM COMPANY, 946 Seward Street, Hollywood, Calif. (reels & rewinders). See page 8.

HOSPITAL SUPPLY CO., INC., 432 Fourth Avenue, New York 16, N. Y. (spectacle sterilizers).

INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J. (magazines).

Magic Viewers, Inc., 1740 Broadway, New York City (throw-away spectacles).

MOTIOGRAPH, INC., 4431 West Lake Street, Chicago, Ill. See page 11 (interlocks).

NATIONAL THEATRE SUPPLY, 92 Gold Street, New York City (mechanical interlocks).

Neumade Product Corp., 330 West 42nd Street, New York City (reels).

Pola-Lite Company, 19 Rector Street, New York, N. Y. (permanent spectacles and monitoring equipment).

Polaroid Corporation, Cambridge, Mass. (spectables and monitoring equipment).

Stroble-Dodge Equipment Corporation, 2324 Beechmont Avenue, Cincinnati 30, Ohio (magazines).

Steriloptics, Inc., 37-40 12th St., Long Island City, N. Y. (ozone spectacle sterilizer).

RADIO CORPORATION OF AMERICA, Engineering Products Department, RCA Victor, Camden, N. J. (mechanical interlocks).

WENZEL PROJECTOR CORP., 2509-19 S. State Street, Chicago 16, Ill. (magazines). See page 52.

Edw. H. Wolk, 1241 South Wabash Avenue, Chicago, Ill. (magazines).

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TICKET BOXES AND ADMISSION CONTROL SYSTEMS

TICKET collection equipment ranges from simple receptacles for the tickets or stubs, and similar boxes with knives for chopping the tickets to prevent further use, to collection and filing mechanisms designed to effect a record of ticket sequence to prevent collusion.

Simple boxes are typically of steel construction on an iron base of weight to resist tipping, finished attractively, usually in color, with a bowled hinged top of aluminum or comparable metal.

Chopper boxes are of similar construction and design, plus knives actuated manually by an outer wheel.

Collection and filing systems consist in a receptacle of regular ticket box dimensions and comparably attractive in external finish, with means of cutting the ticket in two and filing stubs.

GENERAL REGISTER CORPORATION, 43-01 22nd Street, Long Island City, N. Y. See page 54.

GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 40, Ill.

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TICKET ISSUING MACHINES

AUTOMATICALLY registering ticket dispensers facilitate the handling of box-office peaks, and impart the impression of efficiency, cleanliness and businesslike methods; they eliminate all excuses for errors on the part of the cashier (some type of dispensers make the usual errors impossible); and they may be regarded as necessary to any real assurance that box-office losses are not

WIDE-RANGE
FLEXIBLE

WILLIAMS
All-Purpose
SCREENS

TOUGH
SOLID-PLASTIC

WILLIAMS SCREEN CO.
1675 Summit Lake Blvd. Akron 7, Ohio

THERE'S
MONEY FOR YOU
IN
MODERNIZING
YOUR
DRIVE-IN
Admissions Control
System

Drive-In Theatres present special problems when it comes to setting up a system for admissions and cash control. We know the weak spots in current procedure that cost you money. And we've developed an admissions control system and equipment that are 100% effective in safeguarding your ticket revenue.

This new system employs both the Automaticket Register and the Automaticket Ticketaker—supplemented by an Automatic CAR COUNTER—and a SPECIAL COUNTER CONTROL PANEL which takes car count where no tickets are issued or cuts out count for correct tally on cars with 6 or more passengers.

Write today for Folder A describing this SPECIAL EQUIPMENT and explaining its advantages for 3 popular types of DRIVE-IN setups.

GENERAL REGISTER CORP.

43-01 Twenty-Second Street
Long Island City 1, N. Y.
1018 S. Wabash Ave., Chicago 5, Illinois

occurring through cashier-doorman collusion. They are obtainable in motor-driven and manually operated types.

Ticket issuing machines are also available with the mechanism for the ejection of each channel of tickets built as a complete unit. If any unit gets out of order, it is promptly replaced without disturbing the rest of the equipment. Housings are available to accommodate up to three, and up to five units.

Argus Manufacturing Company, 1141 N. Kilbourn Avenue, Chicago 51, Ill.
GENERAL REGISTER CORPORATION, 43-01 22nd Street, Long Island City, N. Y. See this page.
GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 40, Ill.
National Cash Register Corporation, Dayton, Ohio.
Ticket Register Industries, 1223-27 South Wabash Avenue, Chicago 5, Ill.
WENZEL PROJECTOR CORPORATION, 2505-19 South State Street, Chicago 16, Ill. (manual type)

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UNIFORMS

WHILE LEADING uniform manufacturers can readily meet special design specifications, their catalog models provide a variety of styles that have proved effective in distinguishing the functions of ushers, doormen, porters and other attendants.

These can be had in such materials as regular weight worsted, tropical worsted, serge and gabardine, with caps to match; and poplin for refreshment attendant apparel. Some lines also include such accessories as gloves, hoods and capes, shoulder knots, etc.

Angelica Uniform Company, 1471 Olive Street, St. Louis, Mo.
S. Appel & Company, 840 Broadway, New York City.
Brooks Uniform Company, 75 West 45th Street, New York City.
Delta Uniform Division, Highway Outfitting Company, 3 East 28th Street, New York 16. N. Y.
Maier-Lavaty Company, 315 South Peoria Street, Chicago 7.
Marcus Ruben, Inc., 625 South State Street, Chicago, Ill.
Reversible Collar Company, 111 Putnam Avenue, Cambridge, Mass. (dickies only).
Russell Uniform Company, 192 Lexington Avenue, New York.

•

UPHOLSTERING MATERIALS

UPHOLSTERING materials are of importance in theatre operation, first in relation to auditorium seating, second as coverings for foyer and lounge furniture. They may be divided into two general kinds—(1) *woven fabrics*, and (2) *coated fabrics*.

Woven fabrics regarded as suited to motion picture theatre auditorium chairs are mohair, wool flat fabrics (certain high grades), corduroy and plastic-filament.

Fabrics are now being woven of plastic fibres, in a variety of patterns and colors. They are washable and fire-resistant.

There are two general classes of coated fabrics, that having a pyroxylin-base, and that with a vinyl-plastic base. Each is available in different grades and in various leather-grains as well as smooth finish.

The vinyl-plastic base type is the most expensive, but it is also regarded more durable under stress of flexing, while it is not affected by perspiration, hair oil, grease, etc.

Athol Manufacturing Company, Athol, Mass. (coated).
Sydney Blumenthal & Company, 1 Park Avenue, New York, N. Y. (mohair).
Bolta Product Sales, Inc., Lawrence, Mass. (coated).
Chicopee Manufacturing Corporation, 40 Worth Street, New York City (woven plactic).
Columbus Coated Fabrics Corporation, Columbus, Ohio (coated).
Cotan Corporation, 331-359 Oliver St., Newark, N. J. (coated).
Crompton-Richmond, Inc., 1270 Sixth Avenue, New York City 20 (corduroy).
E. I. du Pont de Nemours & Company, Inc., Fabrics Division, Fairfield, Conn. (coated).
Firestone Industrial Products Co., Velon Div., Akron (coated).
Goodall Fabrics, Inc., 525 Madison Avenue, New York City (coated).
A. D. Julliard & Company, Inc., 40 West 40th Street, New York City (corduroy).
MANKO FABRICS COMPANY, 114 East 27th St., New York City (coated). See this page.
Masland Duraleather Company, Amber Street at Willard, Philadelphia, Pa. (coated).
The Pantasote Corporation of N. J., 444 Madison Avenue, New York City (coated).
The Textileather Corporation, 607 Madison Avenue, Toledo, Ohio (coated).
UNITED STATES PLYWOOD CORPORATION, 55 W. 44th Street, New York 18, N. Y. (coated).
United States Rubber Company, Coated Fabrics Division, Mishawaka, Ind. (coated).
Zapon-Keratol Division of Atlas Powder Company, Stamford, Conn. (coated).

•

VACUUM CLEANERS—See Cleaning Mechanisms.

•

VENDING EQUIPMENT—See Theatre Sales Buyers Index on page 26.

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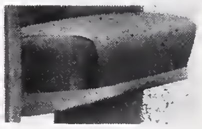
WALLPAPERS AND OTHER FLEXIBLE WALL MATERIALS

WALLPAPER of far more serviceable type than ordinary domestic papers are available in a large variety of patterns that include both large- and small-scale designs and color schemes that make wall paper entirely practicable for theatre foyers and lounges generally, and for some sizes and styles of auditoriums. Wall paper is particularly advantageous for the smaller auditoriums, or for balcony areas, in locations where competent interior decorating service is not locally available. There are heavy-duty papers which can be cleaned repeatedly with soap and water, with even ink stains being removed in this way.

Other flexible coverings for theatre walls that are comparably applied are linoleum, asphalt-base and plastic sheets, and coated fabrics. The coated fabrics are available in a variety of wallpaper-like patterns, in solid colors, and in leather-like types (*see Fabrics for Walls, Curtains & Stage Drapes*).

Armstrong Cork Company, Lancaster, Pa. (linoleum).
Frederick Blank & Company, Inc., 230 Park Avenue, New York City (wall paper).
Bolta Products Sales, Inc., 151 Canal Street, Lawrence, Mass. (coated fabric).
Congoleum-Nairn, Inc., Kearny, N. J. (linoleum).
Goodyear Tire & Rubber Company, 1144 East Market Street, Akron, Ohio (coated fabric).
Goodall Fabrics, Inc., 525 Madison Avenue, New York City (coated fabric).
Katzenback & Warren, 49 East 53rd Street, New York City (wall paper).
Masland Duraleather Company, Amber Street at Willard, Philadelphia, Pa. (coated fabric).
The Pantasote Corp. of New Jersey, 444 Madison Avenue, New York City (coated fabric).
Textileather Corporation, 607 Madison Avenue, Toledo, Ohio (coated fabric).
UNITED STATES PLYWOOD CORPORATION, 55 West 44th Street, New York 18, N. Y. (coated fabric).
United States Rubber Company, Naugahyde Division, Mishawaka, Ind. (coated fabric).

Custom Made Leatherette Covers for Theater Seats
Only 95¢ each



Try our brand new, universal fitting ready-made seat covers, guaranteed to fit any size theater seat of approximately 19-21 inches. Made of vinyl coated drill back leatherette, in all colors. Strong rayon sides, plastic welting and elastic tie-backs to insure better fit. Minimum order 25 seats. Special prices for quantity orders. Delivery approximately one week.

Heavier qualities with leatherette, mohair, corduroy combinations slightly higher.
Large stocks of leatherettes, upholstery fabrics and supplies sold by the yard. Samples and prices on request.

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Send $1.25 and we will prepay a sample cover to you in any part of the U. S.

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THE THEATRE SUPPLY MART

Index to Products Advertised & Described in this issue, with
- **Dealer directory**
- **Convenient inquiry postcard**

Firms are numbered for easy identification in using postcard. Dealer indications refer to listing on following page.

ADVERTISERS

NOTE: See small type under advertiser's name for proper reference number where more than one kind of product is advertised.

Reference Number	Adv. Page
1—Adler Silhouette Letter Co. Changeable letter signs: Front lighted panels for drive-ins (1A). back-lighted panels (1B), and changeable letters (1C). All dealers.	44
2—American Playground Device Co. Drive-in playground equipment. Direct.	22
3—American Seating Co. Auditorium chairs. NTS and direct.	12
4—Ampex Corp. Stereophonic sound system. Direct.	17
5—Ashcraft Mfg. Co., C. S. Projection arc lamps. Unaffiliated dealers.	3rd Cover
6—Automatic Devices Co. Curved curtain tracks. Unaffiliated dealers and direct.	61
7—Ballantyne Co., The Projection lenses (7A), stereophonic sound systems (7B), wide-screens (7C), magnetic soundheads (7D), 3-D interlocks (7E). Dealers 1, 3, 8, 10, 18, 19. 20, 34, 36, 42, 57, 64, 67, 72, 74, 87, 89, 94, 100, 103, 108, 111, 119, 125, 129.	32
8—Bausch & Lomb Optical Corp. Projection lenses. Direct, branches and dealers in all major cities.	4
9—Carbons, Inc. Projection carbons. Franchise dealers.	64
10—Century Projector Corp. Projectors (10A), sound reproducers (10B), stereophonic amplifiers and controls (10C), interlocks and synchronizers (10D). Dealers 1, 2, 7, 9. 16, 21, 25. 31, 34, 38, 39, 43, 52, 55, 61, 64, 67, 69, 80, 83, 85, 92, 94, 95, 101, 107, 110, 111, 126.	59
11—Cinematic Corp. Wide-screen frames (11A), stereosound adapter (11B). Direct.	65
12—Coca-Cola Co., The Soft drinks (12A), beverage dispensers (12B). Branches in principal cities.	2nd Cover
13—Concession Supply Co. Distributors.	29
14—Dawo Corp. In-car speakers. Direct.	59
15—Eastern Seating Co. Auditorium chairs. Direct.	38
16—F & Y Building Service, The Architectural design and building service.	36
17—General Register Corp. Ticket registers (17A), drive-in admissions control system (17B). Unaffiliated dealers.	54
18—Goldberg Bros. Sand urns (18A), reels (18B), box office speaking tube (18C). Unaffiliated dealers and direct.	49, 50, 68
19—Griggs Equipment Co. Auditorium chairs. Direct.	68
20—Helios Bio Carbons, Inc. Projection carbons. Direct.	10
21—Hertner Electric Co. Motor-generators. NTS.	47
22—Heyer-Shultz, Inc. Metal projection arc reflectors. All dealers.	50
23—Heywood-Wakefield Co. Auditorium chairs. Dealers 8, 10, 23, 31, 54, 97, 101, 125 and branches.	9
25—Hollywood Film Co. 3-D film reels (25A), film rewinders (25B), film cases (25C). Direct.	8
26—Imperial Electric Co. Motor generators. Direct.	66
27—International Projector Corp. Complete projection and sound equipment (27A), magnetic soundheads (27B). NTS.	4th Cover
28—Kliegl Bros. Theatre lighting equipment. Direct.	46
29—Kollmorgen Optical Corp. Projection lenses. NTS and all dealers.	45
30—LaVezzi Machine Works Projector parts. All dealers.	49
31—Manko Fabrics Co., Inc. Leatherette covers for auditorium chairs. Direct.	54
32—Marsh Wall Products, Inc. Decorative wall paneling. Direct.	8
33—Minneapolis Speaker Reconing Co. Drive-in speaker reconing. Direct.	68
34—Motiograph, Inc. Projectors (34A), theatre television systems (34B), motor-generators (34C), in-car speakers (34D), sound systems (34E). Dealers 8, 10, 12, 23, 26. 29, 31, 33, 35, 39, 41, 49, 52, 55, 57, 61, 62, 67, 72, 82, 87, 96, 100, 105, 106, 110, 113, 119, 125, 126, 128.	11
35—National Carbon Co., Inc. Projection carbons. All dealers.	37
36—National Studios Slides. Direct.	54
37—National Super Service Co., Inc. Vacuum cleaners. All dealers.	39
38—National Theatre Supply Distributors.	33, 35
39—National Theatre Screen Refinishing Co. Screen paint. Direct.	50
40—Nestle Co., Inc., The Chocolate bars. Direct.	25
41—Norpat Sales, Inc. Rectifiers (41A), carbon savers (41B), coin changers (41C). Direct.	10
42—Poblocki & Sons Drive-in screens. NTS and direct.	67
43—Projection Optics Co. Projection lenses. Distributor: Raytone Screen Corp.	61
44—Radio Corp. of America Projection arc lamps. Dealers marked *.	15
45—Raytone Screen Corp. Projection screens. Direct.	51
46—RCA Service Co. Projection and sound equipment maintenance service.	66
47—Robin, Inc., J. E. Rectifiers (47A), motor-generators (47B), projection screens (47C), projection lenses (47D). Direct.	48
48—S. O. S. Cinema Supply Corp. Distributors.	68
49—Simonin's Sons, Inc., C. F. Popcorn seasoning. Direct.	29, 30
50—Strong Electric Corp. Projection arc lamps. Dealers 1, 2, 3, 4, 7, 8, 9, 10, 12, 13, 16, 17, 18, 19, 20, 21, 23, 24, 25, 27, 31, 34, 35, 36, 38, 39, 40, 41, 42, 43, 45, 46, 48, 49. 52, 53, 54, 55, 56, 57, 58, 60, 61, 62, 64, 65, 67, 69, 72, 73, 74, 75, 76, 77, 78, 80, 81, 87, 88, 89, 90. 93, 94, 95, 97. 99, 100, 101, 102, 103, 104, 106, 108, 109, 110, 111, 112, 113, 114, 121, 126, 127, 128, 129.	3
51—Theatre Seat Service Co. Theatre chair rehabilitation service. Direct.	39
52—United States Plywood Corp. Decorative wall paneling. Direct.	6-7
53—Vallen, Inc. Curtain tracks and controls. Direct.	40
54—Vocalite Screen Corp. Projection screens. Direct.	49
55—Wagner Sign Service, Inc. Attraction frames (55A), glass windows (56B), enamel panels for drive-in signs (55C), plastic letters (55D). Dealers 1, 8, 10 12, 13, 14, 15, 16, 20, 21, 22, 23, 24, 25, 27, 28, 29, 31, 33, 34, 35, 39, 40, 41, 42, 43, 49, 51, 52, 54, 55, 57, 58, 60, 62, 64, 65, 66, 67, 69, 70, 71. 72, 74, 76, 77, 81, 83, 85, 86, 87, 88. 94, 96, 97, 101, 102, 103, 104, 109, 110, 113, 114, 115, 116, 117, 119, 121, 125, 126, 127 and NTS Detroit.	5
56—Wenzel Projector Co. Magazines (56A), projectors (56B), projector heads (56C), projector bases (56D), soundheads (56E). Unaffiliated dealers.	52
57—Westrex Corp. Foreign distributors.	59
58—Williams Screen Co. Projection screens. Direct.	53

EDITORIALLY . . .

NEW BEVERAGE DISPENSER, page 31

Display counter-model, automatic fruit drink machine with special control devices announced by Majestic Enterprises. Postcard reference number E59.

STEREOPHONIC SOUND, page 57

Stereophonic sound systems in five different models marketed by Ampex Corporation. Postcard reference number 4.

PROJECTION POWER SOURCES, page 58

New models of projection arc power sources brought out in both motor-generator and rectifier lines of J. E. Robin, Inc. Postcard reference number E60.

IN-CAR HEATER, page 58

Portable, electric, fan-forced heater for in-car use at drive-ins, manufactured by Arvin Industries, Inc. Postcard reference number E61.

PROJECTION LENSES, page 59

F/1.8 "Super-Cinephor" projection lenses available in a wide range of focal lengths from Bausch & Lomb Optical Company. Postcard reference number 8.

"ALL-PURPOSE" SCREEN, page 59

New screen of solid plastic with a silver finish developed for wide-screen and 3-D projection by Williams Screen Company. Postcard reference number 58.

For further information concerning products referred to on this page, write corresponding numbers and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

TO BETTER THEATRES Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in the November 1953 issue—

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NAME____________________________

THEATRE or CIRCUIT______________________

STREET ADDRESS______________________

CITY____________________STATE______________

Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from Index of Advertisers on preceding page

ALABAMA
1—Queen Feature Service, 1912½ Morris Ave., Birmingham.

ARIZONA
2—Girard Theatre Supply, 532 W. Van Buren St., Phoenix.

ARKANSAS
3—Arkansas Theatre Supply, 1008 Main St., Little Rock.
4—Theatre Supply Co., 1021 Grand Ave., Fort Smith.

CALIFORNIA
Fresno:
5—Midstate Theatre Supply, 1908 Thomas.

Los Angeles:
6—John P. Filbert, 2007 S. Vermont Ave.*
National Theatre Supply, 1961 S. Vermont Ave.
7—Pembrex Theatre Supply, 1969 S. Vermont Ave.
8—B. F. Shearer, 1964 S. Vermont Ave.

San Francisco:
National Theatre Supply, 255 Golden Gate Ave.
9—Preddey Theatre Supplies, 187 Golden Gate Ave.
10—B. F. Shearer, 243 Golden Gate Ave.
11—Western Theatrical Equipment, 337 Golden Gate Ave.*

COLORADO
Denver:
National Theatre Supply, 2111 Champa St.
12—Service Theatre Supply, 2054 Broadway.
13—Western Service & Supply, 2120 Broadway.*

CONNECTICUT
New Haven:
National Theatre Supply, 122 Meadow St.

DISTRICT OF COLUMBIA (Washington)
14—Brient & Sons, 925 New Jersey Ave., N. W.
15—Ben Lust, 1001 New Jersey Ave., N. W.

FLORIDA
16—Joe Hornstein, 273 W. Flagler St., Miami.
17—Southeastern Equipment, 206 E. Bay St., Jacksonville.*
18—United Theatre Supply, 110 Franklin St., Tampa.
19—United Theatre Supply, 329 W. Flagler St., Miami.*

GEORGIA
Albany:
20—Dixie Theatre Service & Supply, 1010 N. Slappey Dr.

Atlanta:
21—Capital City Supply, 161 Walton St., N. W.
National Theatre Supply, 187 Walton St., N. W.
22—Southeastern Theatre Equipment, 201-3 Luckie St., N. W.*
23—Wil-Kin Theatre Supply, 301 North Ave., N. E.

ILLNOIS
Chicago:
24—Abbott Theatre Supply, 1311 S. Wabash Ave.*
25—G. C. Anders Co., 317 S. Sangamon St.
26—Gardner Theatre Service, 1235 S. Wabash Ave.
27—Movie Supply, 1318 S. Wabash Ave.
National Theatre Supply, 1325 S. Wabash Ave.

INDIANA
Evansville:
28—Evansville Theatre Supply, 2900 E. Chandler Ave.

Indianapolis:
29—Ger-Bar, Inc., 442 N. Illinois St.
30—Mid-West Theatre Supply Company, 448 N. Illinois St.*
National Theatre Supply, 436 N. Illinois St.

IOWA
Des Moines:
31—Des Moines Theatre Supply, 1121 High St.
National Theatre Supply, 1102 High St.

KANSAS
Wichita:
32—Southwest Theatre Equipment, P. O. Box 2138.

KENTUCKY
Louisville:
33—Falls City Theatre Equipment, 427 S. Third St.
34—Hadden Theatre Supply, 209 S. 3rd St.

LOUISIANA
New Orleans:
35—Hodges Theatre Supply, 1309 Cleveland Ave.
36—Johnson Theatre Service, 223 S. Liberty St.
National Theatre Supply, 220 S. Liberty St.
37—Southeastern Theatre Equipment, 214 S. Liberty St.*

Shreveport:
38—Alon Boyd Theatre Equipment, P. O. Box 362.

MARYLAND
Baltimore:
39—J. F. Dusman Co., 12 East 25th St.
National Theatre Supply, 417 St. Paul Place.

MASSACHUSETTS
Boston:
40—Capitol Theatre Supply, 28 Piedmont St.*
41—Joe Cifre, 44 Winchester St.
42—Independent Theatre Supply, 28 Winchester St.
43—Massachusetts Theatre Equipment, 20 Piedmont St.
National Theatre Supply, 37 Winchester St.
44—Standard Theatre Supply, 78 Broadway.
45—Theatre Service & Supply, 30 Piedmont St.

MICHIGAN
Detroit:
46—Amusement Supply, 208 W. Montcalm St.
47—Ernie Forbes Theatre Supply, 214 W. Montcalm St.
48—McArthur Theatre Equipment, 454 W. Columbia St.
National Theatre Supply, 2312-14 Cass Ave.

Grand Rapids:
49—Ringold Theatre Equipment, 106 Michigan St., N. W.

MINNESOTA
Minneapolis:
50—Elliott Theatre Equipment, 1110 Nicollet Ave.
51—Frosch Theatre Supply, 1111 Currie Ave.*
52—Minneapolis Theatre Supply, 75 Glenwood Ave.
National Theatre Supply, 56 Glenwood Ave.
53—Western Theatre Equipment, 45 Glenwood Ave.

MISSOURI
Kansas City:
54—Missouri Theatre Supply, 115 W. 18th St.*
National Theatre Supply, 223 W. 18th St.
55—Shreve Theatre Supply, 217 W. 18th St.
56—Stebbins Theatre Equipment, 1804 Wyandotte St.

St. Louis:
57—McCarty Theatre Supply, 3330 Olive St.
National Theatre Supply, 3212 Olive St.
58—St. Louis Theatre Supply Co., 3310 Olive St.*

MONTANA
59—Montana Theatre Supply, Missoula.

NEBRASKA
Omaha:
60—Ballantyne Co., 1712 Jackson St.
National Theatre Supply, 1610 Davenport St.
61—Quality Theatre Supply, 1515 Davenport St.
62—Western Theatre Supply, 214 N. 15th St.*

NEW MEXICO
63—Eastern New Mexico Theatre Supply, Box 1009, Clovis.

NEW YORK
Albany:
64—Albany Theatre Supply, 443 N. Pearl.
National Theatre Supply, 962 Broadway.

Auburn:
65—Auburn Theatre Equipment, 5 Court St.

Buffalo:
66—Eastern Theatre Supply, 496 Pearl St.*
National Theatre Supply, 498 Pearl St.
67—Perkins Theatre Supply, 505 Pearl St.
68—United Projector & Film, 228 Franklin St.

New York City:
69—Amusement Supply, 341 W. 44th St.
70—Capitol Motion Picture Supply, 630 Ninth Ave.*
71—Crown Motion Picture Supplies, 354 W. 44th St.
72—Joe Hornstein, 630 Ninth Ave.
National Theatre Supply, 356 W. 44th St.
73—S.O.S. Cinema Supply, 602 W. 52nd St.
74—Star Cinema Supply, 447 W. 52nd St.

Syracuse:
75—Central N. Y. Theatre Supply, 210 N. Salina St.

NORTH CAROLINA
Charlotte:
76—Bryant Theatre Supply, 227 S. Church St
77—Charlotte Theatre Supply, 116 S. Poplar.
78—Dixie Theatre Supply, 213 W. 3rd St.
National Theatre Supply, 304 S. Church St.
79—Southeastern Theatre Equipment, 209 S. Poplar St.*
80—Standard Theatre Supply, 219 S. Church St.
81—Theatre Equipment Co., 220 S. Poplar St.
82—Kil-Kin Theatre Supply, 229 S. Church St.

Greensboro:
83—Standard Theatre Supply, 215 E. Washington St.
84—Theatre Suppliers, 304 S. Davie St.

OHIO
Akron:
85—Akron Theatre Supply, 120 E. Market St.

Cincinnati:
86—Mid-West Theatre Supply, 1638 Central Parkway.*
National Theatre Supply, 1657 Central Parkway.

Cleveland:
National Theatre Supply, 2128 Payne Ave.
87—Ohio Theatre Equipment, 2108 Payne Ave.
88—Oliver Theatre Supply, E. 23rd and Payne Ave.*

Columbus:
89—American Theatre Equipment, 165 N. High St.
90—Mid-West Theatre Supply, 962 W. Third Ave.

Dayton:
91—Dayton Theatre Supply, 111 Volkenand St.
92—Sheldon Theatre Supply, 627 Salem Ave.

Toledo:
93—American Theatre Supply, 439 Dorr St.
94—Theatre Equipment Co., 1206 Cherry St.

OKLAHOMA
Oklahoma City:
95—Century Theatre Supply Co., 20 N. Lee St.
96—Howell Theatre Supplies, 12 S. Walker Ave.
National Theatre Supply, 700 W. Grand Ave.
97—Oklahoma Theatre Supply, 628 W. Grand Ave.*

OREGON
Portland:
98—Modern Theatre Supply, 1935 N. W. Kearney St.*
99—Portland Motion Picture Supply, 916 N. W. 19th St.
100—B. F. Shearer, 1947 N. W. Kearney St.
101—Inter-State Theatre Equipment, 1923 N. W. Kearney St.

PENNSYLVANIA
Philadelphia:
102—Blumberg Bros. 1305-07 Vine St.*
National Theatre Supply Co., 1225 Vine St.
103—Superior Theatre Equipment, 1315 Vine St.

Pittsburgh:
104—Alexander Theatre Supply, 84 Van Bramm St.*
105—Atlas Theatre Supply, 402 Miltenberger St.
National Theatre Supply, 1721 Blvd. of Allies.

Wilkes Barre:
106—Vincent M. Tate, 1620 Wyoming Ave., Forty-Fort.

RHODE ISLAND
107—Rhode Island Supply, 357 Westminster St., Providence.

SOUTH DAKOTA
108—American Theatre Supply, 316 S. Main St., Sioux City.

TENNESSEE
Memphis:
109—Monarch Theatre Supply, 492 S. Second St.*
National Theatre Supply, 412 S. Second St.
110—Tri-State Theatre Supply, 318 S. Second St.

TEXAS
Dallas
111—Hardin Theatre Supply, 714 South Hampton Rd.
112—Herber Bros., 408 S. Harwood St.
113—Modern Theatre Equipment, 1916 Jackson St.
National Theatre Supply, 300 S. Harwood St.
114—Southwestern Theatre Equipment, 2010 Jackson St.*
115—Sterling Sales & Service, 2019 Jackson St.

Houston:
116—Southwestern Theatre Equipment, 1622 Austin St.*

San Antonio:
117—Alamo Theatre Supply, 1303 Alamotee St.

UTAH
Salt Lake City:
118—Intermountain Theatre Supply, 264 E. First South St.
119—Service Theatre Supply, 256 E. First South St.
120—Western Sound & Equipment, 264 E. First South St.*

VIRGINIA
121—Norfolk Theatre Supply, 2700 Colley Ave., Norfolk.

WASHINGTON
Seattle:
122—American Theatre Supply, 2300 First Ave., at Bell St.
123—Inter-State Theatre Equipment Co., 2224 Second Ave.
124—Modern Theatre Supply, 2400 Third Ave.*
National Theatre Supply, 2319 Second St.
125—B. F. Shearer, 2318 Second Ave.

WEST VIRGINIA
126—Charleston Theatre Supply, 508 Lee St., Charleston.

WISCONSIN
Milwaukee:
127—Manhardt Co., 1705 W. Clybourn St.*
National Theatre Supply, 1027 N. Eighth St.
128—Ray Smith, 710 W. State St.
129—Theatre Equipment & Supply, 841 N. Seventh St.

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about Products . .

★ news and views of the market and its sources of supply

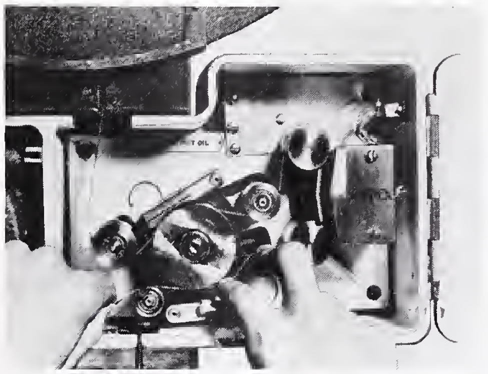
Ampex Stereophonic Sound in Five Models

STEREOPHONIC sound systems, manufactured in five different models to meet the various sizes of theatres, have been marketed by the Ampex Corporation, Redwood City, Calif. The equipment was recently demonstrated to the press at a meeting held at the Rivoli theatre in New York City, co-sponsored by Ampex and the Circuit Construction Company, New York, which is distributing the systems. Installations will be supervised by the Altec Service Corporation.

In announcing the new equipment, Alexander M. Poniatoff, Ampex president, reports that all components, from magnetic soundheads to loudspeakers, in the "Ampex Multi-Directional Sound System" are built by the company itself. The system employs a "penthouse" magnetic soundhead designed to fit all modern projectors. It features automatic loop length adjustment and automatic sprocket locking in addition to a "critically-damped film drive system."

From the soundhead the relatively weak electrical signal goes to a bank of pre-amplifiers which build it up to the strength necessary to operate the main power amplifiers. Two banks of pre-amplifiers are used for a two-projector house; three, for a three-projector set-up. Each bank contains three amplifiers for the three "on stage" sound channels employed with CinemaScope. If "special effects" speakers are installed in the auditorium, a fourth pre-amplifier and an "electronic sentinel" are included in the pre-amplifier bank.

All electronic components in a typical Ampex stereophonic sound system are enclosed in two specially-designed racks. Side openings permit easy access for checks and tube replacements.



Proper loop length is automatically fixed on the Ampex "button-on" soundhead. All components, including magnetic pickups, are built by Ampex.

"Plug-in" construction of the pre-amplifiers expedites their substitution, the manufacturer points out, since they are simply pulled out and pushed in in a matter of seconds. Similar in construction to the pre-amplifiers, the "electronic sentinel" turns the auditorium speakers on and off according to cues recorded on the sound track. The pre-amplifier assemblies can handle as many as six sound tracks, should that be desired later, the manufacturer explains.

CHANGE-OVER BOXES

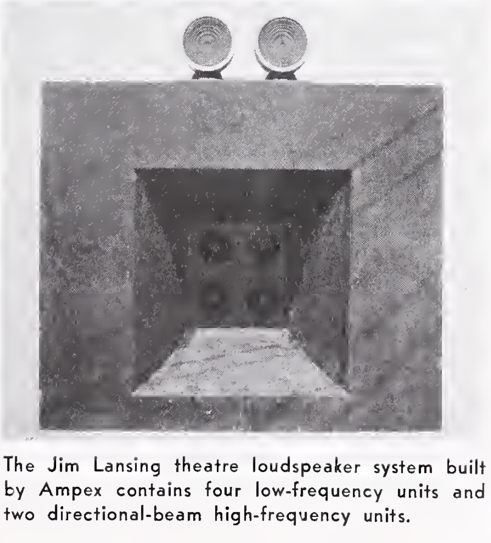
As many remote change-over boxes as necessary can be used with the system located where the theatre owner wants them. Each box contains provisions for switching to the theatre's regular optical sound system when magnetic sound is not being used.

From the pre-amplifier assembly, sound goes to a master gain control which enables the operator to control the volume of all four sound tracks simultaneously while maintaining balance between the tracks. The sound is then routed to the power amplifiers, one for each sound track. Especially designed for theatre use by Ampex, the power amplifiers are built to exceed their rated capacities, according to the manufacturer, while at the same time "eliminating electronic hiss and hum which detract from realism."

Two sizes of power amplifier—30- and 120-watt—are available. By using various combinations of these, the correct power for any size theatre can be achieved. Continuous stereophonic sound, even in case of tube burnout, is assured by switches which substitute the auditorium speaker amplifier for any of the "on stage" amplifiers.

The power amplifiers drive "Jim Lansing" theatre loudspeaker systems built by Ampex. The speakers employ a lens type high-frequency driver instead of the multicellular type and are designed to provide even distribution of high-frequency sounds throughout an auditorium, eliminating "dead" spots. Should speaker failure occur it can be corrected by throwing a switch which feeds the sound to the next adjacent speaker.

Four separate monitor speakers, enclosed in one housing and controlled by separate gain controls, enable the operator to listen in on all four tracks simultaneously or to



The Jim Lansing theatre loudspeaker system built by Ampex contains four low-frequency units and two directional-beam high-frequency units.

monitor each track individually as he chooses. All power supplies are dual so that substitutions are readily made by switching.

New Robin Projection Arc Power Sources

NEW MODELS of projection arc power sources have been brought out in both the motor-generator and the rectifier lines of J. E. Robin, Inc., East Orange, N. J.

The new "Robin-Arc" selenium rectifiers for 3-phase, 185-250V, 50/60-cycle power lines feature a special transformer with a "built-in ballast." It is of the high-reactance type, the company explains, to "give a similar effect in operation as is provided when motor-generator and ballast rheostats are used."

All taps of the rectifiers are integral with the transformer, and terminals are nickel-plated. Panels are of triple "Bakelite" and leads are glass-insulated. The large cooling fan is a General Electric "Lifetime-oiled" model.

Four sizes comprise the "Robin-Arc" rectifier line: Model K-100 is rated at 100 amperes, 60 volts. Model K-100-X40 is a dual unit rated at 70 amperes, 36 to 40 volts, or 100 amperes, 50 to 60 volts. Model K-150 rates 135 amperes, 58 to 72 volts. The K-250 model is rated at 185 amperes, 60 to 70 volts.

In the line of Robin-Esco "Super-Power" projection arc motor-generators, two new models have been introduced. Model W-135 is rated 135 amperes at 80 volts. Model W-145 rates 145 amperes at 60 volts. Both models are said to be designed to operate continuously at full load. A new 108-bar special commutator has been adopted to provide improved commutation.

Portable In-Car Heater For Drive-In Theatres

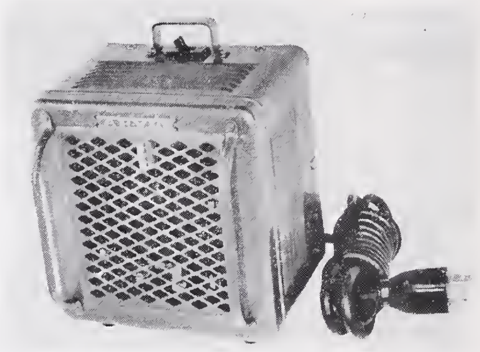
A PORTABLE, electric, fan-forced heater for in-car use at drive-in theatres has been marketed by Arvin Industries, Inc., Columbus, Ind., which has manufactured portable electric room heaters for 20 years.

Designated "Model T-90," the unit weighs 5 pounds. It is 7½ inches high and wide and 5 inches deep, with 1½-inch extended guard rails. It has a capacity of 500 watts and operates on 200 volts, 60-cycle a.c. only. Other features include a handy on-off switch, an 11-foot rubber cord, "Oil-Lite" bearings and an induction motor designed not to trouble sound reception.

The all-steel shell is finished in sun-tan, baked-on enamel designed to resist scratches and hard usage. Three bakelite feet keep the heater stable on irregular surfaces, and the unit is case-grounded to a neutral line for safety with no shock hazard.

The new heater uses a 3-contact polarized plug that goes into an outlet on the same post as the car speaker and the 11-foot cord permits placing it conveniently anywhere in the car.

In announcing the new heater, Gordon T. Ritter, electric housewares' sales director for Arvin, reports it was pre-tested in two large drive-in theatres in the Midwest. These included the Twin drive-in at Cincinnati, an operation of Shor Theatres, Cincinnati, and the Twi-Lite drive-in, Lousville, owned by Louis A. Arru. Using the heaters both theatres have been able to operate 12 months in the year, Mr. Ritter reports. He also said that a practical wiring diagram will be provided all operators requesting it. The heater will be sold only through authorized distributors of Arvin electric housewares.



The Arvin fan-forced, in-car heater (above) for drive-in theatres weighs five pounds. It has an all-steel shell finished in sun-tan, baked-on enamel and three bakelite feet to keep it stable on irregular surfaces. It also has an 11-foot rubber cord permitting it to be placed conveniently wherever desired in the car (see below).

A Market Short

Solving a Curtain Problem In Wide-Screen Installation

PREPARATIONS for the showing of CinemaScope at the Georgia theatre in Columbus, Ga., presented special problems of curtain installation and control which were worked out jointly by the Wil-Kin Theatre Supply of Atlanta and Vallen, Inc., Akron, Ohio, manufacturers of curtain track control equipment and special operating devices.

The theatre management wished to install a screen that could be used for a 37-foot-wide standard picture and a 48-foot-wide CinemaScope picture. To achieve this it was necessary to bring the screen out beyond the proscenium. As a result there was no place to pack a curtain at either side and still clear for the CinemaScope picture on the same screen. In addition there was no room to store the curtains backstage, and they had to be brought out front into the auditorium.

To solve the problem a Vallen No. 152A "Round-the-Corner" track was used to follow the curved screen and also to store the curtains out front. A Vallen "Aero Super Speed" No. 11 control was installed on the auditorium floor to operate the curtain.

A special electric control mechanism designed by Vallen was also installed to permit the operator to start, stop and reverse the curtain from any point of travel. It allows for an automatic stop at the width desired for the standard picture (37 feet). When the greater width is necessary, a momentary switch is pressed which throws the Vallen "Aero Super Speed" No. 11 control into correct operation for the 48-foot picture.

The manufacturer points out that this intricate control mechanism is similar to the method it worked out for the showing of Cinerama in many theatres throughout the country.

New Series of f/1.8 "Super-Cinephor" Lenses

FULL PRODUCTION of f/1.8 "Super-Cinephor" projection lenses has been started by the Bausch & Lomb Optical Company, Rochester, N. Y. The lenses were designed by the company's engineers to solve the problem of resolution at the outer margins of the screen and to distribute the light evenly.

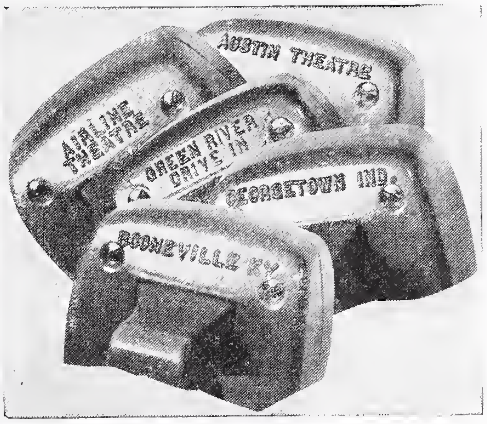
The new lenses employ five different kinds of glass, two of which are varieties of extra dense barium crown glass, which were recently perfected on a production basis in the B&L glass plant. These new glasses are said by the company to combine the optical advantages of both flint and older types of crown glass without the disadvantages of either. The unusually white glass of the lenses, combined with a new design formula, eliminates color absorption and transmits the full color and brightness of the image, according to the company.

The lenses are available in a wide range of focal lengths, which will be expanded in the coming months. The one pictured here has a three-inch focal length. Distribution of the lenses will be through the company's established channels, according to L. B. McKinley, vice-president in charge of scientific instrument sales.

"All-Purpose" Screen Made of Solid Plastic

A NEW "all-purpose" screen, constructed of solid plastic with a silver finish, has been placed into production by the Williams Screen Company, Akron, Ohio.

Designed for use with the new wide-angle and 3-D projection processes, the screen is "extremely tough yet permanently flexible," according to the company's announcement. Perforations are clean cut, it adds, with no projecting fibres to impede sound or collect dirt and in addition they



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All the facilities of the Williams plant are being devoted to production of the new screen, according to Harry C. Williams, president. A brochure describing it can be secured by writing the company at 1675 Summit Lake Boulevard, Akron 7.

New Glowmeter Division To Handle Screen Sales

Lloyd D. Washburn

CREATION of a New Products Division of the Glowmeter Corporation, North Tonawanda, N. Y., to handle sales of its "Magniglow" screens and to serve the special needs of customers using them has been announced by William B. Russell, vice-president in charge of sales for Glowmeter. The "Magniglow" screens include the "Astrolite" for "all-purpose" projection in theatres, the "Telefire" model for theatre television, and the "Skyfire" for outdoor theatres.

Named to head the new division is Lloyd D. Washburn, who will coordinate all activities of Glowmeter with companies seeking reflective surfaces for new and special applications. The division will sell to new fields and "tailor the screen surface to fit new uses," according to Mr. Russell. He adds that when demand warrants the limited production now carried out by the new division separately will be transferred to the full production facilities of Glowmeter.

Mr. Washburn was a production engineer for Bell Aircraft for 11 years. He joined Glowmeter two years ago.

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"PERMALUM" INSTALLATIONS

Installations of "Permalum" screens, which are designed for both 2-D and 3-D projection at drive-ins, are reported in three theatres recently by Poblocki & Sons, Milwaukee, the manufacturer. Constructed entirely of metal, "Permalum" is prefabricated for installation according to ramp measurements and throw of each drive-in. The theatres include the Westlake drive-in, Indianapolis, which is extending a 68-foot wide screen to 136 feet; the Evansville drive-in, Evansville, Ind., going from a width of 44 feet to 82; and the New drive-in, Eldorado, Ark.

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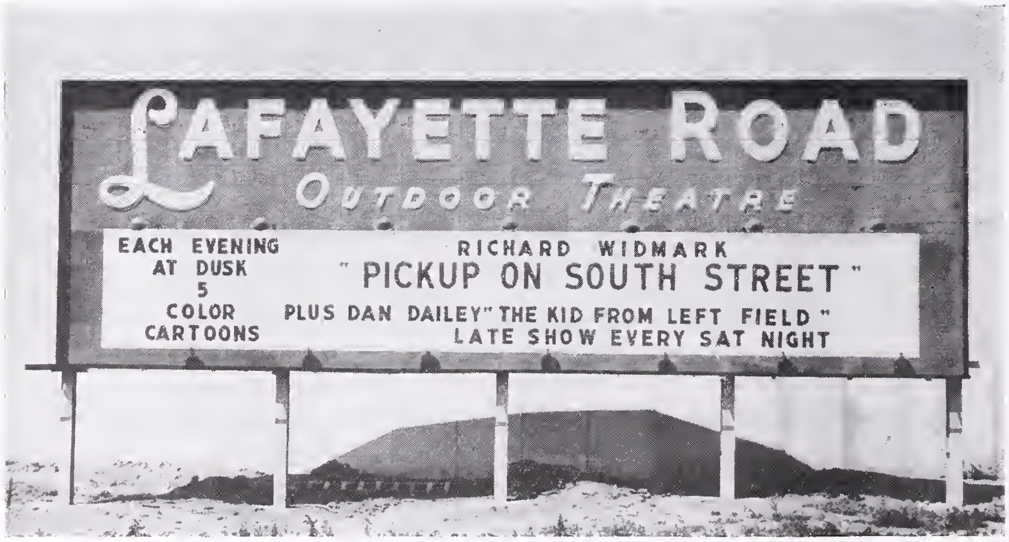
"EXCELITE 135" IN THEATRES

Recent installations of the new "Excelite 135" lamp in theatres preparing to show the CinemaScope production, "The Robe," have been announced by National Theatre Supply to include the following: Roxy, New York; Grauman Chinese, Hollywood; Fox, Detroit; Fox, San Francisco; 5th Avenue, Seattle; Orpheum, Portland; Criterion, Oklahoma City; Denver, Denver; Paramount, Syracuse.

LETTERS MOUNTED ON NEW BAR ASSEMBLY



One of the first drive-in theatres to make use of the new horizontal bar assembly developed by Wagner Sign Service, Inc., Chicago, for mounting changeable copy letters, is the Lafayette Road Outdoor Theatre, Indianapolis, Ind. The display shown above was fabricated and erected by Federal Enterprises, Inc., of that city. The changeable copy area employs 440 feet of Wagner bar assembly. Wagner plastic letters in 17-inch green and 10-inch and 4-inch red are used to form the copy. The installation shown is but one of three erected for that theatre. The three combined used 856 feet of mounting bar. A free brochure on this new type of changeable copy equipment for theatres can be secured by writing the Wagner Company at 218 South Hoyne Avenue, Chicago 12.

Screen of Fiber Glass For Drive-in Theatres

AN "ALL-PURPOSE" screen for drive-in theatres, constructed of fiber glass and designed for both 2-D and 3-D projection, has been introduced by the Natco Wonder Screen Company, Dallas.

Called the "Natco Wonder Screen," it is made of fiber glass ⅛th of an inch thick, produced in sheets 8x10 feet in size, which are applied to a metal frame. While the material has the "same tensile strength as steel of the same thickness," it is flexible enough to permit curving, according to the company's announcement. When the material is joined together properly, the places where the sheets come together are invisible to the naked eye, the announcement states.

A composite photograph and pencil sketch visualizing the installation of a Natco wide-screen being made at the Buckner Boulevard drive-in at Dallas. The screen is 40x80 feet and is mounted on a 2x2x¼ inches—angle iron frame.

The screen can be used for both 2-D and 3-D when coated with paint made especially for it by the General Paint Company of Tulsa, Okla., the company points out.

New Projection Lenses Added to Robin Line

COATED projection lenses have been added to the line of theatre equipment manufactured by J. E. Robin, Inc., East Orange, N. J., and it is announced that lenses of $f/1.9$ are now being produced in focal lengths from 2 to 4 inches in ¼-inch steps.

Mountings are dust-proof and fit all standard projectors, it is stated. Literature on the line, which is marketed under the trade-name of "Extralite," is available from the manufacturer (267 Rhode Island Avenue).

Seamless Plastic Screen

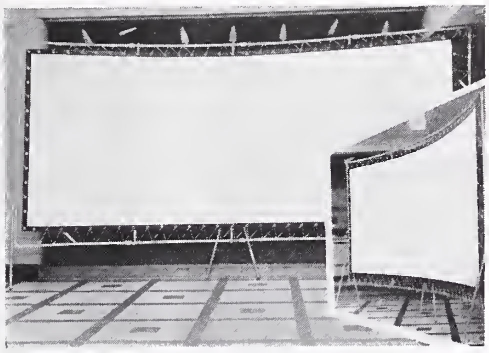
A SCREEN of vinyl plastic, with invisible seams, has been marketed by J. E. Robin, Inc., East Orange, N. J.

A novel no-sag suspension system eliminates buckling and sagging, the announcement states, and a plastic welding process, developed by Max Schumann, German screen specialist, is said to make seams invisible even under bright light.

Portable Wide-Screens For 16mm Projection

PORTABLE and curved wide-screens for the projection of 16mm films have been added to its line by the Radiant Manufacturing Corporation, Chicago.

Trade-named the "Radiant Curvex Screens," they have an aluminum surface, while the framework, which is of aluminum construction, curves the fabric for better light distribution. The screens are produced in sizes from 5 to 20 feet wide and with screen area in an aspect ratio of 2.5-to-1.



When the screen is not in use, the fabric may be rolled and the light-weight frame folded for quick storage into a metal carrying case.

In-Car Speakers with Name Cast into Housing

DRIVE-IN operators have long been troubled with the problem of theft of in-car speakers, some of them having employed chains to bind the speakers to their posts. The Dawo Corporation, Toledo, Ohio, has now tackled this dilemma by making speakers in their line available with the name of the drive-in cast into the case.

The name lettering appears clearly at the top of the metal housing so that it is obvious at a glance that the equipment, when not in the hands of someone connected with the theatre, has been stolen. Quite likely few persons would want to leave themselves open to such suspicions so the fact that the name of the drive-in appears on the speaker would act as a deterrent in practically all cases.

Being cast into the housing instead of being merely a plate screwed in it makes the name identification permanent. In addition, the lettering is so cast into the metal

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that to mutilate it beyond recognition would entail considerable labor and damage to the housing.

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STRONG "135" LAMP INSTALLED

Installations of the new Strong 135-ampere projection arc lamp in theatres preparing to show the new CinemaScope production, "The Robe," are reported by the Strong Electric Corporation, Toledo, to include the Harris, Pittsburgh; Orpheum, Kansas City; Palace, Dallas; Saenger, New Orleans; Majestic, San Antonio; Metropolitan, Houston; and New, Baltimore.

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NEW LITERATURE

Wide-Screen Frames: A new folder describing its "Curvascope" screen frame for use in wide-screen projection has been issued by the Hollywood Curvascope Frame Company, Minneapolis. The folder points out that the frame can be built to any radius and degree of tilt, both of which can be easily changed later by the exhibitor should he so desire. The frames are constructed of A-1 laminated and dimensional lumber, and connecting parts are joined with steel plates and bolts. Light in weight, it is assembled in three sections for easy erection. Copies of the folder can be secured by writing the company at 2311-12 Foshay Tower, Minneapolis.

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EXTRA-LIGHTWEIGHT CLEANER

A portable vacuum cleaner with a flexible "accordion" hose that stretches from 6 to 16 feet has been marketed by the Pullman Vacuum Cleaner Corporation, Boston. Called the "Pullman Model 90 Theatre Vacuum," the unit weighs only 30 pounds and converts to both a power blower and wet pick-up. The manufacturer points out that the cleaner can easily be carried in one hand and that the flexibility of the hose "permits parking the cleaner in the aisle while an attendant goes down a whole row of seats without cumbersome dragging and maneuvering and hose kinking."

Relating Picture Size To Seating Pattern

(*Continued from page* 32)

tion picture exhibition in the United States, according to the recent survey by the SMPTE. This typical scheme has a picture 19 feet wide. The drawing indicates elimination of seating that is too close even for such a picture width. For the remainder, the center of seating mass is indicated ("X" in one-floor plan, "Y" in balcony plan).

At these centers, the viewing angles subtended by a picture 19 feet wide are 16 degrees for "X" and 14½ degrees for "Y." Actually, in order for that picture to occupy a really large part of the audience field of vision of most of the audience, viewing angle in either case should be about 25 degrees.

We have previously referred to the relationship of picture size to camera lens focal legnth as well as to projector lens focal length, which bears upon the location of the best viewing position. (For those who are interested, the formula is: *Projection distance multiplied by the ratio of camera lens focal length to projector lens focal length.*) Now in *Figure* A-1 we may note that point "C" is closest to the seating mass center ("X" and "Y"). Point "C" is where a picture 19 feet wide subtends the angle of a lens having a focal length of 3 inches. A 3-inch lens is used for close-ups. The seating patterns and projection systems that developed from the early days of the art (that growed up, as it were, like Topsy) called for predominant use of the close-up for most effective narration on a relatively small screen.

In *Figure* A-1 are also points "A" and "B". These represent camera lenses of shorter focal length for middle and long shots. Note how far these two points are from the center of the seating mass. Moreover, the point at which the 19-foot picture subtends the advantageous angle of 25 degrees is far forward of the center of the seating mass. It should be moved back as close to the center as possible.

A viewing angle in the vicinity of 25 degrees is advantageous because of the size of the 35mm film frame, which cannot be "blown up" to just any dimensions without damage to the screen image. This angle also finds recommendation in cinematographic practice. The closer the center of the seating mass is to the point at which the picture width subtends an angle of 25 to 30 degrees, the greater the number of viewing positions with desirable angles.

Under some circumstances these *optimum* angles could well be increased, as in the case of larger film width, along with greater available projection light. They could also be increased for theatres of considerably smaller maximum viewing distance than that of the typical patterns in *Figure* A-1, provided a picture of 35 feet or so could be properly accommodated.

Results of the survey of theatres recently conducted by the Society of Motion Picture & Television Engineers were reported at the society's fall convention in New York last month. As chairman of the Theatre Engineering Committee, Ben Schlanger, theatre architect and consultant, made the report. Above, he is shown explaining the report at a meeting with the trade press.

But in a broad middle range of theatres, a position in the 25-30-degree area (*Figure* A-3) can be located, by adjustment of picture width, effectively close to the center of the seating mass. This is particularly true of one-floor seating, where the center normally is closer to the screen than it is in a balcony auditorium. And any increase in viewing angle subtended by the picture enhances "presence" by being favorable to the use of shorter focal length lenses. For the 19-foot picture in *Figure* A-1, the positions representing 1-inch and 1⅜-inch (wide-angle) camera lenses are too far forward in the pattern.

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THE CHICAGO THEATRE

(*Continued from page* 21)

intimacy has been achieved by suspending the ceiling. In addition, new foam-rubber furniture, covered with specially designed fabrics, and modern wall fixtures and carpeting were installed in the foyer, throughout the grande promenade, which extends around three sides of the house and on all levels.

Downstairs the lower promenade has been recreated as an intimate "New Orleans" garden, through the use of red brick, wrought iron trim, and rubber-foam furniture, consisting chiefly of built-in settees. Flexachrome tile, one of the newer plastic floor tiles, now covers this promenade instead of carpeting as well as the floors of all sitting rooms and of the redecorated lounges and powder rooms.

Oil paintings adorning the walls of the theatre have been restored wherever necessary, and the frames have been reglazed and pickled.

a Market Short

Vinyl Fabric for Economy In Theatre Modernization

By WARREN E. POITRAS
United States Plywood Corporation

ECONOMY in first costs is important in modernizing theatres—and where is it not? But a big factor of ultimate economy is also the cost of maintenance. In refurbishing theatres which have become outmoded in style, materials should introduce a modern look, yet to serve the need of economy they should be able to achieve that effect at a reasonable price for the material itself and with facility of installation. And if the materials can stand abuse and are easily maintained, they are that much better for the purpose.

Such a material is Kalistron. It has been extensively used on the walls and comparable areas of many buildings serving the public, including theatres. A product of the most recent developments of the chemical world, Kalistron was produced after years of research in the laboratories of the Bakelite Company and the United States Plywood Corporation.

Kalistron is a vinyl plastic sheeting. Color is fused to the under side of this transparent sheet, thus protecting it against the most damaging surface wear. This material comes in 32 standard colors and is available in rolls 54 inches wide and in sufficient length to cover an area of 480 square feet.

Use of Kalistron makes it easy to maintain that new look about the walls Rubbing, scuffing, smears from greasy hand prints are of no lasting detriment to the clean freshness of Kalistron. It prevents that "beat-up" appearance to which painted walls are all too frequently subject.

The dollars and cents angle is not the only phase of the problem relieved by Kalistron. No longer need the physical aspects of the renovation of walls crop up at regular intervals to harass the management. Scaffolding sprawled over interiors, tarpaulins draped in confusing array, as well as other painting or cleaning paraphernalia littered about, need not be injected into the theatre any more to disrupt operating routine.

INSTALLATIONS SHOW DURABILITY

Theatre men can profit through the experience of management in many other fields. Kalistron is being applied in increasing volume to the walls of hotels, hospitals, clubs and corridors of office buildings. It was used for decorating one of the largest employee cafeterias in New York City. The walls, the fronts of serving counters and even carts for removing soiled dishes were all covered with this material and in colors highly susceptible to wear—yellows, reds, etc., and although the application is now several years old, it has the appearance of a brand new job.

Kalistron is applied to walls with a paste supplied for the purpose by the manufacturer. Walls should, of course, be dry and firm and also smooth to assure proper appearance and lasting quality. Generally speaking, wall conditions suited to a good job of wallpapering are in a condition adapted to Kalistron.

Applied properly, Kalistron needs no special measures of maintenance. It can be wiped with a damp rag, or washed with pure soap and water. A cleaning compound especially made up to facilitate removal of soil from Kalistron is also available.

Kalistron has already been applied to the walls of a number of theatres about the country with entire satisfaction. It was successfully applied to four theatres of the RKO circuit over a period of nearly a year. A total of 700 square feet were ordered for the RKO Dyker theatre in Brooklyn in April of this year, and less than a month later a like amount of Kalistron was ordered for the State theatre in New Brunswick, N. J. Then in July, 600 square feet of Kalistron were ordered for the Rivoli theatre in the same city. And last September, 1,000 square feet of this material were ordered for another RKO theatre, the Orpheum in New Orleans.

Two applications of Kalistron are illustrated herewith, the view above showing it in dove, yellow and red on the walls of the lobby of the Savannah theatre in Georgia. At right Kalistron is shown as applied to the walls of the corridors in the Crowell-Collier office building, New York.

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100-120	10x20	552-09	3/8 x9	557 c
120-135	13.6x22	553-01	7/16x9	557 c
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THEATRE OR
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CARBONS, Inc.
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Advantages of Magnetic Sound

(*Continued from page* 14)

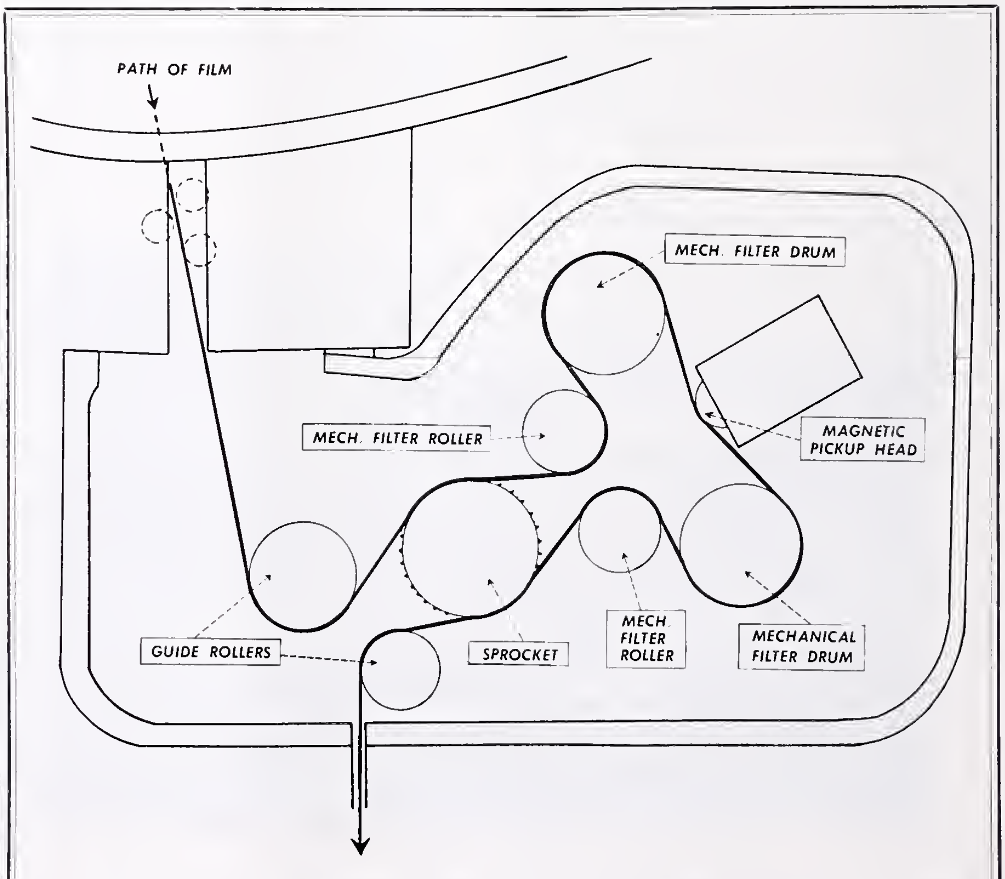
is run through a magnetic recorder, which consists of a carefully built constant-speed film-driven mechanism, and of a magnetic recording head. The recording head may contain one or several electro-magnets in the form of a ring or rectangular laminated core section with very close non-magnetic gaps. The iron oxide stripe, or surface, is pulled continuously across these gaps while the electrical energy from the recording amplifiers is delivered to the coils of the electromagnets.

The audio frequency current flowing through the coil of the recording head produces variable magnetic flux in the iron core and this flux passes through the layer of iron oxide on the film in contact with the gap of the recording head. *Figure* 3 shows the path of the magnetic flux in the oxide and the laminated core of the recording head. As the film moves past the gap, each section of oxide is magnetized for a *different intensity* and a *different length.* This establishes the signal level and the frequency corresponding to the energy and frequency of the power delivered by the recording amplifier.

Figure 4 indicates the film after it has left the recording head. Now each section of magnetic track has been given its own individual magnetic energy. The flux for each section flows partly in the iron oxide layer, and partly in the air outside the layer. The size and strength of each portion of magnetic field depends upon the signal that went through the coil in the recording head.

It has been possible to see the formation of the magnetic flux in the stripes by painting the stripes with a mixture of special iron particles suspended in light oil, like "Nujol." Under a magnifying glass it thus is possible to see the particles formed into parallel bars running at right angles to the length of the stripe and the film. The *width* of the bars depends upon the *frequency* and looks somewhat like variable density optical sound track records.

In the theatre, when we run the magnetic film past the heads in a magnetic reproducer, a reversing process takes place. As each band of magnetic flux passes over the gap of the reproducer head, the magnetic flux which normally is *outside* the oxide surface film, will instantly take the path of least resistance and enter the metal core of the reproducer. Since the amount of magnetic flux varies along the length of the oxide stripe, electrical signals are generated in the wire coil of the repro-

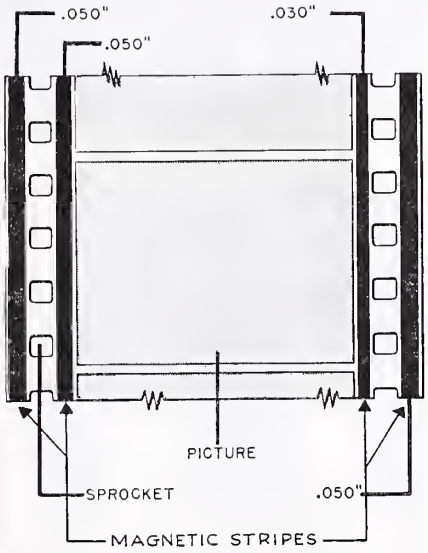


Illustrating path of film through a magnetic soundhead as in one "button-on" reproducer.

ducer. These electrical impulses are amplified and delivered to the stage loudspeakers. *Figure* 5 shows the distribution of the magnetic flux in the iron oxide layer and in the laminated iron core of the magnetic pickup head.

This simplified version of the magnetic tape theory of sound recording and reproduction may serve to dispel the mystery which is often attached to a new process or a new operation. Unfortunately, actual magnetic recording and reproduction is somewhat more complicated.

Since we are dealing with such small amounts of energy stored in the thin layer of iron oxide, the signal level generated in the theatre magnetic reproducer is extremely low and therefore is subject to many disturbances. Extreme precautions must be taken by the designers, the installation engineers, and the projectionists not to introduce foreign and spurious signals which would distort sound quality.



Magnetic sound track scheme for placing sound on the film with the picture as adopted for CinemaScope productions.

THREE RECORDING MEDIA

The motion picture industry has used three different types of recording and reproducing media: Disk recording, photographic film recording, and now magnetic recording. Disk recording for general theatre use was discontinued in the early 30's when optical recording was perfected. Obviously, the need for synchronization, long playing time and better quality were sufficient reasons for eliminating disks from theatre use. Recent developments in better platter material, microgroove recording and better pickups have helped disk recording considerably. Studios have been using these improvements for their playback needs, but no effort has been made to reintroduce this form into the theatre.

Photographic recording steadily improved in quality since 1930, until it became considered as the highest example of recording art. Certain obstacles, however, have been accepted as placing a limit in the development of this form of recording. Noise-to-signal levels, even with the best of film, could never be raised commercially over 40 to 45 decibels, which means that full range swing was limited. Furthermore, mechanical and optical distortion prevented extension of the frequency range beyond 8000 cycles, which meant that extremely high fidelity could not be achieved. Also, the necessity for chemical development of film emulsions placed a long time lag between recording and inspection, making rechecks and changes difficult and costly. All these limitations paved the way for the new magnetic recording medium which has developed so tremendously since 1950.

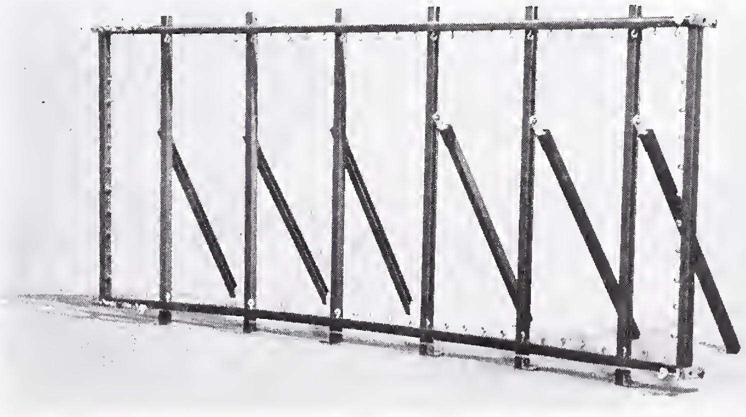
Magnetic recording on motion picture film has many factors in its favor. At the recording end it needs no processing whatsoever, and it permits immediate playback for monitoring and checking. Magnetic recording can be edited easily, erased or changed quickly and very inexpensively. Recording equipment of good quality may

For those who desire the best in

WIDE SCREEN PICTURES

An All-Steel Screen Frame
That Has Many Advantages

- When changing to large screen don't waste money by buying one too small now.
- The Cinematic Screen Frame is so constructed of square slotted steel tubing that it can be readily enlarged in both height and width with no trouble whatsoever and without loss.
- The pitch angle and curve can be adjusted readily—and masking track makes picture size adjustable to fit any aspect ratio.
- Simply draw curve desired on stage floor and set the curved members to this curvature.
- Cinematic Screen Frame can be erected in one hour. No cutting or drilling necessary, the only tool required is a wrench.
- It is provided with rings placed every 6 inches for hanging of screen.



STEREOPHONIC SOUND

Cinematic Stereosound adapter system allows you to play magnetic recorded sound through your present sound system with a minimum cost for equipment. (*Write us for details before spending thousands of dollars for a new sound system.*)

IT'S THE BEST IF IT'S CINEMATIC!

Motor Generators • Rectifiers • Rectifier Bulbs • Screen Frames • Curtain Tracks • Masking Tracks • Screens • Magazines • Electric Interlocks • Stereophonic Sound Adapter • Stereophonic Sound Equipment • Port Filters • Hi-Intensity Arc Projection Lamps

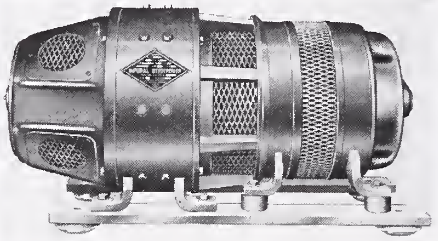
CINEMATIC CORPORATION 122 WASHINGTON STREET, BLOOMFIELD, N. J.

"THE POWER BEHIND THE SCREEN"

IMPERIAL STEDYPOWER

special motor generators for every arc projection

Imperial Stedypower M-G sets are ready for *today's* requirements and *tomorrow's* demands! Your Stedypower set can be used for standard intermittent service with either the conventional or new wide screen projection. This same set can also be used for continuous operation for one lamp or two lamps simultaneously. Every Imperial Stedypower M-G set offers you this wide range of application. Here's real insurance on your investment today against tomorrow's demands.



The Chart below shows just 3 Imperial Stedypower M-G sets and how each set can be adapted to 3 different projection applications.

STEDYPOWER M-G SET	LINE	CONVENTIONAL OR WIDE SCREEN INTERMITTENT	CONTINUOUS DUTY I-LAMP	2-LAMPS
MODEL	VOLTAGE	AMPERES	AMPERES	AMPERES
4B	60	80–160	120	60
6B	80	110–220	165	82
7A	90	125–250	190	95

Distributed by Independent Theatre Supply Dealers or Write to:

THE IMPERIAL ELECTRIC COMPANY
GENERAL OFFICES: AKRON, OHIO

USE RCA SERVICE FOR 3-D AND STEREOPHONIC SOUND

Protect the HEART of your theatre and you protect your box office.

...The same prompt, efficient, courteous service that exhibitors have been depending on for 25 years.

RCA Service Company, Inc.
A Radio Corporation of America Subsidiary
Camden, N. J.

be quite portable, giving much greater freedom to producers in location and picture material.

Magnetic recording and reproduction, when carefully engineered, can increase the permissible frequency range to 12,000 cycles without distortion, and increase the noise-to-signal level up to 60 decibels. These attributes can be used to increase the fidelity and dynamic range of theatre sound and improve its quality, realism and effectiveness.

ADVANTAGES PROVED

In addition to the above advantages, magnetic recording has given the stereophonic art an invaluable tool. Stereophonic, or auditory perspective, have been the subjects of much research and a great deal of hopeful work by the Bell Laboratories, RCA, and many of the recording studios. The demonstrations at New York's Carnegie Hall, during exhibition of "Fantasia," and most recently with Cinerama, have definitely proved that greatly improved sound quality can be obtained by the use of stereophonic methods.

Direction, spatial depth, increased volume range, sense of motion—all these characteristics can be presented more realistically and more dramatically on larger screens with stereophonic sound. Stereophonic reproduction however, needs multiple sound tracks and its adoption has been retarded because of the theatre installations required. New magnetic recording techniques, such as that adopted by 20th Century-Fox for CinemaScope productions, show that it is possible to record and reproduce from the picture film at least four channels of controlled stereophonic sound by means simple enough to make stereophonic sound practicable in the majority of theatres.

•

CONFERENCE ON SCREENS

Adolph Wertheimer (left), vice-president of the Radiant Screen Company of Chicago, and Spyros Skouras, president of 20th Century-Fox, as they conferred recently on screen standards for CinemaScope presentations. Radiant fabricates "Astrolite" screens for CinemaScope and other wide-screen systems. 20th Century-Fox has officially approved "Astrolite" for CinemaScope installations.

DRIVE INS...

3-D, 2-D, and WIDE RANGE PICTURES, WITH PERMANENT ALL METAL

PERMALUM SCREEN

American and Canadian Patents Applied For

We recommend widening your present screen tower to fit all wide range systems, including Cinemascope. See your nearest National Theatre Supply Dealer for samples, engineering details, prices, etc. YOU MUST BUY NOW to be ready with this new screen for your spring opening. Deliveries being made on a first come, first serve basis.

CHECK THESE FEATURES...

- 125% more reflected light than your present painted screen.
- Made of extruded aluminum, it will last a lifetime.
- No maintenance cost because of its permanent alumilited finish.
- Pictures are equal with best indoor theatre quality.
- Special face design to give best viewing from end as well as center ramps.
- Adaptable to curved towers as well as flat towers.
- No seams or screws in the face of the screen.
- Start shows 15 minutes to ½ hour earlier.
- Reflective values enable you to increase your screen to widest aspect ratio and yet use your present projection equipment.
- Can be purchased on time payment plan.

IT WILL PAY YOU TO BE *First!!!*

Distributed By

NATIONAL
THEATRE SUPPLY
Division of National, Simplex, Bludworth, Inc.

OR WRITE DIRECT TO . . .

Poblocki AND SONS

2159 S. KINNICKINNIC AVE.
MILWAUKEE 7, WISCONSIN

DRIVE-IN SPEAKERS REPAIRED!

COMPLETELY REBUILT AND TESTED—RETURNED TO YOU WITHIN TEN DAYS

Modern facilities and top quality WEATHER-PROOF components mean satisfaction! Get set for next season, have your drive-in speakers repaired now! All workmanship and materials fully guaranteed.

Reconed by us / Quality plus

3", 4"—$1.40 each
5"—$1.50 each
6"—$1.65 each

Prices on all other sizes available on request. Write to:

MINNEAPOLIS SPEAKER RECONING CO.
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SUPERIOR Comfort in GRIGGS CHAIRS

Comfort — the minute they're occupied!

Their Beauty sparkles!

Superior construction gives years of service.

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GOLDBERG BROS.
DENVER COLO.

"no draft" CASHIERS Speaking tube

$6.00 — 2¼" to 4¼" opening
$8.00 — 2¼" to 5½" opening
Sold thru Theatre Supply Dealers Exclusively

AGAIN AVAILABLE!

DeVry No. 2810 (XD) Projectors for THEATRE and DRIVE-IN

Complete Rebuilt Dual Outfits with 1000W Lamps, Lenses, Amplifier, Speaker....... $ 895
With Low Intensity Arcs and Rectifiers.... 1195
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ALL AVAILABLE ON TIME

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S.O.S. ESTD. 1926

S. O. S. CINEMA SUPPLY CORP.
Dept. A, 602 W. 52 St., N.Y. 19
Cable SOSOUND

THE DRIVE-IN

(*Continued from page* 22)

This outdoor theatre reflects the deluxe policy of the Sidney Lust organization in and around the nation's capital. It is a big investment and looks every dollar's worth.

Going down the scenic Shenandoah Valley of Virginia, I stopped at Harrisonburg, where it was my pleasure to spend several hours with Raymond Bean and Harry King. They are doing a wonderful job with a neat, well equipped and efficiently operated drive-in. These two men have not spared money, thought and energy to give their patrons the very best in what would be generally classified a small community.

Farther down the Valley I stopped at the Staunton Drive-In. It was during the day and no one was about, except the driver of a Coca-Cola truck. Remarking upon the beautiful setting for an outdoor theatre, this friendly chap proceeded to inform me how well pleased the people of the community were with the Staunton Drive-In, and that he and his family attend it often. Jeff Hoggheimer of Norfolk is the owner. He may well be proud of his cozy 300-car job. All drives are macadam.

Proceeding on to Waynesboro, Va., I arrived at the Skyline Drive-In and met Russell W. Leslie, Sr., the manager. Mr. Leslie is a real hep guy, quick to grasp an opportunity to promote good will through community action.

THE ROANOKE-SALEM AREA

My journey next brought me into the Roanoke-Salem area of Virginia. Here, in my opinion, is a discouraging situation. With a population approximating 125,000 people, there are eight drive-in theatres! And nine indoor theatres! How in the world a person would venture an investment under such conditions is beyond me. It must be murder!

Every drive-in in the Roanoke-Salem territory charges $1.20 a car load every night in the week, including Saturday and Sunday. Not one of them distributes a herald form of program. My curiosity was aroused, so I made the rounds during the evening and found that scarcely a theatre was doing even fair business. The weather was perfect, several operations were showing top product.

Continuing my "safari" from Roanoke, I stopped at the Virginia towns of Christiansburg, Radford, Marion, Chilhowie. Each has a small drive-in averaging 300 cars. It appeared to me that several could do with a drum of weed killer apiece.

Coming to Bristol, we found ourselves betwixt Virginia and Tennessee. Main Street is on the state line. Here I visited the Moonlite Drive-In, owned and operated by T. D. Fields. Located on the main highway, it is probably one of the finest outdoor theatres in this part of the country. The entrance gives the impression of taking you into a beautifully lighted municipal park. A grand sign structure spells out the attraction a quarter of a mile before you get to it. The drives appear to be of the same macadam specification as the state highway. Mr. Fields is one of those personalities whose quietness conceals vigorous activity. His operation is evidence enough of pride in high standards.

My press deadline arrives with still a large number of states to cover on this trip. As my dad used to say, "You've got to get out and meet the people to learn things." I'm really out this time, and I want to meet as many fellow exhibitors as I can.

OPTIMISTIC ATTITUDES

Chatting with those I've been able to meet so far, I sensed a determination to "ride out the storm," with hope for tax relief, availability of popular product at a price allowing a "reasonable" return on the investment — and lower equipment costs. In the larger situations—towns of fifteen or twenty thousand and up—conditions seem to have improved; in the smaller places, however, exhibitors are being squeezed between a limit on admission price on the one side, and high rentals and high taxes on the other. We have indicated above how we feel about low standards of operation. At the same time, it must be admitted that the public cannot enjoy good standards of motion picture exhibition when the exhibitor can barely scrimp along.

But even those who are hardest hit are pulling in the belt and filling their chests with hope for shrinkage of the nut. Taking some courage, too, from the "new techniques"—though wondering just how they will help them and how they can afford the equipment they require. They want their patrons to have the best, to enjoy the same high-quality presentation the public can get in a major city. They're afraid they aren't going to keep them if they don't. How to do it, that's the question.

Incidentally, more than one small town operator commented along the lines of an exhibitor who said, "I'd like to have representatives of the big distributors come into my territory once in awhile for a personal visit, at least to show me that I am still a customer and not a cuspidor."

Well, gotta be on my way—Tennessee, Arkansas, Oklahoma, Texas, Kansas, Missouri, Iowa, Illinois, Indiana, Ohio and Pennsylvania coming up. I'll tell you in the next issue what I see and hear.

method in Management

★

staff supervision
institutional advertising
exploitation equipment
housekeeping & maintenance
and related activities

Exploitation, Promotions, Displays

Ninth Article in Series, MOTION PICTURE THEATRE MANAGEMENT by CURTIS MEES

DID YOU ever hear the story of the little old hen that lost her chicks and then adopted an abandoned kitten to raise as a consolation? Some oldtimers stopped by and commented, "Ain't nature wonderful, the way it has that ol' hen taking such good care of the little kitten!" But shortly thereafter young Johnny Jones, aged 5, wandered by and viewed the sight of the hen clucking and mothering the kitten, which caused *him* to exclaim, "I've done ett my last egg!"

Which should prove something or other—mostly that it depends upon one's point of view how one will react to any given situation. Among other things the subject of Exploitation has been viewed and commented upon by many different people from most every conceivable angle. What may be acceptable Exploitation in a big city, may not click at all in a small town, and vice versa. So each manager must judge his Exploitation and Promotion ideas from the viewpoint of his own community and its probable reaction to his efforts in those directions.

Since we have previously pointed out the fact that the Press Sheets supplied by the Producers on their pictures are merely "tools" which serve to indicate trends and potential means of developing interest in the attraction, it follows that the individual manager must maintain his own facilities to implement and expand upon the general ideas suggested.

One of the most productive plans, considering the wide range of the entire field of Exploitation and Promotion, is to build a file covering everything that comes to hand. This will eventually take up at least one full drawer of a filing cabinet. It should be broken down according to listings desired by the manager for ease in locating different ideas. Into these file folders will go all the clippings, tear sheets, photos and notations which seem to be of value as they appear in the trade press and local newspapers and as received from fellow managers.

For those who prefer filing in book form, the *Managers Round Table* of MOTION PICTURE HERALD is already perforated for a three-ring binder. This method of filing does not allow arranging material under different classifications, of course. Filing under alphabetical headings in file folders requires some time and effort, but it saves time in looking up ideas afterward.

EXPLOITATON ANGLES

Moneywise, we must decide whether the net costs of "gags" is worth the return to be hoped for at the box-office. The beauty of most exploitation and promotion ideas, however, is that they are generally based upon low-cost production. Many, in fact, are "for free," which was where the phrase, "to promote," came into show-business!

One may be told, "Go out and promote it." That can still be done in many instances, but it is not so simple as in the past. The theatre had such a rich endowment of glamour that a pass in return for a favor had a value far in excess of its actual worth. Nowadays we are faced with a somewhat more realistic attitude regarding "promotions."

If cash must be paid in any substantial amount, we must measure carefully in advance the potential results from our exploitation plans. We must analyze each idea with the thought of determining its adaptability to our own community. Some ideas we must immediately pass up as not being practical in our situation.

Our schemes must also be free from any possible offense. They should not, for example, result in complaints to city authorities on the grounds that we have littered the neighborhood with papers, or that we have offended our business neighbors with raucous sound effects. The use of morally questionable art material must also be given consideration. These are a few of the points to be borne in mind in building an exploitation campaign.

The "shotgun" approach is frequently productive of good ideas in planning your program of exploitation. How does it work? Get out pencil and paper and put down every single thought coming to mind after a study of the advance exploitation material. Outline *all* "gags" that might be applicable to the particular picture, without any reference to their usability. Then, after all conceivable avenues of approach have been listed, pick this list to pieces and discard those ideas which do not measure up to the standards outlined earlier. From those items remaining after this culling operation, decide which ideas will be *most productive* for the effort, time and money they require.

Once the exploitation program has been decided upon, and the various portions of it subdivided and given over to the members of the staff responsible for their execution, the remaining obligation of the manager is to see that they are carried out as planned. Double-check with the staff as the days pass by.

Accompanying this article is an alphabetical list of *Exploitation Hints* prepared some time ago by the Interstate Circuit of Texas which should stimulate your thought processes and develop many worthwhile Exploitation ideas, as well as serving as a guide in preparing file folders for the collection of detailed campaign plans.

PROMOTIONS

Many promotion ideas will come to your attention as you analyze your picture possibilities for Exploitation and Advertising, and like these other activities, it will be necessary to analyze them for practicality, beneficial results, cost, etc.

In your Promotion plans, be alert to "promoting" as much as possible and still remain within the bounds of good taste, while seeing that your participants receive a fair share of the benefits.

On this point a word of caution is in order: There have been many stunts with little or no sales value for the participating business firms. Because of the prestige of the theatre and the wonderful "show job" of selling done by the theatre manager, many a businessman has given his co-operation thinking he also would benefit to a reasonable degree, only to find he came out on the short end of the deal. Naturally this left a sour taste in his mouth, and made future tie-ups much more difficult.

If you will approach the merchants you wish to co-operate in your promotional campaign, with the thought in mind of giving them a fair measure of benefit, you will establish a sound basis of good public relations, which will make it much easier to go to them later for similar participation.

Most Promotional plans have as a basis the co-operation of merchants of the community, and in this respect it must constantly be borne in mind that these people have to plan their activities much further in advance than we do in the theatre. Their advertising is planned *weeks* in advance, and their store windows are sometimes assigned *months* in advance of their actual presentation! Naturally this creates a problem for the manager of a theatre when bookings come up close to playdates.

A further complication is that manufacturers who tie-in with a *national* campaign on a picture may be laggard in getting their products to a *local* merchant. Frequently all they can supply is a set of "samples," which isn't of much use to a merchant who wants the Promotion to help him sell goods. First-run engagements on big pictures, therefore, deserve prompt attention so that all details may be properly co-ordinated and worked out to the satisfaction of *all* concerned.

NEWSPAPER ADVERTISING

Co-operative newspaper advertising poses somewhat the same problems, though usually not so long a time is required for advance preparations of the ads.

In recent times co-operative ads have been run in metropolitan areas by large department stores, with copy having only a slender connection with a motion picture; but this serves at least to show that *stores realize the importance of motion pictures and the local theatres* as a means of bringing people "downtown," where the merchants can have a chance to sell them merchandise.

If we have examined our campaign thoroughly, and are sure there is definite advantage to be derived by the merchant whose co-operation we are seeking, then there is no need for the theatre manager to make an approach as though he were begging. For he is offering a service the merchant can get nowhere else.

What do you offer him in return for the use of his store windows and co-operative newspaper, radio and TV advertising? You can make your lobby and foyer available to him for displays, you can give him credit on your screen for certain forms of participation; occasionally a presentation on your stage could use his merchandise. All of these possibilities should be closely studied by the manager well in advance of his call to request co-operation; he should have a *plan* that will demonstrate his intention to make the campaign one of *mutual* interest.

Don't cheapen the value of your lobby space by letting it go for just anything; preserve it for the better type of promotion with your "class" stores. For lesser tie-ins, screen credits will often prove adequate. Measured in terms of audiences, the money spent co-operatively by a merchant tieing-in with a theatre is frequently as good as the same amount spent on some other medium, sometimes far better.

Fashion Shows are the ideal opportunity for the theatre to get in solid with his local merchants, and at the same time build up surprising strength at the box-office. These should be carefully planned and rehearsed; as local amateur talent usually necessary for such staging needs quite a bit of training. Those locations fortunate enough to have the services of professional models have less of a problem in this respect, but then the overhead is much higher.

Automobile Shows have become available to theatres for tie-ups. Stage weddings, "Early Bird" Matinees, Kiddy matinees and similar activities covering a broad field provide Promotion both of specific attractions and of theatre policy and facilities.

While thinking of Promotional activities, we do not want to overlook the numerous civic clubs, church groups, business organizations and the like, which offer excellent opportunities from time to time to publicize pictures that have specific appeals to some such group. Frequently they will welcome the manager, or one of his visiting celebrities, as speakers at their meetings, at which time an opportunity is wide open to promote the theatre while strengthening its public relations.

As you can see, there is an over-lapping of Publicity, Public Relations and Promotional activities, but each is deserving of emphasis in its own right. Radio and Television also present opportunities for promotional work; for example, some programs are sponsored by local Better Films Committees, Parent-Teachers Associations, etc., which are glad to discuss on their programs pictures which they feel deserving of strong public support. Working closely with these groups, the manager will be in position to take advantage of "breaks" as they come.

FRONTS AND DISPLAYS

Some managers are fortunate enough to have the services of an artist. Usually, however, we realize that in many instances this is not the case; then the manager must "improvise" as he goes along, occasionally hiring a part-time artist, should he need special display material. A good theatre artist is a necessity for certain types of theatre operation, particularly metropolitan houses playing "sensational" product where a flashy theatre front is required to arouse interest among pedestrians.

For an artist, the theatre should have a fairly large, quiet workshop. Much of his work will be with large displays, so his table should accommodate beaverboard of at least 4 x 12 feet.

Aside from his brushes, there isn't much equipment needed by the artist—with one notable exception, a *Cutawl!* This is a versatile electric cutting device which makes it possible to transform plain sheets of beaverboard, lithograph paper and "blow-ups" into attractive frame and easel displays and other promotional "dressing" for the lobby and front. Supplies include water colors, "flitters" (minute crystals of shining material in various colors), poster paper (colors and patterns), staple and paste.

The manager having an "art department" should pass along to the artist examples of art which come to his attention. through the trade press and on the circuit routings.

ALPHABETICAL LIST OF EXPLOITATION IDEAS

(Originally compiled by Interstate Circuit of Texas)

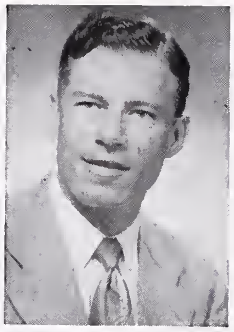
- ADULT BIRTHDAY CLUB
- AIR CONDITIONING
- AMATEUR SHOWS
- ANNIVERSARY
- ART EXHIBIT
- AUTOMOBILE GIVEAWAY
- BABY DERBY
- BACK-TO-SCHOOL SHOW
- BACK-TO-SCOUTING SHOW
- BALLYHOOS
  - Airplane
  - Band
  - Baseball
  - Bicycle
  - Bride
  - Buggy
  - Captive Balloon
  - Chariot
  - Comedy
  - Covered Wagon
  - Cowboy
  - Fire Truck
  - Float
  - Ghost
  - Gorilla
  - Headless Man
  - Horseman
  - Cowgirl
  - Indian
  - Jackass
  - Kite
  - Legionnaire
  - Monster
  - Mule
  - Mystery Show
  - New Car
  - Pony
  - Racing Car
  - Rickashaw
  - Rocketship
  - Sailboat
  - Sailors
  - Street Singers
  - Soldier
  - Space Suit Man
  - Stage Coach
  - Sound Truck
  - Tank
  - Walking Book
- BARGAIN DAYS
- BARN DANCE
- BARREL OF LAUGHS
- BATTLE OF COWBOYS
- BENEFIT SHOWS
- BILLBOARDS
- BIRTHDAY CLUBS
- BLOCK PARTY
- BLOTTERS
- BOOKMARKS
- BOY SCOUTS
- BREAKFAST MATINEE
- BUMPER STRIPS
- CALENDAR ADVERTISING
- CANNED GOODS SHOW
- CINDERELLA SEARCH
- CIRCUS MATINEE
- CLEANUP WEEK
- CONTESTS
  - Archery
  - Baby
  - Beauty

- CONTESTS (continued)
  - Cake Baking
  - Charm
  - Child Photo
  - Classified Ads
  - Coloring
  - Doll
  - Essay
  - Guessing
  - Ice Cream
  - Impersonation
  - Largest Family
  - Letter Writing
  - Limerick
  - Personality
  - Pet
  - Photo
  - Popularity
  - Potato Peeling
  - Radio
  - Resemblance
  - School Attendance
  - Scrambled Words
  - Song
  - Square Dance
  - Strong Man
  - Tarzan
  - Television
  - Window
- COOKING SCHOOL
- CO-OP ADS
- COSTUME PARTY
- COSTUMED STAFF
- COUNTRY STORE
- COURTESY CAMPAIGN
- DANCING PARTY
- DISTORTION MIRROR
- DOORKNOB HANGERS
- ENDORSEMENTS
- FAMILY NIGHTS
- 4-H CLUB
- FLAGPOLE SITTER
- FLOATS
- FLYING SAUCERS
- FOOTBALL
- FROG SWEEPSTAKES
- FRONTS
- GENE AUTRY DAY
- GET ACQUAINTED WEEK
- GIRL SCOUTS
- GIVEAWAYS
  - Bicycle
  - Candy
  - Coffee
  - Comic Books
  - Dishes
  - Dolls
  - Flowers
  - Ice Cream
  - Jalopy
  - Merchandise
  - New Car
  - Poultry
  - Puppy
  - Radio
  - Records
  - Skates

- GIVEAWAYS (continued)
  - Toys
  - Vacation Trips
  - Watches
- GRADUATION
- HERALDS
  - Bookmarks
  - Candy
  - Co-op
  - Counterfeit Money
  - Die-Cut
  - Dope Capsules
  - Laugh Insurance
  - Lucky Numbers
  - Novelty
  - Package Stuffers
  - Summons
  - Tabloid
  - Wallpaper
  - Wanted
- HOBBYHORSE HANDICAP
- HOMETOWN MOVIES
- HORROR SHOWS
- HOT SEAT NIGHT
- INQUIRING PHOTOGRAPHER
- INVISIBLE GOLDFISH
- JALOPY PREVIEW
- KID CLUBS
- KID SHOWS
- LAMP POST CARDS
- LOBBY
  - Animated Displays
  - Exhibits
- MARQUEE DISPLAYS
- MENU CARDS
- MERCHANT SHOWS
- MIDNIGHT SHOWS
- MILK BOTTLE COLLARS
- NAPKINS IMPRINTED
- NEW YEAR'S EVE
- OPEN HOUSE NIGHT
  - Gifts
- PARADES
- PARKING
- PEEP BOX
- PHONE SURVEY
- POLLS
- PORKY PIG PARTY
- PREMIERES
- PROCLAMATION
- QUIZ
- RADIO PROMOTION
  - Contests
  - Interviews
  - Quiz
- RAFFLES QUEST
- RALLY
- ROY ROGERS CLUBS
- RUBBER STAMP
- SAFETY IDEAS
- SALVAGE MATINEES
- SCREENINGS
- SHORTS PROMOTION
- SIGNS
- SNEAK PREVIEW
- SOUND TRUCK
- SQUARE DANCE

- STAGE ATTRACTIONS
  - Amateur
  - Barn Dance
  - Boxing
  - Choral Singers
  - Dance Revue
  - Hillbilly
  - Hypnotist
  - Magic
  - Minstrel Show
  - Patriotic Exercises
  - Quiz
  - Rally
  - Style Show
  - Vaudeville
  - Wedding
- STILL BOARD
- STENCILS
- STORY TELLING TIME
- STREET BROADCAST
- STUDY GUIDE
- STYLE SHOW
- TABLE TENT CARDS
- TEEN AGE IDEAS
- TELEPHONE IDEAS
- TIEUPS
  - Airline
  - Army
  - Auto Dealer
  - Bank
  - Books
  - Bus
  - Churches
  - Dairy
  - Dance Schools
  - Delivery Trucks
  - Disc Jockey
  - Fire Department
  - Florist
  - Library
  - Merchant
  - Music
  - National
  - News Carriers
  - Newspaper
  - Parent-Teacher
  - Parking
  - Playground
  - Racetrack
  - Radio
  - Records
  - Recruiting
  - Safety
  - School
  - Service Clubs
  - Taxi
  - Travel Agency
  - Veterans
- TRANSPARENT MIRROR
- TREASURE CHEST
- TREASURE HUNT
- TWINS SEARCH
- VAUDEVILLE
- WINDOW DISPLAYS
- WISHING WELL
- XYLOPHONES: Person's names starting with "X"
- YOUNGSTERS
- YODELERS
- ZOOS
- ZEBRAS
- ZOMBIES

No Screen Is Too Small For Wider Showmanship



says Charlie Jones

—owner-manager of the Dawn theatre in Elma, Ia.

ELMA, IA.

DURING THE months since 3-D broke on the west coast and threw the picture industry into a super-colossal dither, it has been somewhat of a comfort to the small town showman who could keep his wits about him to be able to sit back and watch the pot boil. Outside of sheep, I believe that show people panic about as quickly over a given situation as any critters in God's creation. Just let a producer hit the market with a certain type of picture and sure as the Lord made green apples, eleven—or at least eight—other producers will decide it is a sure-fire subject and start a cycle that quickly kills the proverbial goose. And just as surely eleven or eight thousand exhibitors will panic themselves into immediate and simultaneous playdates, thus contributing mass assistance to the execution.

It hasn't been too many moons ago that trade papers were full of planned production schedules that looked like the cycle had turned into a trend and everybody would be showing all their programs in 3-D, including unlocked interlocks and the blessed popcorn break. Came the dawn and the casual small town observer could logically deduce that he had received no mandate from his patrons to install costly equipment which he could ill afford—besides the price always comes down. 3-D is not a dead duck, but there's been a lot of feathers floating around lately.

●

My grandmother had a great-great-great uncle who used to ghost-write for Poor Richard, and I recall her telling me over a cup of warm bread and milk, "Be not the first by whom the new is tried, nor yet the last to lay the old aside." There really has been no great need for panic over small town entrance into the gimmicks and gadgets of projection techniques thus far. Sure, something different is coming, and it's high time! When this industry quits boiling over and simmers down to some steady bubbling, it will be safe for a small towner to pick up the kettle. Leastwise that's the way it seems to me—unless of course your theatre is subsidized by your town, or you have an unlimited bank roll, or are allergic to money. Small towns are not experimental laboratories.

Wide-screen seems to be coming in for a very strong play at the present time. The logic of it, the comparative cost, plus its improvement in presentation, add up to much in its favor. Whether or not a special lens system such as CinemaScope is the proper way to do it is something for the future to decide, especially in small towns.

●

Which leads us around to showmanship. I believe we "pups" can better spend our time and efforts on showmanship until we know where the projection hassle is going. You can get a pretty pleasant surprise in these little burgs by just employing some of the big city stunts. If you'd ask someone about trying to put over a beauty contest on your stage, or hold a dog parade on your streets, they'd probably tell you it would be a flop. Chances are that is exactly what you should do! Do the thing that they don't think could be done, stir up interest. That is showmanship.

We once had the nerve to believe we could define that very elusive word, *showmanship*. At that time we called it *"Doing something."* Although this is a lousy definition, it's probably as good as any to describe what the word means. Whatever is done above and beyond the usual posting of paper, changing of letters and writing of ads is probably showmanship. It's that thing that causes the *extra* attention from the *potential* patron that causes him to jot it down in his mind that the *picture*, the *theatre* and *you* are something special.

Agreeing that it could be overdone in our small situations by some zealous rival of Barnum's, we believe that for the most part, the more it's applied the better the results. It's not a one-shot affair, or something that will show immediate upturn in a few month's time. An old adage says, "the constant dripping of water will wear away the largest rock."

So it is with showmanship. If every so often you can come up with an idea, a stunt or a gimmick—call it what you will—that will keep your patrons talking and thinking of your theatre, you will be a service to your community for which they will pay you. It's *up* to *you* to do the spade work, to uncover the ideas.

You are in a small town, you are in this business for keeps. You have product to work on, so hop to it! We'll have to dig and sweat a while longer yet until that beautiful day when there ain't no taxes and we'll be showing movies on an arched dome to a houseful of patrons reclining on overstuffed davenports. There are a lot of possibilities in the future in this business. But don't overlook those of the present.

Just as an example of smalltown showmanship I'd like to call your attention to one of the best natural showmen I ever saw. The guy is a blacksmith. Neighbor of mine by the name of Pete Klemmer. Pete was a farmer-blacksmith who bought a shop in a neighboring town. Pete was also a rabid show patron. He had the bug. He thought he'd try being a showman.

Although the theatre in Pete's town had been opened and closed five or six times in the past few years, Pete thought he'd like to try running it. He bought the theatre and went to work on his people. Pete would jokingly tell his farmers if they wanted a blacksmith shop in that town they'd have to support the theatre—and Pete had a way of saying it that made them feel that it sounded logical.

●

Pete started a "Country Store Night." Gets his groceries at cost and tells his patrons what store's groceries they're winning tonight. He started a give-away with the aid of his merchants. He got them to contribute 30c a week toward his give-away. He has only 30 merchants and this only makes nine bucks, so I think Pete puts in the other buck to provide a ten dollar pot each week.

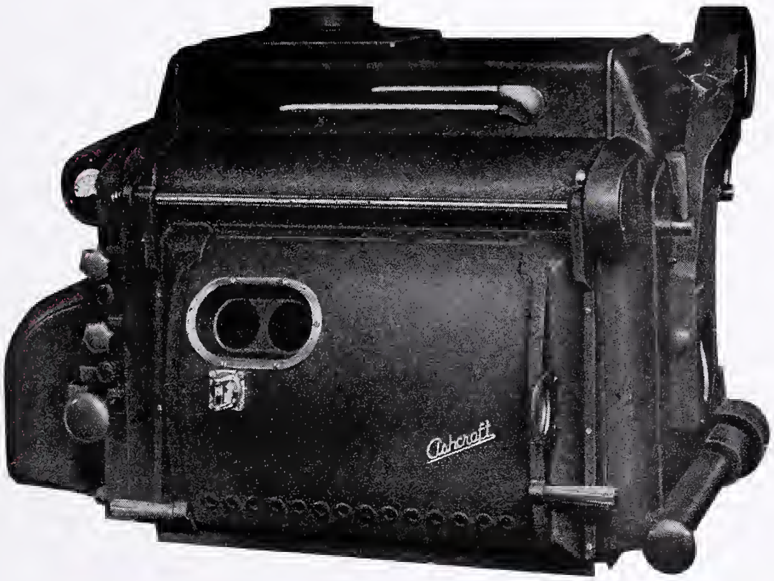
But here is the cute part of this trick. Pete doesn't collect all at once for a period of time ahead. He goes around *each week* and gets 30c from each merchant. This way he visits them all regularly. They swap "business is lousy" talk (for no merchant ever makes a dollar, though they can all afford 30c) and he keeps them thinking about the give-away, the theatre and himself.

Work? Yep, but Pete likes his work, and it must be paying off, for Pete always smiles and says business is getting better.

Charlie

The World's Foremost Projection Lamp

The world's largest indoor theatre screen — FOX, Atlanta, Ga. equipped with Ashcraft Super-Power Lamps . . . installed by Wil-Kin Theatre Supply Co., Atlanta, Ga.



The Super-Power has a current range of from 80 to 135 amperes. *But* high currents and expensive, special carbons are *not* necessary to brilliantly illuminate the largest screens.

The Super-Power at only 105 amperes with ordinary 10 mm. carbons will project more light than other lamps using special carbons and currents of 135 to 180 amperes. This has been proved!

The Super-Power is designed for long burning at high brilliancy.

The Super-Power Lamp is equipped with the Ashcraft *Air-Cooled* Dichroic Heat Deflector for maximum film protection. Only the SUPER-POWER has the Air-Cooled Heat Deflector. This exclusive Ashcraft feature removes 30% of the heat from the light beam.

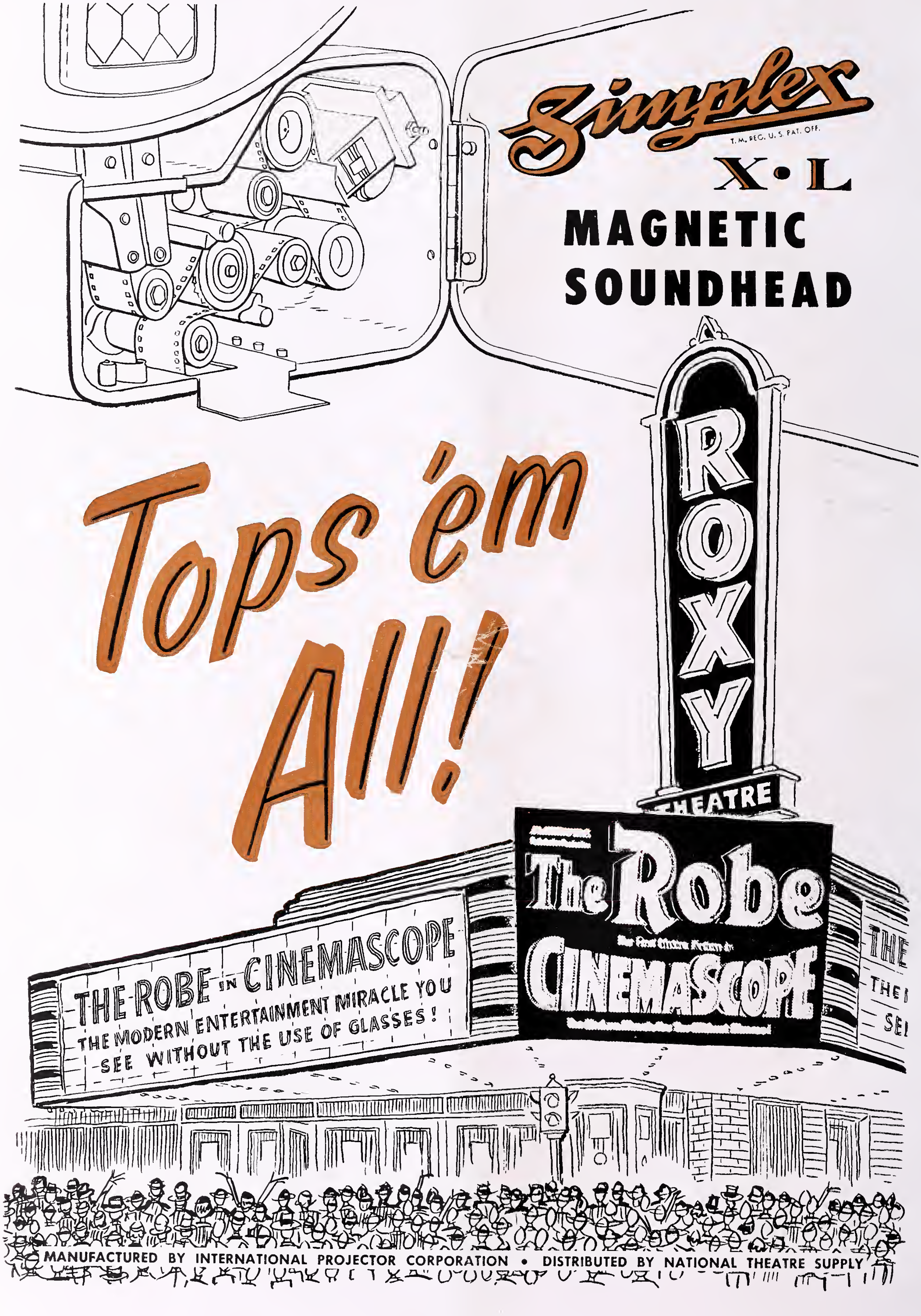
Light distribution—98% is possible with the Super-Power—that is the sides of the picture are just as bright as the center. With only the Super-Power is this possible.

Distributed U.S.A.: Independent Theatre Supply Dealers
Foreign: WESTREX CORP.
Canada: DOMINION SOUND EQUIPMENTS, LTD.

ASHCRAFT

SUPER POWER

C. S. ASHCRAFT MANUFACTURING CO., INC., 36-32 THIRTY-EIGHTH ST., LONG ISLAND CITY 1, N. Y.



Tops 'em All!
ROXY
THEATRE
The Robe
CINEMASCOPE
THE ROBE IN CINEMASCOPE
THE MODERN ENTERTAINMENT MIRACLE YOU SEE WITHOUT THE USE OF GLASSES!
THE
THE
SE

Simplex
T. M. REG. U. S. PAT. OFF.
X·L
MAGNETIC SOUNDHEAD

MANUFACTURED BY INTERNATIONAL PROJECTOR CORPORATION • DISTRIBUTED BY NATIONAL THEATRE SUPPLY

NOVEMBER 14, 1953

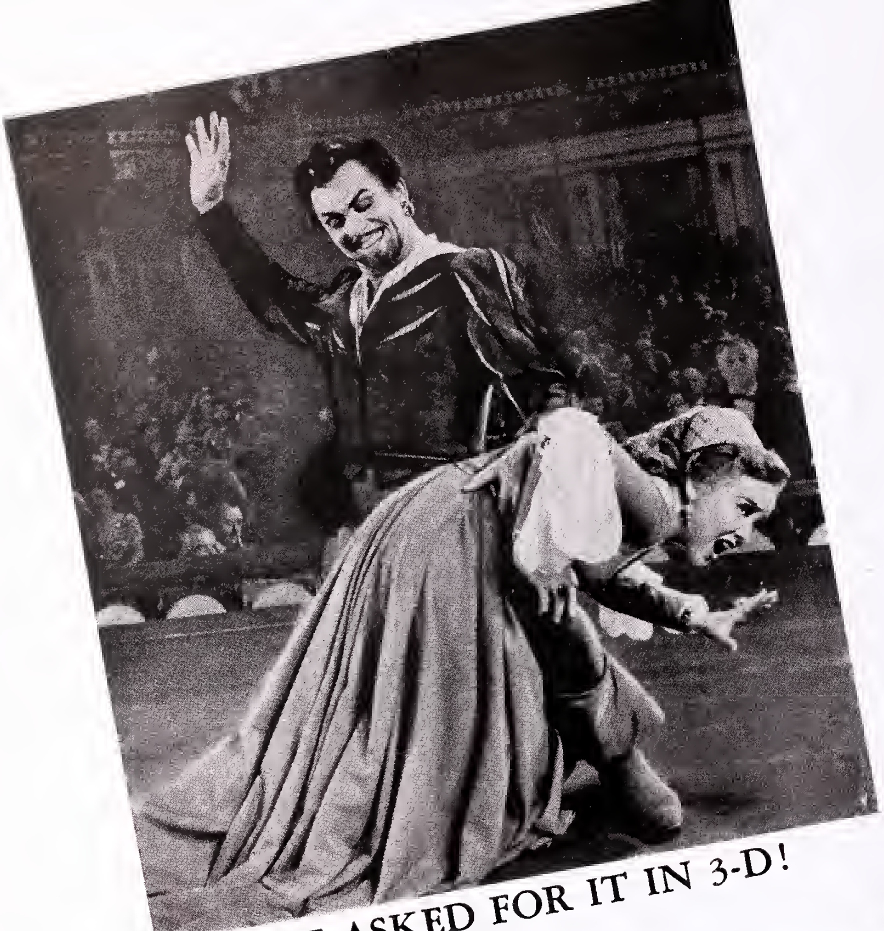
MOTION PICTURE HERALD

Hughes Sells Control Of RKO Theatres to David Greene Group

TOA Move Fires New Hope for Arbitration

REVIEWS (In Product Digest): THE MAN BETWEEN, EASY TO LOVE, WALKING MY BABY BACK HOME, STRANGER ON THE PROWL, YESTERDAY AND TODAY, MAN IN HIDING, QUEEN OF SHEBA

Entered as second-class matter, January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 1, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1953 by Quigley Publishing Company, Inc.*



SHE ASKED FOR IT IN 3-D!

"'Kate' in 3-D Tests Plays 40% Better Biz."
—FILM DAILY

"KATE"

FAITHFUL IN HER FASHION IN 3-D!

ABOVE AND RIGHT: Key art used in ad campaigns available in press-book!

M-G-M TEST PROVE 3-D

CRITICS AGREE!

"'Kate's' the Best 3-D Yet!" —***Columbus Citizen in Front Page Review***

"This 3-D is the best we have seen thus far!"
—***Syracuse Herald Journal***

"A fine screen translation of our favorite musical, finer in 3-D!"
—***Dallas Morning News***

M-G-M presents "KISS ME KATE" starring KATHRYN GRAYSON • HOWARD KEEL • *Ann Miller* • *with Keenan Wynn* • *Bobby Van* *James Whitmore* • *Kurt Kasznar* • *Bob Fosse* • *Tommy Rall* • *Screen Play by Dorothy Kingsley* • *Music and Lyrics by Cole Porter* • *Play by Samuel and Bella Spewack* • *Photographed in Ansco Color* • *Print by Technicolor* • *Directed by George Sidney* • *Produced by Jack Cummings*

THE COMING INDUSTRY EVENT! M-G-M's FIRST CINEMASCOPE PRODUCTION "KNIGHTS OF THE ROUND TABLE" *(In Color Magnificence)*

"3-D of 'Kate' tops standard version grosses by 40%."
—M. P. DAILY

GREAT!

You haven't
seen 3-D until
you've seen M-G-M's

"KISS ME KATE"

IN GLORIOUS COLOR!

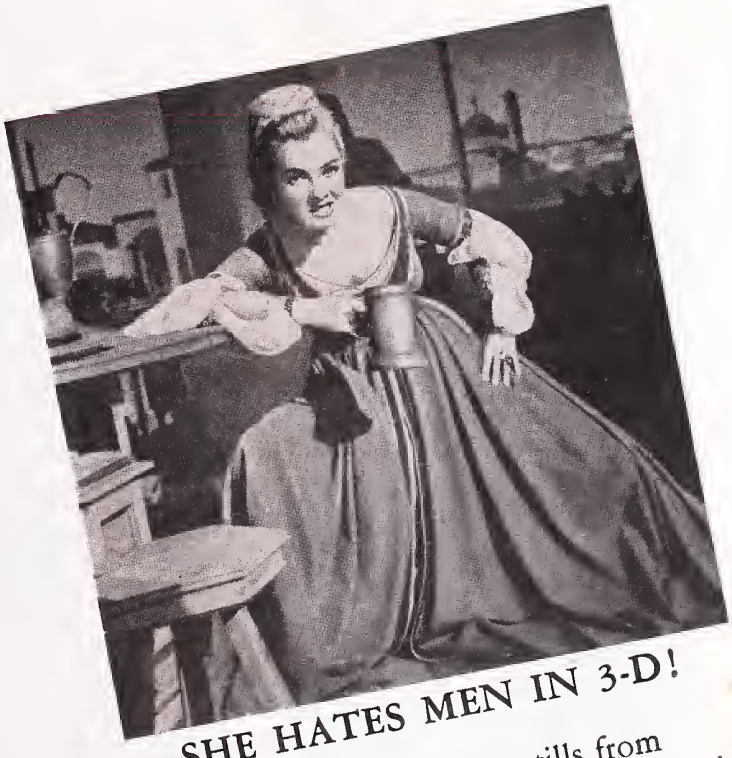
ENGAGEMENTS GREAT FOR "KATE"!

M-G-M conducted test engagement of "KISS ME KATE" in 6 cities, 3 engagements in 3-D—and 3 in flat. The purpose was to determine the comparative boxoffice power of the two versions.

The 3-D engagements were more successful by substantial percentages. Critics were unanimous on the 3-D success in the three test cities that used it. (*See review excerpts on opposite page directly to the left.*)

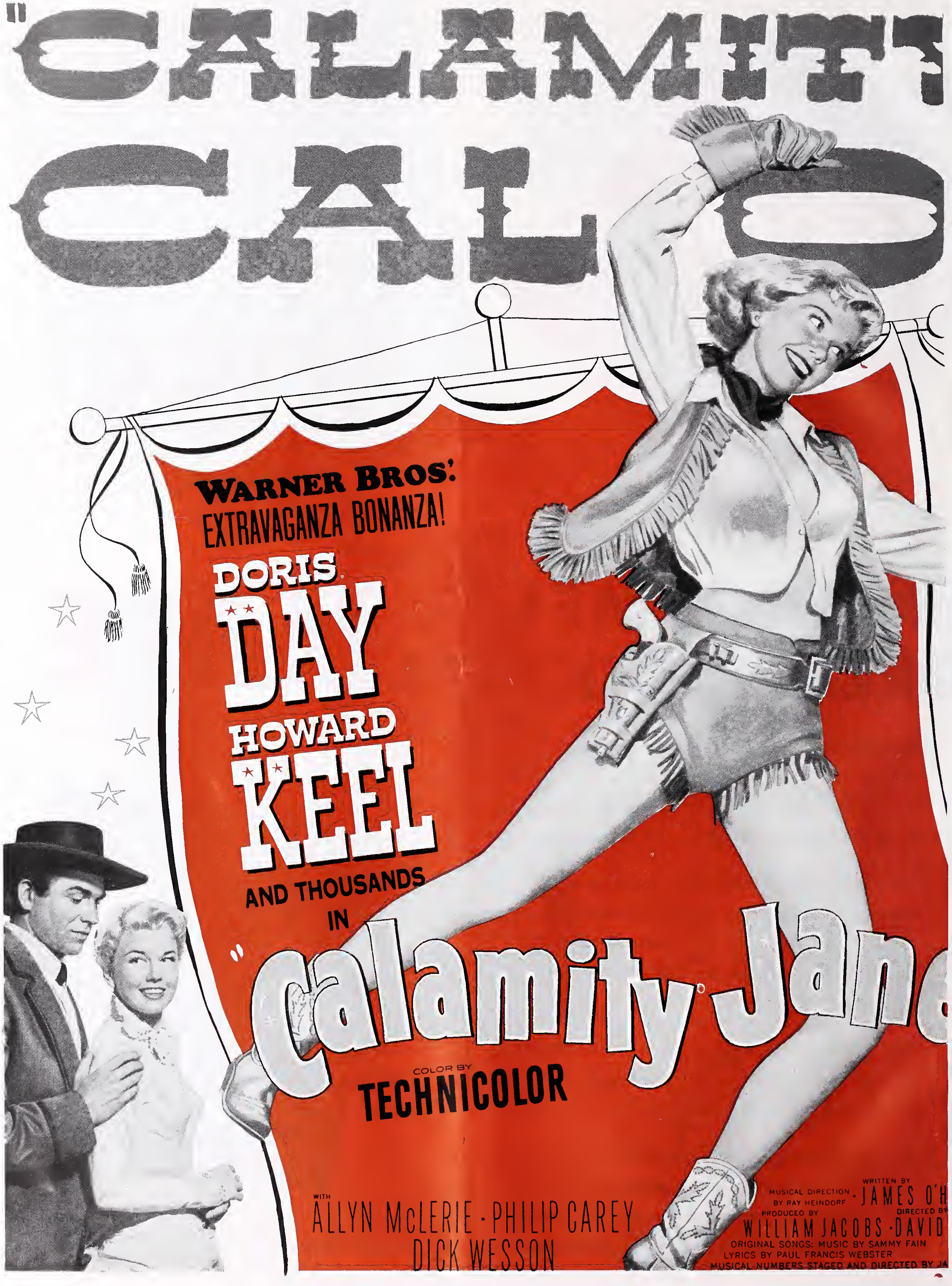
The picture was held over in 5 test spots. In the holdovers that played their first week flat, the second week was changed to 3-D.

Although the picture is available in both 3-D and flat, it is M-G-M's recommendation that all theatres so equipped present "KISS ME KATE" to their patrons in 3-D for greatest boxoffice returns.



SHE HATES MEN IN 3-D!

(**Above:** One of the key stills from ad campaign. Others on opposite page.)



"CALAMIT
CAL O

WARNER BROS.'
EXTRAVAGANZA BONANZA!

DORIS
DAY
HOWARD
KEEL

AND THOUSANDS
IN

"Calamity Jan

COLOR BY
TECHNICOLOR

WITH
ALLYN McLERIE · PHILIP CAREY
DICK WESSON

MUSICAL DIRECTION
BY RAY HEINDORF
WRITTEN BY
· JAMES O'H
PRODUCED BY
WILLIAM JACOBS
DIRECTED BY
· DAVID
ORIGINAL SONGS: MUSIC BY SAMMY FAIN
LYRICS BY PAUL FRANCIS WEBSTER
MUSICAL NUMBERS STAGED AND DIRECTED BY JA

' JANE" IS

SSAL!

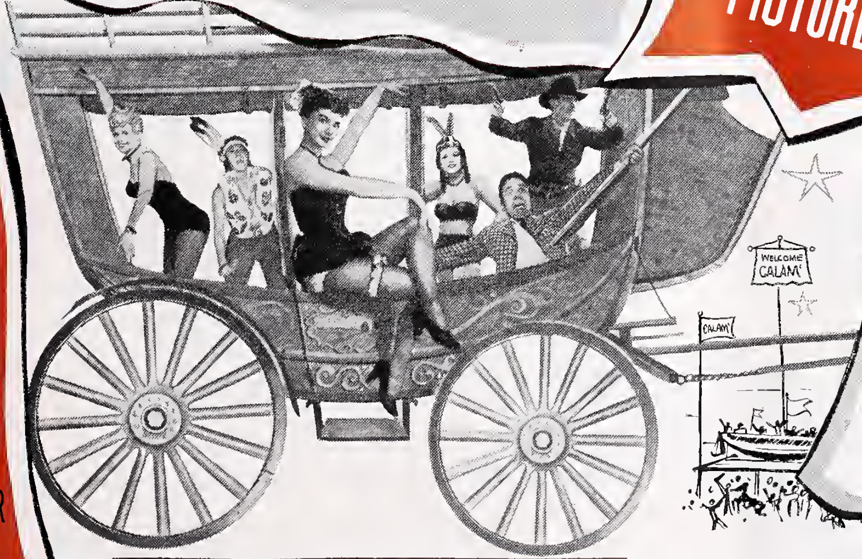
JUMBO SATURATION PRE-RELEASE BEATS EVERY DORIS DAY ATTRACTION OF THE PAST!

Mass Holdovers Pour In!

GREATEST NEW SONG SMASHES OF ANY PICTURE IN YEARS! IT'S JUST LIKE HAVING THE WHOLE HIT PARADE IN ONE PICTURE!

- SECRET LOVE
- THE DEADWOOD STAGE
- THE BLACK HILLS OF DAKOTA
- HIGHER THAN A HAWK
- A WOMAN'S TOUCH
- JUST BLEW IN FROM THE WINDY CITY

AND TOO MANY MORE TO LIST!



e"

WB

ANLON
BUTLER

THIS PICTURE CAN ALSO BE EXHIBITED ON WIDE SCREENS

Warner Brothers is producing in CinemaScope . . . M-G-M is producing in CinemaScope . . . Walt Disney is producing in CinemaScope . . . Columbia is producing in CinemaScope . . . Universal-International is producing in CinemaScope . . . United Artists is producing in CinemaScope . . 20th Century-Fox is producing in CinemaScope

MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher*
MARTIN QUIGLEY, JR., *Editor*
Vol. 193, No. 7
November 14, 1953

TOA in Action

THE fact that the Chicago convention of TOA was generally regarded as the best in the organization's history should be a source of satisfaction to the exhibition leaders who moulded the present national group out of the old MPTOA and the war-born ATA. In the past, TOA conventions sometimes gave the impression of experienced showmen in search of an organization and an organization in search of a policy which would make it vital. That, happily, is all in the past.

TOA's convention and the concurrent equipment trade show of TESMA and TEDA were well organized. Delegates, and the large number of non-members present, were able to consider the time in Chicago well spent. Naturally no one found the answers to all current questions. As one small-town exhibitor commented, "It is comforting to know that I am not the only one without the answers."

The basic tenor of the meetings emphasized that little difference now exists between TOA and Allied. Both are organizations of independent exhibitors. The former happens to include some of the largest circuit owners; the latter is predominantly composed of showmen from smaller situations. The demarcation, however, is far from sharp. There are many TOA members with theatre properties considerably less imposing than those held by some Allied members. The old dream of one big exhibitor organization is no longer founded on wild fancy. There exists at present a realistic basis for a merger of TOA and Allied. As a first step the two organizations should begin working closer together, wherever possible, on both a national and local level. Whether the eventual amalgamation comes sooner or later depends principally on personalities rather than principles. It is inevitable that the American exhibitor, one day, will have a unified national voice.

THE principal policy difference between TOA and Allied—and it is not a fundamental one—is over arbitration. TOA wants an arbitration system and is "willing to go it alone," if necessary, in order to have one. Allied wants arbitration only if it is "all-inclusive," particularly meaning including arbitration of rentals. TOA's attitude towards arbitration was summed up by Alfred Starr, retiring president, in these words: "The very best that can be said for arbitration is that it provides a forum, a calm meeting place, and an opportunity for an aggrieved person to talk out his problems under circumstances that compel careful attention. . . . It is surely worth a trial."

Despite the prominence given to the TOA stand on arbitration, the subject is only one of many considered at the Chicago convention and planned for further attention during the year. TOA exhibitors, as all exhibitors organized and unorganized, are concerned about the product supply and with what equipment the new pictures are to be shown in their own particular theatres.

Under the presidency of Walter Reade, Jr. 1954 is likely to be the most active year that TOA has ever had.

■ ■ ■

Pioneer Barney Balaban

SURELY the Motion Picture Pioneers could not have made a more fitting selection than that of Barney Balaban to be honored as Pioneer of the Year at the group's annual dinner in New York November 12. While such an honor would have been well merited in any year, it is particularly appropriate at this time because Paramount, under Mr. Balaban's leadership, stands at the high point of its corporate history. Despite the problems of adjusting the picture company to divorcement in a period of grave financial crisis for the entire industry, Mr. Balaban has guided Paramount in such a manner that the financial community considers it the soundest firm in motion pictures and exhibitors have seen it deliver, as attested by The Herald's monthly list of Box Office Champions, a remarkable number of hit attractions during 1953. That is a record to be proud of. Moreover Mr. Balaban's activities are not confined to the industry. For years he has assisted a wide range of causes, good for humanity and good for our national well-being. Exhibitors may believe that he has been such a force inside and outside the business because he started as one of them. Producer-distributors, for their part, perhaps believe part of the reason for his success is that he was "reformed" from exhibition at a comparatively early age.

■ ■ ■

¶ Trend of the Times Department: An analysis of the results of the recent election shows that the American voters have approved an additional $750,000,000 in state and local bonds for various types of public works. Only $500,000 of such proposed bonds were voted down. More bonds mean more taxes of all kinds. Exhibitors must be constantly alert to oppose additional admission taxes.

■ ■ ■

¶ Our good neighbors to the North in the motion picture business often wonder why more attention is not paid to Canada in various promotions arranged by the film companies. After all, from the sales point of view, Canada is considered part of the domestic film market. Tie-ups of a promotional character should include Canada whenever practical. Exhibitors in Canada are entitled to this support and to adequate indication in press books of what is available for them.

—*Martin Quigley, Jr.*

Letters to the Herald

CinemaScope Welcome

To the Editor:

I sat in the upper balcony in a Kansas City theatre to welcome in CinemaScope and "The Robe." Some time since I had seen aisles crowded after the first show let out. "The Robe" would have been splendid if shown on stereoptican slides but 20th-Fox was right in launching CinemaScope with such a production. I shall return and see it again soon and not try to figure out aspect ratio, where the speakers are located, etc., etc.

The drive-in season is about over and we will still be running pictures that were run within a few miles of us at a small drive-in that opened this summer. The smaller companies we have dealt with for many years have put us behind in almost every respect in their attempt to pick up a little revenue. There is no need for film salesmen to "explain" to us this winter, as the three features per night they have been running at the drive-ins have little value to us now. Understand this has been a general condition over the territory so there is nothing personal in it. Just another tough proposition for the small shows that are struggling along to see if the excise tax will be removed.—*SHIRLEY BOOTH, Booth Theatre, Rich Hill, Mo.*

Percentage

To the Editor:

It seems our picture producers and distributors seem to know just one and only one thing, "how big a percentage they can wriggle out of the exhibitor," regardless of whether the picture does only a little business or a very big business, and sometimes it comes out that you just don't make any money on it one way or the other.

They are now working on a new formula with the stars. Sooner or later if many theatres are to survive, they will have to work out some formula predicated on an honest setup of the overhead of the theatre and then some graduated schedule of percentage fair to both parties after that; in other words, how can a theatre make money when it has a lease that calls for percentages that penalize him for doing a larger business, the same way the distributor does in some percentage arrangements so that the exhibitor is better off buying cats and dogs and making himself a living, or existing with hope for a change.

Another terrible abuse that is being heaped on the exhibitor is that when he takes a picture and pushes it and publicizes it and does above average business, that figure is immediately set up on the distributors' records as a basis for future pictures, therefore discouraging him for the future.

Of course, they all know this but they just close their eyes and say 35 per cent, 40 per cent, 50 per cent, 55 per cent and up until it's just too bad that it only runs up to 100 per cent.

In other lines of business, the retailer has in some cases, as in the jewelry business, the possibility of 500 per cent to 1,000 per cent profit on some items and down to 10 per cent or 15 per cent on others, but always a profit.

Surely the terrific casualties in the business are not all the exhibitors' fault, as many of them were good business men before coming into the business and many are finding businesses where they are making profits after "going broke" in show business. Only the chiselers and the sharpies will be left to pick the bones.—*California Exhibitor.*

Confused Public

To the Editor:

At present, the general public is not well enough acquainted with the many new types of projection and screen techniques and therefore whenever a new system is afforded them the majority have nineteen other versions in their minds as to what they expected to see. They are completely confused as I see it.—*Exhibitor, New Bedford, Mass.*

Ad Integration

To the Editor:

Why can't we get some integration in the advertising materials available on each picture. As it is, and has always been, the trailers make one approach, the ad material for newspapers make another, the lithographs another, and the national magazine ads, most of the time, still another.—*Q. BARTON, Manager, Barna Theatre, Tuscaloosa, Ala.*

Works Out Fine

To the Editor:

I think that anything out of the ordinary that will give us a chance to call attention to our theatres is good for the business. A *good* 3-D picture once a month works out fine.—*HAL J. LYON, Lyon Theatre Circuit, Franklin, Virginia.*

Less 3-D

To the Editor:

We need more good pictures and less 3-D!—*Exhibitor, Trans-Lux Theatre, Boston, Mass.*

MOTION PICTURE HERALD

November 14, 1953

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On the Horizon

TREASURY DEPARTMENT officials and members of the staff of the Congressional Joint Committee on Taxation will definitely recommend some liberalization of the tax rules on depreciating new equipment. This could mean quite a break for exhibitors called on soon to make substantial outlays for new projection and sound equipment.

► Eric A. Johnston, president of the Motion Picture Association, will have to do some follow-up work on his Near East mission for the White House, with a return visit to that area a distinct possibility.

► Justice Department officials are shaking their heads over the Senate Small Business Committee's request for a progress report on enforcement of the Paramount case consent decrees. (See page 30.) They fear that the questions posed by the Committee call for a "fantastic" amount of work by Department attorneys.

► A pleasant woman, smartly attired, American in manner, and with an infectious grin, visited the very ill Charles Skouras in his Chicago hospital room the other day. It was a reward of sorts for Mr. Skouras, who had expected to serve on the Los Angeles committee greeting King Paul and Queen Frederika of Greece. A heart attack felled Mr. Skouras during the TOA convention, and his condition was critical for several days. The Queen's visit cheered him.

► Walt Disney's "The Living Desert," documentary nature story, made records in New York this week. Opening Tuesday at the Sutton theatre, the picture grossed $500 over the house record for an opening day. By Wednesday it was indicated that the first week's gross would be well over $22,000.

► Some of the objections of the anti-glasses crowd will be removed when Hal Wallis' Paramount release, "Cease Fire," begins at the Criterion, New York, November 23. The glasses the public then will use are notably different. The patrons will find them sitting comfortably on the bridge of the nose, and never slipping. For those with glasses of their own, there are slipover Polaroids. The new glasses are the product of Polaroid Corporation, which has endeavored to keep production of glasses within a reasonable cost range and eliminate previous complaints.

► It seems that high school students would prefer classic fiction in the "New Dimension." Such are the findings this week of Lynn Farnol, public relations representative for Cinerama. Twenty-five per cent of New York students so voted. Another 20 per cent want current events; 15, historical events; 13, biblical. And so on. The New Dimension is Cinerama. The essays submitted were for the Lowell Thomas Essay Contest.

► The march of progress has been kind to television dealers. But now, progress is threatening and frightening them. Color television, when approved by the Federal Communications Commission, will hurt sales of black and white receivers. So the dealers, through Mort Farr of the National Appliance and Radio-TV Dealers Association have petitioned the FCC not to approve color television before Christmas at least.

► Small houses will be installing less expensive stereo sound in the coming months because they're impressed now with its box office potential, proved by some engagements. This was the prediction of Leon D. Netter, Jr., general sales manager of Altec Service. He also gave some credit to the recent TOA-TESMA convention in Chicago, attended by scores of small town showmen.

► The Jose Ferrer stage plays in New York's City Center may be televised to theatres, if Leo Rosen succeeds in negotiations this week with Actors Equity. "Cyrano de Bergerac" is the first, followed by "The Shrike," "Charley's Aunt", and "Richard III."

► It looks like from here to eternity for the run of that picture at Loew's Capitol. That picture is Columbia's "From Here to Eternity," now in its fifteenth week, and past the mark made by "Moulin Rouge" at the big Broadway, New York, house.

► The Federal Communications Commission is working up a complete listing of all film industry individuals and companies with interests in television stations. However, it may not be out for months.

The WORLD MARKET Issue

The eighth annual World Market section of The HERALD will be published next week. Of particular interest this year because of the wide concern about the development of new processes and techniques, the section will include detailed reports of developments in every corner of the world market. All the regular features, including a special theatre equipment department and a listing of theatre supply dealers all over the world, will be featured. The section will be a part of the regular edition of The HERALD.

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This week in pictures

SO BIG
MOUNT

HOLLYWOOD'S GOLDEN ANNIVERSARY gets a start with the "Carriage Trade" premiere of Warners' "So Big" at the Paramount Hollywood theatre. Above, a 1909 Ford arrives with guests. Left, E. M. Stuart, Hollywood Chamber of Commerce president, and Mrs. Leiland Irish present a scroll to Jane Wyman as producer Henry Blanke watches.

OPENING, in Washington, of Republic's "Flight Nurse." At the Ontario theatre lobby broadcast: Joan Leslie, Mrs. Harry Armstrong, General Armstrong, Air Surgeon General; Captain Lillian Kinkela, technical adviser; C. Bruce Newbery, Republic director of sales; and Richard Simmons, player.

ROSEMARY CLOONEY, center, right, is hostess during a Paramount studio visit by Brazilian circuit owner Vital Maura De Castro and his wife. The visitors also were guests at luncheon tendered by the company's executives.

by the Herald

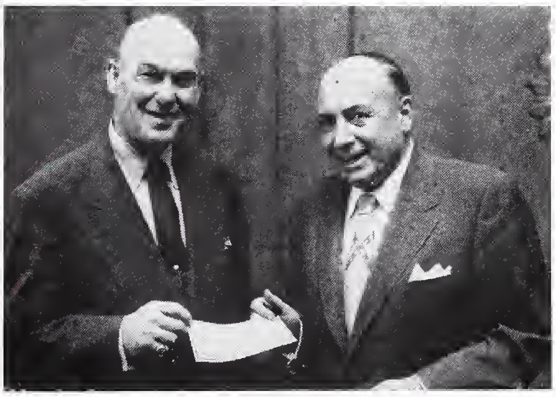
ERICH STEINBERG, who returns to Germany after a long absence. He is RKO Radio's new manager there, and will have headquarters at Frankfort. Mr. Steinberg has been in Latin-America for the company, lately as Peru manager.

AT THE WASHINGTON opening of Cinerama, H. L. Merrick, Washington Board of Trade president, presents to S. H. Fabian, right, Stanley Warner president, a scroll of appreciation. In center, Ruth Crane.

HOW TO STAGE A PREMIERE. Everybody knew about this one, 20th-Fox's second in CinemaScope, "How to Marry a Millionaire," at Loew's State and Globe theatres, Times Square, New York, and nearly everyone came. Some of the personalities who paused for camera and microphone are seen here. Left, above: Lauren Bacall, with Donald O'Connor and Charles Einfeld. Above: Mr. and Mrs. Leonard Goldenson, Walter Gross, and Bob Weitman. Right, Major General James Van Fleet and Mrs. Van Fleet and Mr. and Mrs. Sypros Skouras and guests.

by the Herald

ANOTHER CinemaScope feature, the first of the historic series, has given 20th-Fox one million dollars from one theatre alone. At the right, the check covering seven weeks of "The Robe" in the Roxy, New York, is handed to Al Lichtman, right, 20th-Fox director of distribution, by Dick Dickson, of National Theatres, operators of the house.



WILLIAM GELL, managing director of Monarch Films, London, is in New York to arrange distribution of the firm's latest, "The Blue Parrot," "The Informer," and "Holiday Week" and will go to the Coast shortly to obtain American players for the forthcoming "A Yank in Ermine." See page 37.

INGRID BERGMAN AGAIN. Her first film in four years, "The Greatest Love" is one of a number of top features, many dubbed into English, which Italian Films Export is offering at a time theatres are seeking product. See page 35. The picture was made in English, and directed by Roberto Rossellini.

ON THE SET of Paramount's "Legend of the Inca," Nicole Maurey, its star, greets two visitors from Milwaukee: Gloria Mahler, left, Standard Theatres booker, and her sister, Vicky.

HUGHES' RKO THEATRES STOCK TO SYNDICATE

Greene Acting for Group Headed by Albert List, of U. S. Finishing Co.

Howard Hughes again was news this week. His 929,020 shares of RKO Theatres Corporation stock, representing approximately a 24 per cent controlling interest, was sold to a group headed by Albert List, chairman of the board of U. S. Finishing Co., and which includes David J. Greene, New York investment counselor, and member of the theatre company board for the past two years.

The transfer, approved by the Securities and Exchange Commission and the New York Stock Exchange, occurred November 6.

¶ Financial circles reported that Mr. List, hitherto a stranger in the film and theatre business, furnished the money for approximately 886,000 shares of the Hughes' total at a price of $4.75 per share, or about $4,208,500.

¶ Mr. Greene is said to have exchanged approximately 40,000 shares of RKO Pictures Company stock for the remainder of Mr. Hughes' theatre company holdings. Reportedly the negotiations with Mr. Hughes were conducted by Mr. Greene.

Mr. Greene, however, reputedly has had large holdings of RKO Theatres stock for some time past and has the voting rights to a considerably greater number of shares through accounts with his counseling firm.

Since Mr. Greene's advent on the theatre company board in late 1951 after waging a proxy contest, he has worked in harmony with management and consequently the trade was not inclined this week to predict any changes of significance in the executive lineup, headed by Sol A. Schwartz, president. Also elected to the board in the 1951 election was Mr. Greene's nominee, A. Louis Oresman.

See Greene as Entitled to Two More Board Members

The Hughes' RKO Theatres stock has been in trusteeship with Irving Trust Company since the company's divorcement from RKO Pictures Corporation became effective December 31, 1950. Irving Trust, under the terms of the RKO consent decree, was entitled to vote the Hughes stock in the interim and, in that capacity, elected two directors to the theatre company's board, Ben-Fleming Sessel and William J. Wardall.

With Irving Trust out of the picture and the Hughes theatre stock now owned by Mr. List and Mr. Greene, the latter would be entitled to elect at least two more directors to the board of six members. The other two directors are Mr. Schwartz and Edward C. Raftery, counsel to the firm.

ELECTION OF GREENE ENDED PROXY FIGHT

David J. Greene, New York investment counselor and a leading figure in the group that purchased the Hughes RKO Theatre stock, was elected to the board of directors of RKO Theatres in December 1951. His election climaxed a lively proxy fight he waged. One of his nominees, A. Louis Oresman, was also elected. In the election Mr. Greene's counsel claimed the group polled a vote representative of more than 1,000,000 shares.

It was expected that the resignations of Mr. Sessel and Mr. Wardall will be submitted at the next board meeting with Mr. List or his nominees elected to fill the vacancies.

Mr. Hughes acquired the 929,020 shares from Atlas Corporation in 1948 for a price reported at the time to be $9,000,000. When the RKO divorce was consummated in 1950, Mr. Hughes received 929,020 shares in both the new theatre and the new picture companies. With his present sale aggregating in excess of $4,400,000, Mr. Hughes has recouped about half the original investment while still owning the controlling interest in RKO Pictures.

Mr. Hughes made a profit of $1,250,000 on the latter a year ago when the Ralph Stolkin Chicago syndicate defaulted its down payment after calling off the deal to purchase Mr. Hughes' stock in the picture company. Mr. Hughes has since added to his picture company holdings.

Shares Showed Gains After Announcement of Sale

On Friday when the sale of the company was approved by the SEC and the New York Stock Exchange the shares closed at $3.87½ on the day's trading. Both the theatre company and picture company shares went up Monday in fairly heavy trading, the theatre shares closing at 4⅜, up ½, on a turnover of 63,600 shares; the picture company went up ⅛ to close at 3¼ with 2,900 shares changing hands.

Early in 1952 the Department of Justice applied to the Federal Court for an order requiring Mr. Hughes to sell the theatre stock within a limited period or have it sold for him by the trustee in the ensuing two years. Mr. Hughes successfully contested the order on the ground that the intent of the consent decree was satisfied by the stock being placed in trusteeship and that he should not be required, therefore, to sell it within any arbitrarily stated time. The court agreed.

Vizzard Defends Production Code in U.S.C. Lecture

Jack Vizzard, on the staff of the Motion Picture Production Code Administration, last week in a talk at the University of Southern California, termed "naive and narrow" the idea that the Code is "concerned only with immature and impressionable members of the audience." Said Mr. Vizzard: "There is such a thing as public corruption, and that includes adults too. The notion that once one reaches voting age he is morally unassailable, is contradicted by history and common sense. . . . One of the basic purposes of the Code is to preserve on the screen the values of the Ten Commandments, lest pictures turn into an instrument for poisoning the culture."

RKO District Managers To Meet in New York

District managers of RKO Radio Pictures have been called to session in New York November 17-19 by Charles Boasberg, general sales manager. The discussions will concern such product as "The French Line," "Carnival Story," "Decameron Nights," and "Marry Me Again." James R. Grainger, president, will be a chief speaker. Others will be Edward L. Walton, his executive assistant; Nat Levy, Eastern division sales manager; Walter Branson, assistant general sales manager, and Sidney Kramer, short subjects sales manager.

Awards to "Boy," "Caesar"

Paramount's "Little Boy Lost," starring Bing Crosby, and MGM's "Julius Caesar" have been named two of the best pictures of 1953 by "The Sign," national Catholic magazine. Announcements of the magazine's awards will be in the December issue.

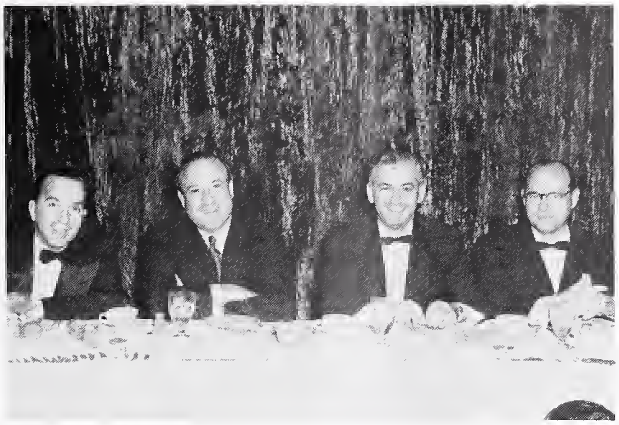
Polaroid Offers Guide

A 14-page operator's handbook, a guide for the projection of 3-D films, has been prepared by the Polaroid Corporation for free distribution to theatres requesting it. The booklet also describes in detail the proper use of the new Polaroid synchronization and monitoring equipment.

RKO Gets "Target Earth"

"Target Earth," science-fiction melodrama, will be distributed world-wide by RKO Radio Pictures, Inc., it has been announced by Charles Boasberg, RKO general sales manager.

CONVENTION CHAIRMAN: *David Wallerstein, of Balaban and Katz Theatres.*



AT THE BANQUET: *Maury R. Goldstein, Allied Artists; Charles Boasberg, RKO Pictures; Sol A. Schwartz, RKO Theatres, and David Lipton, Universal-International.*

THE *old and the new presidents. Walter Reade, Jr., left, receives felicitations from the outgoing president, Alfred Starr, now chairman of the TOA board and executive committee.*

VICE-PRESIDENT *Roy Cooper, of the TOA; and Edward Walton, RKO Pictures.*

TOA REKINDLES NEW HOPE FOR ARBITRATION

CHICAGO: The re-emergence of arbitration as one of the chief topics of industry concern, consideration and conversation marked the closing here last week of the largest convention in the history of Theatre Owners of America.

On the last day of the four-day meeting which, combined with the TESMA-TEDA trade show and conventions, attracted upward of 3,000 industry members to the Conrad Hilton Hotel, the TOA board of directors voted unanimously in favor of establishing an arbitration system jointly with the distributors and all exhibitor groups that wish to join in the project.

The TOA action, taken at the recommendation of the association's executive committee, breaks a deadlock on the arbitration issue which has existed since negotiations were broken off last year largely as a result of National Allied's refusal to go along on a plan.

Although trade practices as individual problems were somewhat overshadowed at the convention by the discussion of new screen techniques, the active stand on arbitration is significant of the optimism which dominated all phases of the meeting.

It was, however, a convention of optimism qualified by suggestion and constructive criticism, summed up in the address at the Thursday night closing banquet by Alfred Starr, retiring president. The TOA official scored what he saw to be a trend on the part of distributors to concentrate on long runs in the "A" houses while forgetting about subsequent runs and small towns.

Mr. Starr also commented on the arbitration issue by reminding the trade that it would not offer an easy solution to all problems and does not guarantee the survival of the marginal theatre or producer. "The best it can do," he said, "is to provide a forum and an opportunity for an aggrieved person to talk out his problems under circumstances that compel careful attention."

Another highlight of the convention's closing sessions was the appearance of Spyros Skouras, president of 20th Century-Fox, who talked for and about his CinemaScope process in response to questions put to him by exhibitors at a luncheon meeting. Mr. Skouras also made a plea for exhibitor unity, strongly recommending the establishment of one strong exhibitor organization. Although he did not mention TOA and National Allied by name, it was apparent he was recommending a merger of the two associations.

Express Hope for Merger Of Two Organizations

Both Mr. Starr and Walter Reade, Jr., the new TOA president, at informal discussions expressed the hope that the coming year would see plans made for such a merger. The general feeling at the convention was, however, that it might be a long time coming. Both Allied and TOA reportedly agreed that the move would be a healthy one, but, in the words of one visiting theatre man, "personalities and pride have to be taken into consideration and these obstacles are not easy to overcome."

Whether Allied will go along with TOA on the arbitration plan probably won't be made known for some time, but TOA members privately expressed the opinion they were sure Allied eventually would participate, despite the fact that the latter organization has insisted it would not be party to any plan which did not include the arbitration of film rentals. One TOA spokesman pointed out that the projected system would be open to all exhibitors and any Allied member could take a problem to any board that was set up.

One Allied observer at the convention said his association's stand on the inclusion of film rentals had been misinterpreted in some quarters. Allied, said this spokesman, realizes that each film deal cannot be arbitrated, as such a setup would be impossible. It is the principle of film terms that can be mediated, he said. Many theatres cannot play on percentage and the right to play on flat rentals is a subject for arbitration, not the individual deal as to whether the price is too high.

He said that if TOA and Allied can reach agreement on that point, there is a possibility that Allied will cooperate in the establishment of a system. Arbitration of film rentals, however, is only one portion of a plan that Allied would demand, another Allied leader said. The growing number of roadshow pictures and pre-releases should be incorporated in the plan as subjects for arbitration, he added.

In his speech at the President's Banquet Thursday night, Mr. Starr gave three rea-

(*Continued on following page*)

TOA MEET

(*Continued from preceding page*)

sons why it would be "a tragic mistake" if distributors persist in their practice of favoring the "A" theatres to the detriment of subsequent runs and smaller towns. The reasons were:

To ignore any large segment of the public is to drive them to other forms of amusement and people "do lose the motion picture habit." The industry digs its own grave when it ignores or neglects any segment of its potential audience;

The foreign market accounts for 40 per cent of the earnings of American producers and aside from the financial rewards, "can we as Americans forget the profound influence that our motion pictures have had and still have on the morals, manners and various standards of living in every part of the world?"

Product Scarcity Leaves Vacuum in Small Towns

The "most compelling argument of all": the scarcity of product leaves a vacuum in the subsequent run theatres and in the small towns.

In connection with this last, Mr. Starr warned that while a big picture can earn a good deal of money in a short time, an expensive failure can bring disaster to its producers, and several in a row can bring bankruptcy.

Mr. Skouras' luncheon remarks were, in effect, the same as those he made at the Allied convention in Boston; that is, that "The Robe" or any other 20th-Fox CinemaScope feature will not be made available except with stereophonic sound and the assurance that the screen is right. Questions from the floor brought out his contention that the terms asked for "The Robe" are justified in view of the business the picture is doing.

Tracing the history of CinemaScope, Mr. Skouras said that it was developed so that all theatres, regardless of size, can make money. There appeared to be considerable dissension among exhibitors over the demand for particular screens and stereophonic sound, some declaring that such stipulations would drive the small exhibitor out of business. The 20th-Fox chief advised drive-in operators that the problem of stereophonic sound for outdoor theatres eventually would be solved and asked them to be patient.

Small Theatre Operators Worried Over CinemaScope

When one exhibitor complained that the 70 per cent terms were prohibitive and that he would have to raise prices, Mr. Skouras drew a big laugh by saying distributors have no right to dictate admission prices and are prevented from doing so by law. He then pointed out that "The Robe" has been playing to grosses ranging from 40 to 150 per cent above average business.

The small theatre operators were the most concerned over CinemaScope, telling Mr. Skouras that in many cases it was physically impossible to install the system. Both Mr. Skouras and Al Lichtman, 20th-Fox director of distribution, who also spoke, assured them that they had nothing to worry about. There were some arguments too over installation costs, one Texas exhibitor declaring that it would cost him $20,000 to install. Mr. Skouras said this was an exaggeration, pointing to an exhibitor in Albany, Ore., who had installed the equipment in his 720-seat house for $8,325.

At the same luncheon, with Tom Edwards as chairman, a scroll was presented Pat McGee for his work on the tax repeal campaign, of which he was co-chairman. Val Peterson, former Governor of Nebraska, in charge of Federal civil defense, warned of the necessity of preparedness.

A policy of cautious approach to wide screen was advocated by the majority of speakers at the drive-in forum Thursday. So far as 3-D is concerned, many reported disappointing results due primarily to the difficulty of properly preparing the screen surface so that it is satisfactory for 3-D and still be acceptable for 2-D shows. Jack Braunagel presided and gave the keynote talk.

Little satisfaction was reported by participants in the forum in treating drive-in screens for 3-D and no practical experience has been gained yet on very wide screens. However, E. D. Martin of Georgia, one of the panelists, told the convention he is building in Florida a drive-in screen 90 feet wide and 45 feet high for 2-to-1 aspect ratio. Some of the speakers felt that drive-in screens already are "big screens" and the problems of getting sufficient light were great without increasing the screen's area.

Panelist Charles Maestri of California said the Lippert circuit has had its drive-ins equipped with all-purpose screens so that if 3-D is revived, "We are ready to go."

Panelist Joe Rosenfield of Spokane, Wash., recommended that drive-ins do not attempt to get runs ahead of indoor theatres even in competitive situations. On this Mr. Braunagel commented, "Why try to put the indoor theatre out of business? We can hurt them if we play ahead. If we play afterward, it does not hurt the outdoor theatre."

EXHIBITOR COMPO DUES CUT

CHICAGO: A 25 per cent reduction in exhibitors' dues to the Council of Motion Picture Organizations was announced here last week at the conclusion of the Theatre Owners of America convention. According to a statement read to the TOA board by Sam Pinanski, the reduction is possible due to a carryover of approximately $50,000 in the COMPO treasury. The statement was prepared by a committee consisting of Mr. Pinanski, Al Lichtman, Wilbur Snaper, Col. H. A. Cole, Abram F. Myers, Trueman Rembusch and Pat McGee.

In disclosing that TOA will continue its membership in COMPO for another year, the statement said the $50,000 justified the need for less money. The distributors have agreed, it was explained, that they will match the exhibitors' dues dollar for dollar.

The Motion Picture Association of America has estimated its liability at $150,000 on this basis, but if exhibitors' dues exceed this figure, Mr. Pinanski was authorized to say the distributors will meet any averages on the same dollar for dollar basis.

The committee, along with Robert Coyne, COMPO special counsel, held a day-long meeting at the Blackstone Hotel here during the convention.

The annual COMPO dues collection drive will be held in all domestic exchange territories the week of Nov. 30-Dec. 7. The schedule of payments is:

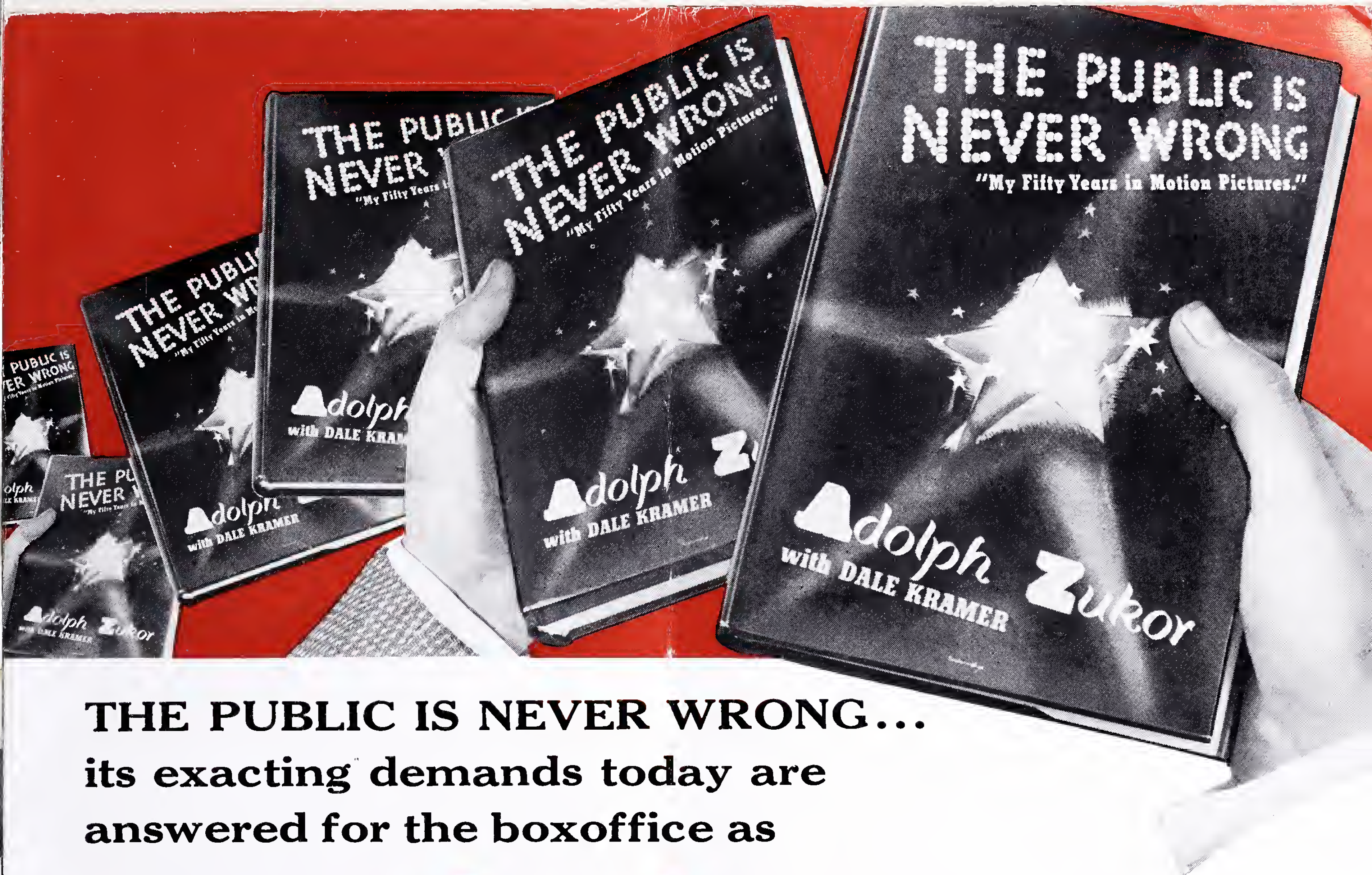
Regular theatres, up to 500 seats, $7.50 yearly; up to 750 seats, $11.25; up to 1,000 seats, $18.75; up to 2,500 seats, $37.50; over 2,500 seats, $75.

Drive-ins, up to 300 cars, $7.50; up to 500 cars, $11.25; up to 600 cars, $18.75; over 600 cars, $37.50.

FRED C. MATTHEWS, of Motiograph, new president of the Theatre Equipment and Supply Manufacturers Association.

TESMA to Talk With Allied On Next Year's Convention

Negotiations may occur between the Theatre Equipment and Supply Manufacturers Association and National Allied States Association for a joint convention at Milwaukee next year. The equipment unit's board has been authorized to conduct such negotation. In Chicago, following the TOA-TESMA convention, observers reported divided sentiment on joint shows. Some contend TESMA fails to gain through such arrangements. Also reported is that a majority of TESMA members feel Chicago's Conrad Hilton Hotel ideal for trade shows because of its capacity. TESMA praised the work of Nathan D. Golden as an N.P.A. official.


THE PUBLIC IS NEVER WRONG
"My Fifty Years in Motion Pictures."
Adolph Zukor
with DALE KRAMER

THE PUBLIC IS NEVER WRONG...
its exacting demands today are
answered for the boxoffice as

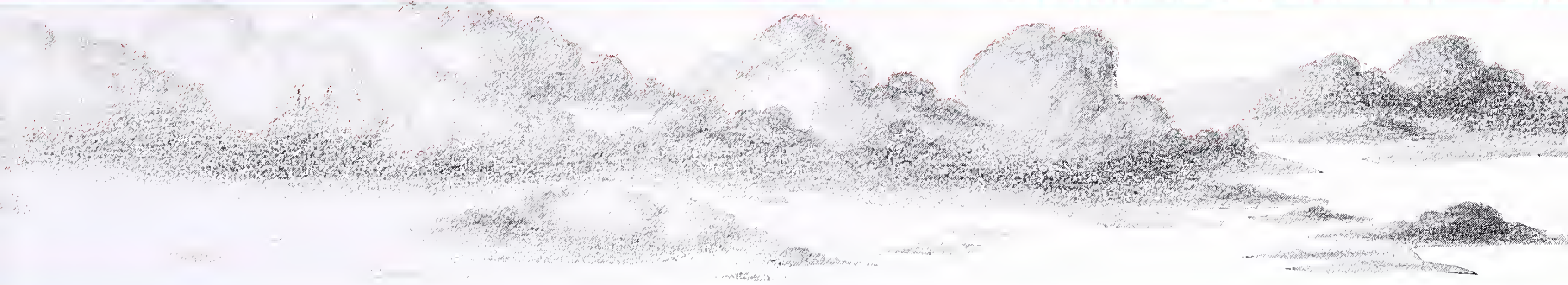
PARAMOUNT PRESENTS THE MOST IMPORTANT PRODUCT ANNOUNCEMENT EVER UNFOLDED BEFORE THIS INDUSTRY . . . .

THE PUBLIC IS NEVER WRONG AND THE TICKET-BUYING PUBLIC HAS PUT PARAMOUNT FIRST BY A WIDE MARGIN IN BOXOFFICE CHAMPIONS ALL THRU 1953...

THIS LEADERSHIP WILL BE MAINTAINED WITH HIGH QUALITY PICTURES AND HIGH QUANTITY OF PICTURES, THRU 1954 AND INTO 1955 AS YOU CAN SEE BY LIFTING THESE PAGES..........

YOU CAN DEPEND ON PARAMOUN

At the start of 1953, Paramount promised you "Super-Hits To Restore Highest Attendance Levels." Paramount's lead in Boxoffice Champions all thru 1953 is the fulfillment of that promise, thru the consistent delivery of moneymakers like "Road To Bali," "Come Back, Little Sheba," "The Stooge," "Off Limits," "Shane," "Stalag 17," "Sangaree." "Scared Stiff," "The War of the Worlds," "Roman Holiday," "Houdini," "The Caddy," "Arrowhead," "Flight to Tangier" and "Little Boy Lost."



Paramount, alert to the fact that today's market calls for bold planning, has now made a never-equalled investment in a far reaching production program extending thru 1954 and into 1955. These pictures, devised by showmen to reach the hearts and minds of the public, encompass everything that sells tickets today. They fill every need of all the thousands of satisfied exhibitors whom Paramount serves. And these pictures will be presold as only Paramount presells — with complete market saturation of showmanship in all its phases.

T IN 1954 AS YOU DID IN 1953...

HERE COME THE GIRLS

COMPLETED

Bob Hope
Tony Martin
Arlene Dahl
Rosemary Clooney
Color by Technicolor

Paramount's Holiday Show is the greatest girl-show ever made . . .

HAL WALLIS'

CEASE FIRE

COMPLETED

Produced and
photographed realistically
on the battlefields
of Korea
in 3-D

Emotion-loaded drama of G. I.'s on their last patrol . . .

KNOCK ON WOOD

COMPLETED

Danny Kaye
Mai Zetterling
Color by Technicolor
Stereophonic Sound

Big-time popular entertainment starring today's most popular big-time entertainer . . .

IN PRODUCTION

ULYSSES

Kirk Douglas
Silvano Mangano
Anthony Quinn
Color by Technicolor
A Lux-Ponti DeLaurentiis
Production

Paramount's most important spectacle since "Samson and Delilah" . . .

Damon Runyon's

MONEY FROM HOME

COMPLETED

Dean Martin and Jerry Lewis
A Hal Wallis
Production
in 3-D
Color by Technicolor

The industry's biggest boxoffice team, in 3-D and Technicolor for the first time . . .

CASANOVA'S BIG NIGHT

COMPLETED

Bob Hope
Joan Fontaine
Audrey Dalton
Basil Rathbone
Color by Technicolor

Hope's most luscious—with a title that sells the big fun in a big way . . .

THE NAKED JUNGLE

COMPLETED

Eleanor Parker
Charlton Heston
Color by Technicolor
Stereophonic Sound

A new screen team of lovers in a story as torrid as its setting . . .

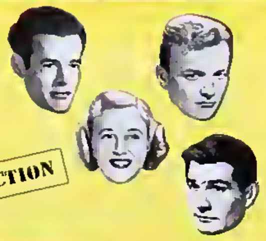
THE CONQUEST OF SPACE

IN PRODUCTION

Color by
Technicolor

Most astounding production ever attempted in [illegible] . . .

ALASKA SEAS



IN PRODUCTION

Robert Ryan
Jan Sterling
Brian Keith
Gene Barry
Stereophonic Sound

Turbulent action and exciting romance, in a setting of the frozen north . . .

IRVING BERLIN'S

WHITE CHRISTMAS

IN PRODUCTION

Bing Crosby
Danny Kaye
Rosemary Clooney
Vera-Ellen
Color by Technicolor

The attraction exhibitors [illegible]

BOTANY BAY

COMPLETED

Alan Ladd
James Mason
Patricia Medina
Sir Cedric Hardwicke
Color by Technicolor
A John Farrow
Production

It's the mightiest sea story since "Two Years Before The Mast" . . .

RED GARTERS

COMPLETED

Rosemary Clooney
Jack Carson
Guy Mitchell
Pat Crowley
Gene Barry
Cass Daley
Joanne Gilbert
Color by Technicolor

The Great American Musical . . .

ELEPHANT WALK

COMPLETED

Elizabeth Taylor
Dana Andrews
Peter Finch
Color by Technicolor

The story of a reckless love, spectacularly filmed in exotic Ceylon . . .

FOREVER FEMALE

COMPLETED

Ginger Rogers
William Holden
Paul Douglas
James Gleason
Pat Crowley

The story that was born with the first woman, Eve . . .

JIVARO

COMPLETED

Fernando Lamas
Rhonda Fleming
in 3-D
Color by Technicolor

Primitive adventure among the head hunters of the Amazon . . .

PERLBERG-SEATON'S

THE COUNTRY GIRL

IN PRODUCTION

Bing Crosby
Jennifer Jones
William Holden

New triple-great star combination in a famous Broadway play . . .

LIVING IT UP (Tentative Title)

IN PRODUCTION

Dean Martin and Jerry Lewis
Janet Leigh
Color by Technicolor

The boys' funniest show is based on the Broadway musical, "Hazel Flagg" . . .

HAL WALLIS'

ABOUT MRS. LESLIE

IN PRODUCTION

Shirley Booth
–Academy Award Best
Actress of 1953–
co-starred with
Robert Ryan
Alex Nicol

Shirley Booth's first since "Come Back, Little Sheba" is boxoffice news . . .

LEGEND OF THE INCA

IN PRODUCTION

Charlton Heston
Robert Young
Yma Sumac
Nicole Maurey
Thomas Mitchell
Color by Technicolor

A boxoffice cast in a fabulous adventure of a lost civilization . . .

SABRINA FAIR

IN PRODUCTION

Humphrey Bogart
Audrey Hepburn
William Holden
Walter Hampden
Produced and directed
by Billy Wilder

Gay, romantic comedy with strong star-names . . .

YOU CAN DEPEND ON PARAMOUNT IN 1954 AS YOU DID IN 1953...

In addition to this impressive product, many other outstanding attractions are well advanced in production—such as

JAMES MICHENER'S BEST-SELLER

THE BRIDGES AT TOKO-RI

starring
William Holden
Mickey Rooney
Robert Strauss
Color by
Technicolor

ALFRED HITCHCOCK'S

REAR WINDOW

(Tentative Title)

starring
James Stewart
Color by
Technicolor

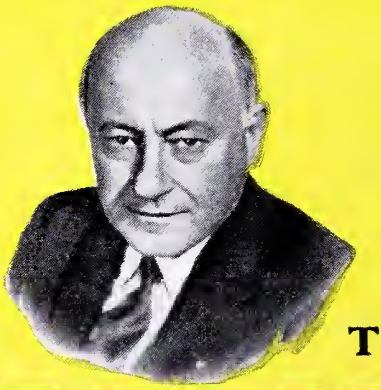
STRATEGIC AIR COMMAND

starring
James Stewart
June Allyson

The Motion Picture The Whole World Is Waiting For:

CECIL B. DEMILLE'S

THE TEN COMMANDMENTS



Color by
Technicolor

—and again "the public is never wrong" as year after year it prefers

PARAMOUNT NEWS AND PARAMOUNT SHORTS

PRINTED IN U.S.A.

No Print for "Robe" Test

COLUMBUS: Prints for one-channel sound test showings of 20th Century-Fox's "The Robe" will not be available till spring of 1954, W. C. Gehring, 20th-Fox sales manager, announced last week in reply to a letter from Robert Wile, secretary of the Independent Theatre Owners of Ohio.

Wrote Mr. Gehring: "To make a print requires an entire new recording job and, of course, an extra printing job. Both tasks would be done at our studio and at the Technicolor laboratories in Los Angeles. Neither of these jobs can be done in anything but an extensive time period."

Mr. Wile had offered the Star, first run house in Upper Sandusky, Ohio, owned by Leo Jones, for the proposed test. Mr. Wile said the Star has a Miracle Mirror screen and is willing to purchase anamorphic lenses. Messrs. Jones and Wile made their proposal following the National Allied convention in Boston at which 20th-Fox president, Spyros Skouras, said such tests could be arranged.

Goldwyn Plans Reissue Of "Best Years" in 1954

Samuel Goldwyn will reissue his Academy Award winner, "The Best Years of Our Lives." Engagements in major cities will begin in February.

The film was withdrawn from general release almost five years ago. Since then, there has been a succession of demands for its return from organizations, such as the General Federation of Women's Clubs, veterans' organizations, magazines, newspapers, and writers, "especially those speaking for the generation that has grown up since 'Best Years' was withdrawn," the Goldwyn office in New York stated.

Along with nine Academy Awards, called a record, "Best Years" won both the New York and the Los Angeles critics' awards and other national and international honors.

Rochester Drive-In To Have CinemaScope

The first drive-in theatre to be built within the city limits of Rochester, will be under construction soon. The new ultra-modern layout, featuring a CinemaScope screen, will be built on the west side of Hudson Avenue. The project, to cost approximately $250,000, is in the initial stages of preparation with earth-moving operations under way Contracts for construction will be let within the next three weeks, and the theatre is scheduled to open next Spring. The sponsor of the undertaking—to be known as the North Park Drive-In, is the S. P. & D. Corp., of which Samuel H. Salone of 2191 Culver Rd., Rochester, is president. Michael J. DeAngelis, architect, said the project will accommodate 700 automobiles and will have a 107-foot curved screen designed to handle CinemaScope pictures.

BELL & HOWELL WILL MAKE LENSES FOR CINEMASCOPE

Twentieth Century-Fox and Bell and Howell have concluded an agreement under which Bell and Howell will manufacture the anamorphic CinemaScope lens for 20th-Fox, it was announced jointly this week by Spyros P. Skouras, president of 20th-Fox, and C. H. Percy, president of Bell and Howell.

The arrangement is expected to expedite production of the lenses and to make them available to many countries throughout the world whose demands previously have gone unfilled because of the huge backlog of orders both here and abroad. The lens was developed by Bell and Howell with the assistance of 20th-Fox engineers and is based on the original anamorphic principle as developed by Professor Henri Chretien. The announcement marks Bell & Howell's entry into the theatre supply field, although it has been a manufacturer of motion picture studio equipment for the past 46 years.

In his statement, Mr. Skouras said: "20th-Fox has encouraged Bell and Howell to enter this field, because we feel that competition between several leading optical manufacturers will stimulate the sale of lenses and more rapidly equip theatres to show CinemaScope productions."

The lenses will be sold by Bell and Howell through theatre supply houses at a list price of $1,900 for a set of two lenses. Limited quantities will be available in December, with volume production early in 1954.

Moropticon to Be Available With Pola-Lite Viewers

The Moropticon single track, 3-D projection system is to be made available without charge to exhibitors who purchase a minimum monthly order of 2,500 pairs of Pola-Lite 3-D viewers for a period of one year, or a total of 30,000 viewers, Matthew Fox, chairman of the Pola-Lite Company, announced in New York this week. Beyond that basic minimum, said Mr. Fox, the company makes no demands for exclusive use of any particular viewers.

Mr. Fox also announced the first team to spearhead a series of national exhibitor demonstrations of Moropticon will be headed by Dick Morros and Herbert Strasser. Plans are nearing completion for the first group of key city demonstrations, with theatres in the United States and Canada now being selected.

Discussing the new single track system, Mr. Fox added: "Moropticon claims the highest light factor of any 3-D single track system and the complete elimination of the old projection booth problems. Discussions with the heads of the nation's leading circuits have been under way for a week for sole use of this new projection system."

Disney's CinemaScope Bow

Walt Disney's "Toot, Whistle, Plunk, and Boom," in CinemaScope, was shown to the public the first time Monday evening, in New York, accompanying the opening of 20th-Fox's "How to Marry a Millionaire" at the Globe and State theatres there.

Ohio ITO Meet Set

CINCINNATI: The state convention of the Independent Theatre Owners of Ohio will be held February 2-4 at the Netherland Plaza in Cincinnati, according to Robert Wile, secretary. The convention will be held simultaneously with the national drive-in convention.

Pledge 10% CinemaScope Guarantee

CHICAGO: Spyros Skouras and Al Lichtman, president and director of distribution, respectively, of 20th Century-Fox, assured members of Allied Theatres of Illinois at a specially convened meeting here last week that 20th-Fox will assure every exhibitor who shows the first two CinemaScope films, "The Robe" and "How to Marry A Millionaire," a profit equal to 10 per cent of the gross of the picture in his theatre.

In reply to questioning by Allied members, the executives asserted that they will not sanction the showing of a CinemaScope picture without stereophonic sound until a reasonable test has been made; that pictures in the new medium will not be licensed to theatres without approved screens —meaning the Miracle Mirror and Astrolite at present—although Mr. Skouras said he would lend all possible aid to any screen manufacturer who wants to bring his screens up to the standard demanded by 20th-Fox.

He also promised that 20th-Fox would underwrite loans on CinemaScope equipment by supply manufacturers to qualified exhibitors, even going so far as to pledge that the company would help exhibitors get reasonable terms and a long period of time to pay. It also was stated that 20th-Fox would increase its reissue program to help tide small exhibitors over the threatened product shortage until they can install CinemaScope.

Other 20th-Fox executives attending were Earl Sponable, William Gehring, and General James A. Van Fleet. Also on hand were Allied States president Wilbur Snaper, director Trueman Rembusch and Illinois Allied president, Jack Kirsch.

WHAT PRODU

Reports from I.F.E. representatives throughout the country and my own experiences with bookers, buyers and exhibitors indicate a growing concern regarding possible shortage of Hollywood product. At this very opportune moment, we at I.F.E. Releasing Corporation can offer to U. S. showman a ready-for-immediate-booking line-up of 12 pre-sold, exploitable English-language feature attractions plus a Technicolor special for roadshow bookings.

Today the booming Italian film industry is producing more pictures, bigger budget pictures, pictures starring both Hollywood and Italian personalities with proven American marquee value, pictures which contain those fresh, strong, unusual story values which give Italian films a "plus" value to the American audience. With the rapid development of American-language dubbing in the past year — "a fast growing part of film business," Life Magazine notes—millions of movie-goers have had their first opportunity to see Italian-produced films in the American-language in their regular theatres. *They liked what they saw and are asking for more!*

Astute editors of national magazines, newspapers, syndicated columns, radio and television have devoted unusual attention to our films and star personalities. In addition to this national preselling, we have developed for each attraction a practical, hard-hitting point of sales exploitation program. Our national sales representatives in the 31 exchange areas are equipped and eager to help you put these showmanship campaigns into action.

Our release schedule through the end of this year includes: "The Greatest Love," Ingrid Bergman's first new picture in four years; and Jean Renoir's new Technicolor production "The Golden Coach" starring Anna Magnani in her first English-speaking role. In "Sensualita," another year-end

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CT SHORTAGE?

release, we will introduce a new sultry Italian star sensation, Eleanora Rossi-Drago, who, we predict, will electrify American fans in the same volcanic way as Silvana Mangano did in her "Bitter Rice" debut.

Out of the vast reservoir of snowballing Italian production, I.F.E. Releasing Corporation is now mapping its 1954-55 program which will include a half-a-dozen color features as part of an 18-picture schedule.

Many progressive exhibitors, perhaps you among them, have already discovered that our features, properly promoted, can ring up comparable dollars to Hollywood product. These exhibitors face the future with more confidence because they know how to guarantee their theatres a continuing flow of product through any crisis.

To sum it up:—The danger is not in a shortage of films, but in a shortage of vision and showmanship.

Bernard Jacon

V.Pres. in charge of Sales I.F.E. Releasing Corp.

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AMERICAN LANGUAGE ATTRACTIONS FOR MASS AUDIENCE APPEAL

	TITLE	CAST	SYNOPSIS	RUNNING TIME
Bergman's Back! Her first picture in 4 years!	**INGRID BERGMAN** in **The Greatest Love** with ALEXANDER KNOX directed by **ROBERTO ROSSELLINI**		A contemporary romance of a glamorous socialite who leaves her husband and home in search of happiness. Bergman's greatest dramatic role.	115 MIN
A sensational "Bitter Rice"—style of tale!	A New Screen Bomb-shell! **Sensualità** *Introducing the sensational* ELEONORA ROSSI-DRAGO		Sultry drama of a beautiful (but bad) farm girl who marries one man and then falls for his brother.	91 MIN
Still red hot at the box office	**Anna**	SILVANA MANGANO VITTORIO GASSMAN RAF VALLONE	The dramatic story of a night-club singer torn between fateful infatuation and love.	96 MIN.
Backed by the SMASH nation-wide tour!	**3 girls from Rome**	LUCIA BOSE COSETTA GRECO LILIANA BONFATTI	Fresh, romantic comedy of lives and loves of 3 Roman beauties of Fontana's famed fashion salon.	85 MIN.
Great for the BIG Caruso loving audience	**The Young CARUSO**	GINA LOLLOBRIGIDIA Voice of MARIO DEL MONACO	Authentic, aria filled romance of Caruso's early struggles—filmed against beautiful Neopolitan locale.	77 MIN.
Greatest mountain adventure of all!	**White Hell of PITZ PALU**	HANS ALBERS	Thrill-packed adventure of daring trio pitted against mighty Pitz-Palu. Filmed in the Alps.	98 MIN
Available for ROADSHOW ENGAGEMENTS	ANNA MAGNANI in *Jean Renoir's* **The GOLDEN COACH** *in Color by* TECHNICOLOR		Renoir's first since "The River." Magnani's 1st English-speaking role. Italy's 1st Technicolor production. Outstanding in story, color, performance and quality	105 MIN.

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Terry Ramsaye Says

TELEVISION'S TANGLE WITH NEW TECHNIQUE

THE MOTION PICTURE can regard with interest, or even mayhap sympathy, the situation in which Television finds itself, trade-wise and institutionally, too, by reason of the invasions of color. Scientific and gadget progress has produced a mess of conflicting considerations. It will have to be sweated out. At the moment there appears no immediate threat to the theatre screen.

Saturday afternoon, October 31, a color telecast of the opera "Carmen" was put on the air. Selected observation posts were specially equipped, all by special permission of the Federal Communications Commission, to the National Broadcasting Company. One of the few sets installed for home use appears to have been in the home of Jack Gould, acute "New York Times" TV editor, in Old Greenwich twenty-five air miles away. His ensuing Sunday article was laden with high approval and sprinkled with such terms as "pure magic."

In the same issue of "The Times," in the business section, a piece recorded industry alarum at the fact that about 2,500,000 standard sets were in the hands of distributors and begging for a market at reduced prices. ". . . there is a fly that looks like a dinosaur in the television ointment. That is color. Dealers all over the country are fearful that the public, knowing that color is coming early next year, will not buy many black and white sets in the next two months. . . . Manufacturers, seemingly in the clear, will get few orders for either color or black and white sets in the next two months."

James D. Secrest of the Radio-Electronics-Television Manufacturers Association contributed to this an observation that no more than 100,000 color sets would be produced next year.

The "New York Herald-Tribune" saw the telecast color "Carmen" in a demonstration cubicle at the Center theatre in the city. The critical judgment, signed "J.S.H." declared the "Carmen" show "visual joy and a vocal calamity."

Came Monday Mr. Gould was in "The Times" again with some copy on "further thoughts," so much further and cooler as to suggest that he might have read that piece over in the Sunday business section. Anyway he thought a lot overnight. The Monday piece found: ". . . color may help but cannot save an inferior production. . . . The singing was far below the NBC opera standard. . . ." Reporting on a prior color test Friday morning before the big show: ". . . the critical adjustment and limited scope of the lens are self evident. . . . Movement on the stage was cramped. . . . Lighting is going to be the big problem." Sunday Mr. Gould seemed pleased with the adjustability of color effect. Monday he remarked: "Incidentally RCA should appreciate that not all color viewers went to M.I.T." Concerning compatability: "On some color tubes it is not easy to get a black and white picture of the standard to which viewers are accustomed on present sets."

One element of the tests continued to hold Mr. Gould's approval: "The girls looked like girls, not sacks of ashes. If for no other reason, black-and-white video has had its day."

All in all those further thoughts seem to make color on a wide scale a shade less immediate.

* * *

November 3 RCA, as reported from Burbank, demonstrated coast-to-coast color television via Telephone Company radio relay. On that occasion announcement was made that demonstrations would be made of a process of recording and reproducing both television, in black and white and color, and motion pictures, too, with magnetic tape* supplanting orthodox photography. That is promise of a revolution in the entire art—too big a story to be detailed here.

* * *

HESITANT as I am to cause disturbance, it must be observed that there could be astonishing developments of the CinemaScopic method by adding in the the capacities of the "zoom" lens. Consider the visual consequences of a racing follow-close-up running through one of those CinemaScope galloping murals splashing across the Roxy screen! Probably with an I.B.M. calculator and a hundred thousand dollars or so it could be done. Like as not that agile Jack Pegler, exponent of zoom, is scheming now. The ship news reporters of interplanetary travel are going to just have to have it.

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* For basic information on magnetic recording, see "Better Theatres," November 7, page 14, able article entitled "Advantages of Magnetic Sound," by Gio Gagliardi.

Can Produce At Will, Says Goldenson

The Paramount consent decree does not bar American Broadcasting-Paramount Theatres from engaging in the production and distribution of motion pictures, Leonard H. Goldenson, AB-PT president, stated last Thursday before the New York Society of Security Analysts. He took his stand in response to a question following his address.

Mr. Goldenson estimated an expenditure of $5,000,000 to convert theatres of AB-PT to the various new media. He said the $5,000,000 estimate may be lowered by a decrease in equipment costs which he saw very likely. The AB-PT president welcomed the new screen innovations, commenting that he foresaw multiple systems for the future.

Calls Reaction "Terrific"

Commenting on the proposal contained in his keynote address last week at the Theatre Owners of America convention in Chicago, Mr. Goldenson maintained the various consent decrees do not prevent major circuits from engaging in production, although some of the later decrees do bar circuits from engaging in distribution. He said reaction to his proposal that exhibition should enter production unless present film companies offer sufficient product has been "terrific." It has "stimulated exhibition thinking that they have to go forward" if producing companies fall down on the job.

AB-PT has no present plans to enter production, he continued, but is watching the product situation from week to week. If AB-PT elects to enter production, Mr. Goldenson said, it will do so as an individual company and not in concert with any group. As to distribution or financing, Mr. Goldenson said, the company has not evolved any plans on that score either. However, he added, unless the present product shortage is corrected, AB-PT will give "serious consideration" to entering production.

Sees Reversal of Trend

Regarding future business, Mr. Goldenson said in his address that some of the factors which had adversely affected theatre attendance could be expected to reverse themselves. The drop in population from 1940 to 1950 in the under-30 age group, which comprises the bulk of theatre-goers, will be reversed as the war and post-war generation comes of age, he pointed out.

Theatre operations of AB-PT for the fourth quarter of this year are running slightly behind last year to date. The reorganization of the company's theatre holdings, he stated, as required by the consent judgment, is now nearing completion. The company, he said, now has 627 wholly-owned, of which 65 remains to be divested.

He indicated that present earnings would allow the company to maintain its dividend policy of 25 cents per share per quarter.

Dear Mr. Exhibitor:

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CONFUSION ON EADY QUESTION

CEA Head Holds Signing Until Deputation Visits the Board of Trade

by PETER BURNUP

LONDON: Confusion persists in many quarters here over that sore-thumb question of the continuance of the Eady Plan. The CEA's general council, after bitter debate, accepted the voluntary scheme and instructed its president, John W. Davies, to put his signature to the necessary ratifying agreements. Immediately thereafter it was announced Mr. Davies would not sign until a CEA deputation had seen the Board of Trade president.

That move dismayed many—including important Americans anxious as any one else to get the business out of the way—for it seemed that exhibitors were still seeking to attach strings to their agreement. And the Board of Trade had made it clear that in no circumstances would conditions be accepted.

French Remark Disturbing

Meanwhile, an inadequately reported reflection on the part of Sir Henry French of the British Film Producers' Association to the effect that the scheme as now arranged "will never come into operation at all" provoked further disturbance, with the Americans disposed to call a plague on both the houses.

It developed, however, that Sir Henry's dictum was part of a general comment on the situation. The producers had insisted all through on a minimum of £3,000,000 annually out of Eady largesse. They had accepted the present agreement, estimated to yield about £2,250,000 a year, only, explained Sir Henry, on the confident expectation of a "substantial" reduction in entertainment tax in the next Budget. Hence that surmise that the scheme "will never come into operation at all."

Before becoming director-general of the Producers' Association, Sir Henry had had a long and distinguished career in the Government service and is known to have retained close association with important persons at Whitehall.

An "Admirable Scheme"

Speaking for his members, Sir Henry described the latest agreement as "an admirable scheme which we think the Chancellor of the Exchequer will accept"; adding, "If there is a concession, as we all expect, on entertainment tax, then the whole of that scheme is changed. That is what we are basing our whole policy on."

He warned that indeed if nothing more than the now promised £2,250,000 emerge for film-makers, "the industry will not be able to maintain the same level of output either in number or in quality as at present" but continued, "We feel confident that provided the whole industry manages its affairs between now and the Budget properly, there is every reason to expect that the £2,250,000 scheme will become inoperative."

"Being optimistic we are anticipating that this scheme, which won't come into operation until the end of July, will, in fact, bv that time have been put on a more reasonable basis" was another of the French comments.

Budget Plans Secret

Sir Henry was at pains to point out that the new scheme had been timed from its inception to come into operation subsequent to the forthcoming Finance Bill receiving Royal Assent.

None knows better than he that Budget proposals will remain secret until they are unfolded to the House of Commons and the industry is united in one thing at least: the hope that Sir Henry's views are more than crystal-gazing. That anxiety is the reason for CEA's deputation seeking an interview with the Board of Trade president before Mr. Davies signs the agreement which will commit his organization.

Many exhibitors believe—and powerful independents particularly among them—that the Government and its officials still do not appreciate the desperate straits to which the taxation burden is reducing them. Certainly the recent rumpus will have brought home to Whitehall a reflection of the unpleasant situation.

Awkward Questions Left

The acrimonious exchanges have left a considerable backwash of awkward questions which will require to be faced in due course. There is, for example, the CEA constitutional matter of several delegates to the general council voting against the mandates of their respective branches. Voting showed 19 branches for a voluntary scheme with six against; whereas, voting by delegates at the meeting revealed 44 for and as many as 35 against. There's a bitter undercurrent of criticism of and opposition to the present control and guidance of the exhibitor organization.

That body and its present rulers, however, have survived many a similar crisis in the past. It is often said, indeed, that CEA and in particular Walter Fuller, general secretary, thrive and flourish on crises. The more sober-minded among the brethren fervently hope that the dust of dispute will subside before long. None wants splinter factions in the association. But clearly the most effective instrument of amelioration would be that long-pressed-for abatement of tax.

CinemaScope Lens Made In Britain

LONDON: Further details are now available of the production here of CinemaScope anamorphic lenses by British Optical and Precision Engineers in accordance with the recently announced agreement with 20th-Fox. Taylor, Taylor and Hobson have designed a new anamorphic lens of the prismatic type for use with CinemaScope.

The standard lens of the new type covering focal lengths up to 5¾ inches will be marketed at £550 a pair, exclusive of mounting brackets. Larger anamorphic lenses for focal lengths of 6 inches upwards will be available at £640 a pair.

J. Arthur Rank's G.B.-Kalee will be the main distributors of the lenses, but they will be made available to exhibitors through other equipment makers including Western Electric and RCA.

The optical group, in conjunction with various projection manufacturers, have designed special mounting brackets which allow the anamorphic lens to be swung out of position to permit the projection of conventional pictures, newsreels, etc., in a programme which includes CinemaScope films. This arrangement, it is claimed, enables a rapid changeover between the different types of picture proportions without the need for re-focussing. It also ensures that the anamorphic lenses are always securely mounted on the projector and thus free from risk of damage.

Cost of complete stereophonic sound equipment is expected to range from £2,500 to £3,000. Rank's British Acoustic factory has a current production potential of five stereophonic sets per week but it is pointed out that this is not the country's maximum potential. Western Electric, RCA and British-Thomson Houston all have plans for immediate production.

CinemaScope screens for the time being will have to be imported from the U. S. A. The optical unit, however, is pressing ahead with plans for production here by its affiliate Andrew Smith Harkness. Costs have not yet been arranged but it is understood that the screen for an average sized theatre will be priced in the neighborhood of £1,000.

Song Writers File Trust Suit Attacking BMI

An anti-trust suit seeking $150,000,000 damages was filed in Federal Court in New York Monday by a group of 33 composers and authors against Broadcast Music, Inc., NBC, CBS, ABC and MBS, charging monopoly by the TV and radio networks and record companies in developing an alleged unlawful "music pool." The plaintiffs, who included Ira Gershwin, Arthur Schwartz, Gian Carlo Menotti and Dorothy Fields, filed the suit on behalf of 3,000 American song writers.

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Box Office Champions For October, 1953

The Box Office Champions are selected on the basis of the gross revenue at key city theatres throughout the country.

THE BIG HEAT

(Columbia)

Produced by Robert Arthur. Directed by Fritz Lanz. Written by Sydney Boehm. Cast: Glenn Ford, Gloria Grahame, Jocelyn Brando, Alexander Scourby, Lee Marvin, Jeanette Nolan, Peter Whitney, Willis Bouchey, Robert Burton, Adam Williams, Howard Wendell, Cris Alcaide, Michael Granger, Dorothy Green.

FROM HERE TO ETERNITY

(Columbia)

Produced by Buddy Adler. Directed by Fred Zinnemann. Written by Daniel Taradash from a novel by James Jones. Cast: Burt Lancaster, Montgomery Cliff, Deborah Kerr, Frank Sinatra, Donna Reed, Philip Ober, Mickey Shaughnessy, Harry Bellaver, Ernest Borgnine. ***(Champion for the second month.)***

LITTLE BOY LOST

(Paramount)

Produced by William Perlberg. Directed and written by George Seaton. Cast: Bing Crosby, Claude Dauphin, Christian Fourcade, Gabrielle Dorziat, Nicole Maurey, Collette Dereal, Georgette Anys, Henri Letondal, Michael Moore, Peter Baldwin, Gladys de Segonzac, Yola d'Avril, Bruce Payne, Jean Del Val, Adele St. Maur, Ninon Straty, Paul Magranville, Christiane Fourcade, Jacques Gallo, Karin Vengay, Roger Etienne Everaert, Allan Douglas.

MOGAMBO

(Metro-Goldwyn-Mayer)

Produced by Sam Zimbalist. Directed by John Ford. Written by John Lee Mahin. Technicolor. Cast: Clark Gable, Ava Gardner, Grace Kelly, Donald Sinden, Philip Stainton, Eric Pohlmann, Laurence Naismith, Denis O'Dea.

THE ROBE

(20th Century-Fox) (CinemaScope)

Produced by Frank Ross. Directed by Henry Koster. Written by Philip Dunne. Adapted by Gina Kaus from the novel by Lloyd C. Douglas. Technicolor. Cast: Richard Burton, Jean Simmons, Victor Mature, Michael Rennie, Jay Robinson, Dean Jagger, Torin Thatcher, Richard Boone, Betta St. John, Jeff Morrow, Ernest Thesiger, Dawn Addams, Leon Askin, Helen Beverley, Frank Pulaski, David Leonard.

ROMAN HOLIDAY

(Paramount)

Produced and directed by William Wyler. Written by Ian McLellan Hunter and John Dighton from a story by Ian McLellan Hunter. Cast: Gregory Peck, Audrey Hepburn, Eddie Albert, Hartley Power, Harcourt Williams, Margaret Rawlings, Tulio Carminati, Paolo Carlini, Claudio Ermelli, Pacla Borboni, Alfredo Rizzo, Laura Solari, Gorella Gori, Heinz Hindrich, John Horne. ***(Champion for the second month.)***

Press for Enforcement

What progress is the Justice Department making, in following recommendations for compliance with the well known "consent decree"?

The question was asked of the Department last week by the Senate Small Business Committee's Senator Schoeppel, chairman of a subcommittee which held extensive hearings on trade practices. Senator Schoeppel asked seven questions the answers to which, he said, would determine what the subcommittee should do additionally to "alleviate the critical condition of independent exhibitors." The questions are:

"Has the Justice Department decided whether pre-releases involve price-fixing, and whether it is legal?

"Has it ordered review of the transcript of the Senate hearings; and, if it has, are there violations of the decree?

"Does the Department consider it advisable to petition the courts to amend consent judgments?

"How many complaints has the Department received from exhibitors since July, 1953; and what percentage is the anti-trust division's 'workload'?

"How many Department workers are assigned to film matters?

"What disposition has been made of the complaints by Reuben Shor?

"Does the Division intend to use the Federal Trade Commission Act to enforce compliance with the decree?"

Aids Cerebral Palsied

William Clay Ford, of Detroit, vice-president of the Ford Motor Company, has accepted the post of volunteer national chairman of the 1954 campaign of United Cerebral Palsy, Leonard H. Goldenson, UCP president, announced last week. As UCP's campaign chairman, Mr. Ford will head the annual May drive to raise funds for the support of essential services for the cerebral palsied.

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ATLANTA: **Wil-Kin Theatre Supply, Inc.**
150 Walton St., N. W.
ILLINOIS
CHICAGO: **Gardner Theatre Service, Inc.**
1235 S. Wabash Ave.
INDIANA
INDIANAPOLIS: **Ger-Bar, Inc.**
442 N. Illinois St.
IOWA
DES MOINES: **Des Moines Theatre Supply**
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KENTUCKY
LOUISVILLE: **Falls City Theatre Equip.**
427 S. Third St.
LOUISIANA
NEW ORLEANS: **Hodges Theatre Supply Co.**
1309 Cleveland Ave.
MARYLAND
BALTIMORE: **J. F. Dusman Company**
12 E. 25th St.
MASSACHUSETTS
BOSTON: **Joe Cifre, Inc.**
44 Winchester St.
MICHIGAN
GRAND RAPIDS: **Ringold Theatre Equip.**
106 Michigan St., N. W.
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MINNEAPOLIS: **Frosch Theatre Supply Co.**
1111 Curie Ave.
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COLUMBIA SALES STAFF MEETING

Montague to Preside at 3 Sales Sessions to Talk New Product Plans

A three-part sales meeting for Columbia's home office executives, sales department heads, division and branch managers, as well as salesmen, office managers and bookers will open Sunday in Chicago, it was announced this week by A. Montague, general sales manager.

Mr. Montague, who will preside at all sessions, said subsequent meetings will be held in New York and San Francisco, with the entire field sales force in attendance. The first session, according to the sales chief, at the Drake Hotel, Chicago, will have the field force from the midwestern section of the country in attendance.

Montague Cites Need

Stressing that this is not a "sales convention" in the accepted sense of the term, Mr. Montague pointed out that the current and forthcoming releases from Columbia make it mandatory for face-to-face meetings between policy-making home office executives and field personnel.

"We have never believed in giving our sales force a number of pictures with the directive 'go out and sell,'" Mr. Montague said. "Rather, we have always felt that our job was to turn over to the field the films produced by the studio only after we had analyzed them ourselves and felt, following discussions with those who work most closely with exhibitors, that the method of selling agreed on would best serve the exhibitors in their struggle to maintain and build business."

This coming year, said Mr. Montague, present to Columbia a unique opportunity to offer the exhibitor a ticket-winning program.

To Cite New Product

Among the matters to be discussed at the meeting are the continued sales of "From Here to Eternity," which promises to become one of the company's all-time great money-makers, as well as sales policy on "The Caine Mutiny," "Miss Sadie Thompson" and "It Should Happen to You," with Judy Holliday. In addition, there will be a careful analysis of the other pictures scheduled by the company in the coming months. Among these will be the two Alan Ladd films, "Paratrooper" and "Hell Below Zero" and the Marlon Brando picture, "Hot Blood."

Mr. Montague announced that in addition to the Chicago meeting, there would also be sessions at the Sherry-Netherlands Hotel, New York, December 15-18 and the St. Francis Hotel, San Francisco, December 15-19.

Home office personnel attending the Chicago meeting, in addition to Mr. Montague, will include Rube Jackter, assistant general sales manager; Louis Weinberg and Irving Wormser, circuit sales executives; Maurice Grad, short subjects sales manager; H. C. Kaufman, exchange operations manager; Joseph Freiberg, sales accounting manager; Seth Raisler, contract department manager; Vincent Borrelli, assistant to circuit sales executives, and George Berman and Sydney Singerman, assistant managers of exchange operations.

Football on Theatre TV Called Good

The initial tryout was given the Snaider portable theatre TV set, under Box Office Television's leasing plan, last Saturday when the New theatre in Elizabeth, N. J., presented the Notre Dame-University of Pennsylvania football game from Philadelphia. Of the 750 seats in the house, 620 were sold at $1.25 each, according to Sid Stern, co-owner of the theatre.

Reception was good although slightly dark due to the murky weather at the playing field and a slight defect in the transmission during the second half. But audience reaction was said to have been excellent and Mr. Stern plans to continue the Saturday presentation as long as they last.

BOT furnished its own screen for the presentation, measuring 9-by-12 feet. This was because the theatre screen had been coated for 3-D showings and it was believed better reception could be obtained by using another.

From the standpoint of attendance at other theatres playing the game around the country, the Stanley theatre in Philadelphia was the best, drawing 2,600 in the 2,700-seat house.

All-in-all attendance for the Notre Dame-Penn game was slightly below that of the previous week. The Marbro in Chicago grossed $2,200 in the 4,000-seat house, while the 2,500-seat Stanley in Baltimore did approximately $700. The 2,300-seat Rivoli in Toledo and the 1,400-seat Crown in Chicago each grossed $800. The 1,500-seat Grand in Albany pulled about $550.

Meanwhile this week Lou Gerard of BOT left New York on a tour of the east and midwest to see exhibitors who have inquired regarding the installation of equipment. Regional basketball games and other events are planned by BOT for the winter. Accompanying Mr. Gerard is Robert Rosenkrantz, assistant to William P. Rosensohn, BOT vice-president.

Many Towns In Pa. Vote Sunday Film

HARRISBURG, Pa.: Several Pennsylvania communities voting on the Sunday films issue in last week's election approved keeping theatres open on Sunday. However, Hanover, a York County borough, one of the largest centers of population to vote on the issue, and several other communities which had prohibited Sunday films, continued the ban.

Mt. Holly Springs in Cumberland County approved Sunday films, as did Williams Township in Dauphin County. Williams Township has a drive-in theatre where Sunday films were shown a few times but abandoned when residents protested.

Other communities approving Sunday films included Bloomsburg and Homer City, Indiana County; Clinton Township, Lycoming County; Greentree, Ohio Township, Allegheny County; Kittanning, Manor Township, Armstrong County; Economy Township, Beaver County; Quakertown, Tullytown, Warrington Township, Middletown Township, Bucks County; Smithfield Township, Huntingdon County; Kingston, Forty Fort, Kingston Township, Luzerne County; Rostraver Township, Westmoreland County.

New Cumberland defeated the proposal by a vote of 1,154 against and 730 for; Silver Spring Township in Cumberland County voted 215 against, 185 for, while other communities voting against Sunday films included: Catawissa, Columbia County; Fermanagh Township, Juniata County; Lewistown, Mifflin County; Burnham Borough-Derry Township; Mifflin County, Carlisle, Cumberland County; Greenwood Township, Perry County; Beaver, Beaver County; Zelienople, Butler County; White Township, Indiana County; Kelly Township, Union County.

Complete returns show 19 municipalities approved, while 14 municipalities defeated Sunday films.

Subscription TV Test To Have Sliding Scale

PALM SPRINGS: The programs to be broadcast from local motion picture houses here and to be viewed on pay-as-you-see home television sets will vary in price from five cents to two dollars, depending on the length, type and quality of the show, it has been disclosed by Carl Leserman, president of International Telemeter Corp., which will start transmitting the latter part of this month. The cost to the home viewer of seeing the latest motion pictures being shown at the community's theatres, said Mr. Leserman, will be about the same, or slightly less than, the price of attending the theatre itself. The Telemeter slot on the television set, he said, will take nickels, dimes, quarters and half dollars.

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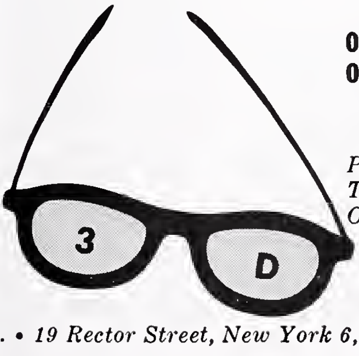

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BALABAN HONORED AT 15TH ANNUAL PIONEERS DINNER

PRESENTING THE AWARD, a plaque denoting his selection as Motion Picture Pioneer of the Year, to Barney Balaban, president of Paramount Pictures. Mr. Balaban, right, receives the good wishes of Jack Cohn, president of the Pioneers. Holding the plaque are Marvin Kirsch and Harry J. Takiff, co-chairmen of the arrangements committee for the annual dinner of the Pioneers, in New York Thursday night.

Approximately 600 members of the Motion Picture Pioneers were to attend the 15th annual dinner at the Hotel Astor in New York Thursday, honoring Barney Balaban, Paramount Pictures president, as Pioneer of 1953. He was to be the seventh Pioneer so honored in the 15 years of the organization's existence, it was disclosed by Jack Cohn, president of the Pioneers.

Speaking as the guest of honor, Mr. Balaban said, "crises in the business are nothing new." He asked the industry to "act its age." We are in a period of transition, he said, such as we have gone through before.

"Although we have weathered many storms in the past, we persist in approaching each new crisis as if we have never experienced one. And, to listen to some of our people, one would think we are the only industry to have problems."

Mr. Balaban denied industry "confusion" about new techniques. There is excitement and uncertainty, he commented, but from these will come the sound answer.

"Perhaps the final answer will be the further development of something which has already been proposed. Perhaps the basic idea is still to be created," he said.

He cited enthusiasm at his own studio which, he said, was such that technicians, excited one day about their own development, another day visited a rival studio and became more enthusiastic about that effort.

He added: "I do not care whether it is Paramount or any other studio that produces the final answer."

George Jessel was to be toastmaster and Eric A. Johnston, president of the Motion Picture Association of America, back from the Near East, was to be chairman. Other speakers were to be Tex O'Rourke, the humorist; the Very Reverend James A. Pike, Dean of St. John the Divine Church of New York, and Henry Ford II of the Ford Motor Company. Several new members were to be inducted by Judge Ferdinand Pecora.

In an advance draft of his speech, released to the press, Mr. Johnston cited Mr. Balaban, whose story "is an account of an American citizen grateful for the opportunities which his land offered him and who displays his appreciation by concrete service to his country." Mr. Johnston also paid homage to the Pioneers for "the magnificent work it is doing."

Among the new members to be inducted are: Irving Asher, Paramount producer, Hollywood; Raymond J. Barnes, ABC Theatrical Enterprises, Atlanta; Albert Deane, Paramount, New York; Nat D. Fellman, Stanley Warner, New York; Donald E. Hyndman, Eastman Kodak executive, Rochester; Joseph Josephson, New York; C. C. Kellenberg, 20th Century-Fox, Pittsburgh; Arthur J. Miller, Republic Pictures, Fort Lee; Norman F. Oakley, E. I. DuPont Co., New York; Harvey Pergament, Hollywood; Joseph Tisman, Paramount, New York; Arnold Van Leer, Paramount, Boston, and Emanuel Waxberg, RKO Theatres, New York.

U-I to Have 11 Releases In 4 Months

Universal-International will release 11 productions, eight of them in color by Technicolor and two of them in 3-D, during the first four months of 1954, it was announced last week by Charles J. Feldman, general sales manager.

Additionally U-I will release two Technicolor films in December highlighted by the musical "Walking My Baby Back Home," starring Donald O'Connor and Janet Leigh, with the entire program spearheaded by the release of "The Glenn Miller Story."

Set for January release are "Forbidden," with Tony Curtis and Joanne Dru; "War Arrow," Technicolor, Maureen O'Hara and Jeff Chandler, and "Border River," Technicolor, Joel McCrea and Yvonne DeCarlo.

Besides "The Glenn Miller Story," Technicolor, with James Stewart and June Allyson, U-I's February releases will also include "Taza, Son of Cochise," Technicolor and 3-D, starring Rock Hudson.

March releases will be highlighted by the release of "Saskatchewan," Technicolor, starring Alan Ladd and Shelley Winters. "Ride Clear of Diablo," Technicolor, starring Audie Murphy and Dan Duryea, is the second March release, while the third will be "Black Lagoon," underwater 3-D drama starring Richard Carlson and Julia Adams.

The Kettles will highlight the April releases with the 1954 picture titled "Ma and Pa Kettle at Home," starring Marjorie Main and Percy Kilbride. "Yankee Pasha," Technicolor, starring Jeff Chandler and Rhonda Fleming, will be the second April release, and "Fort Laramie," Technicolor, starring John Payne, Mari Blanchard and Dan Duryea, will be the final April release.

Virtually all of U-I's releases starting in January have been photographed so that they can be projected on wide screens.

Goldenson to Speak At Carolina Meeting

CHARLOTTE: Leonard Goldenson, president of American Broadcasting-Paramount Theatres, will sound the keynote for the 41st annual convention of the Theatre Owners Association of North and South Carolina to be held here November 22-24.

He will speak at the opening business session of the convention Nov. 23. Walter Reade, Jr., newly elected president of the TOA, will also appear on the program.

Other speakers include: Herman Levy, general counsel of the TOA; Dick Pitts, public relations director of TOA; J. Robert Hoff, president of the Ballantyne Co. of Omaha; Nat Williams of Thomaston, Ga.; R. H. Heacock of Camden, N. J.; Walter Green, president of National Theatre Supply Co.; Edward Lachman, representative of Nord Co., New York, and Fred Matthews, president of the Motiograph Co.

IFE to Offer Schedule of Top Product

Italian Films Export, aiming at the market gap caused by major company hesitancy these days of new techniques, has a schedule which displays two strong cards,—the dubbing of certain time-tested favorites and the release of strong new films, one of the most notable being Ingrid Bergman's return to the screen, "The Greatest Love." The latter, for release soon, is directed by Roberto Rossellini, features Alexander Knox. It is in English.

Another strong feature to be released before the year's end is "The Golden Coach," directed by Jean Renoir and starring Anna Magnani, in her first English-speaking role. Another English language feature is to be "Sensualita," in which the star is Eleanora Rossi-Drago.

IFE is banking on the past exploitation, both in the news columns and through its own efforts, of Italian films and their personalities, and the success which "Anna" had in a dubbed-into-English version. Accordingly, it is releasing not only that film but others in the American language, such as "Three Girls From Rome," "The Young Caruso," "White Hell of Pitz Palu," "O.K. Nero," "The Secret Conclave," "Bitter Rice," "The Little World of Don Camillo," "Behind Closed Shutters," "Les Miserables," and "Without Pity." The company also has a schedule of sub-titled pictures for the art houses and another program of films, also sub-titled, but most suitable for Italian-American groups.

Writing recently to exhibitors, Bernard Jacon, IFE vice-president in charge of sales and distribution, said, in part:

"With the rapid development of American-language dubbing in the past year, millions have had their first opportunity to see Italian films in the American language in their regular theatres. They liked what they saw and are asking for more."

MGM's "Julius Caesar" Follows New York Run with Road Tour

Following its exclusive six-month run on a two-a-day basis at the Booth theatre, New York, MGM's production of Shakespeare's "Julius Caesar" this month will "take to the road." The film, which stars Marlon Brando and James Mason, opened this week at the Four Star theatre, Los Angeles. It will open December 22 at the Aldine, Philadelphia; and December 25 at the Majestic, Boston; Selwyn, Chicago; Loew's Ohio, Cleveland, and the Stage Door, San Francisco. All these engagements will be on a two-a-day basis. The film currently is playing on a continuous policy at the Plaza, New York. John Housman, producer of the picture, is making personal appearances on behalf of the openings of the film in Philadelphia and Boston.

POSTER UNIT SUIT AGAINST NATIONAL SCREEN DISMISSED

PHILADELPHIA: Judge William H. Kirkpatrick in Federal District Court here last Friday dismissed the complaint of the Independent Poster Exchange Company against National Screen Service Corporation and all distributors, which had been pending for four years. He granted judgment for the defendants.

At the opening of the trial a motion was made by Louis Nizer, of Phillips, Nizer, Benjamin & Krim, counsel for National Screen, and by Earl Harrison of Schnader, Harrison, Segal & Lewis, representing the distributors, to dismiss the complaint on the ground that the plaintiff was prevented from asserting the claim of monopoly and anti-trust violation, since he had a franchise from National Screen which provided the poster renter with standard accessories manufactured and distributed by National Screen.

The court also upheld the defendants' position that the prior suit of the Lawlor and Pantzer company, together with a number of other poster renters against National Screen and three distributors, Paramount, RKO Radio and Loew's, which had ended in a dismissal with prejudice, barred the assertion of the claim against those three distributors and five other defendant-distributors who had entered into exclusive contracts with National Screen, knowing that National Screen had granted franchise agreements to the poster renters involved in the case.

Mr. Nizer contended that the plaintiffs had been receiving standard accessories from National Screen for the past six years, had increased their business and had made profits, and could not now complain about the arrangement in which they had practiced successfully. National Screen also contended that the exclusive contracts which it had made with the distributors had already been determined to be legal and that they were the natural, economic developments in the course of the building and pioneering of the trailer and accessory field.

The suit was a test case and affects a number of other suits filed by Lawlor and Pantzer's counsel, Gray, Anderson, Schaffer & Rome, in Philadelphia.

The suit originally had begun in 1949 after National Screen had charged Pantzer with having circulated the poster renters with protests in an effort to build litigation against National Screen. Mitchell Pantzer had then instituted a libel action against Herman Robbins, president of National Screen, in Federal Court in New York seeking $500,000 damages. During examinations before trial of Mr. Pantzer he failed to return to complete the examination, and the action was discontinued with prejudice against him. Thereafter the anti-trust suit was filed.

Allied Artists Sets Three For December Release

Three films will be put into national release during December, Morey R. Goldstein, vice-president and general sales manager, announced this week. One will be the John Champion production, "Dragonfly Squadron," with John Hodiak, Barbara Britton, and Bruce Bennett. The others will be "Private Eyes," a Bowery Boys comedy, and "Texas Bad Man," with Wayne Morris the star.

FCC Extends TV License Term to Three Years

WASHINGTON: The Federal Communications Commission last week made final an earlier proposed decision to extend from one year to three years the license term for television broadcast stations. This means that television licensees will not have to have their licenses renewed every year, but only every three years. The three-year rule now applies to AM and FM stations. The change will be effective in 30 to 40 days.

At the same time, the Commission made final a proposal first suggested on September 11 to add 36 television channels in 35 cities in 16 states. All the new stations are in the UHF band.

Getting new channels are: Fort Smith, Ark.; El Centro, Merced, Modesto and Stockton, Cal.; Clearwater, Daytona Beach and Orlando, Fla.; Terre Haute, Ind.; Ottumwa and Waterloo, Iowa; Lexington (two channels) and Paducah, Ky.; Alexandria, Bogalusa and Lake Charles, La.; Cumberland and Hagerstown, Md.; Cape Girardeau, Mo.; Asheville, Durham, Fayetteville and Goldsboro, N. C.; Klamath Falls and Salem, Ore.; Charleston, Florence and Spartanburg, S. C.; Big Spring and Tyler, Tex.; Wenatchee, Wash.; Beckley and Clarksburg, W. Va.; and Green Bay and La Crosse, Wis.

"Tell-Tale Heart" Opens

"The Tell-Tale Heart," Columbia's short animated film, will have its New York premiere November 16 as a special added attraction on the new program at the Fine Arts theatre headed by "Decameron Nights." Based on Edgar Allan Poe's classic short horror story and utilizing the voice of James Mason for the narration, the color by Technicolor short subject was directed by Ted Parmelee and produced by Stephen Bosustow for United Productions of America.

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

THE long-debated establishment of a pension system for Hollywood studio workers stood out as the major result of the eight-week negotiations between the International Alliance of Theatrical Stage Employees and the Association of Motion Picture Producers which came to a quiet close last week.

The granting by the employing studios of a five-cent hourly wage increase, in lieu of sought increases ranging from 10 cents to 15 cents, represented a greater monetary commitment, but this will expire in two years under the agreement which provides for re-negotiation of wage schedules at that time. On the contrary, the commitment binding employers to pay into a pension fund two cents per straight-time hour worked by members of the 16 IATSE studio locals, in the understanding that the workers will begin matching that payment a year hence, contemplates perpetuity.

Production Branch Never Has Had Pension Plan

This is the industry's first pension system of its kind. Although some individual companies have set up their own pension systems, principally in periods of box office prosperity, the production branch as a whole has not undertaken to do so heretofore. There are several reasons why, and many sides to the whole matter, some of them paradoxical.

The union workers in the film studios average the highest hourly and weekly wage earned by any labor classification in California—presumably in the world—according to official data compiled regularly by the State Department of Industrial Relations, and published monthly. But the decidedly intermittent nature of picture production work robs that fancy statistic of its dollar significance to the average individual worker for the reason that he doesn't collect that fat weekly wage very often since the retention on steady payroll of a large permanent work crew as a matter of policy became a casualty of trouble-shooting cost accountants.

Members of Unions Are Specialists for Most Part

Thus it is quite likely if not a positive certainty, that these workers' average annual wage—a statistic that the Department of Industrial Relations doesn't provide—may compare as unfavorably with the all-California average as the weekly average compares favorably.

Too, the members of these IATSE locals, and of the other studio unions which will be making identical agreements a little later on and in their turn, are in most instances specialists to a considerable degree. They are skilled in the fast fabrication of a single-sided house to be photographed and demolished, in the swift fashioning of a photogenic plaster cannon, and so on, rather than in the building of sturdy structures and the tempering of trusty weapons familiar to the tools and talents of their fellow craftsmen in the real world where indestructibility is a standard objective. This is a circumstance difficult to give effect to in a simple calculation of a single wage scale. Dealing with it on studio-wide basis is a job for giants.

By and large, be it said, there long has been general agreement, on both sides of the labor-management trading table and throughout the Hollywood community, that the unsung experts who do the splendid things that enable players, producers, directors, writers and the other name-people to spread their stuff becomingly before a fascinated public are richly entitled to an ample retirement.

It has never been argued by anybody close enough in on the subject to know a modicum of score that in accepting a substantial wage a workman cancels out his right to equality with his fellows when they both have arrived at the ultimate parity of unemployment.

Complexity of Operations Make Planning Difficult

The chief reason why a pension system has not been set up before now is the complexity of the operations and considerations involved in one. No system that didn't include all the different studios and producers, independent as well as major, and all the unions, independent and affiliated, could be expected to work equitably in a field where the workers shift about from one employer to another constantly. The matter of eligibilities, rules, regulations, all the manifold details of administration, is complicated enough to baffle the best of men.

The agreement made last week is no more than a beginning of a job sure to take years of doing. There is no actual system in existence at this time, no detailed plan or method and at the moderate rate of appropriation agreed upon there is no great hurry about perfecting one. Nevertheless, the knowledge that his industry doesn't intend to scrap him utterly when his calendar number comes up will be a comfort to the trained craftsmen turning out today the product that's got to maintain his industry in its tomorrows. He never needed a comfort more.

◆

THIS WEEK IN PRODUCTION:

STARTED (3)

INDEPENDENT
The Long Wait (Parklane Prods., Wide Screen)
Adios, My Texas (Edward Small)

WARNER BROS.
Lucky Me (WarnerColor & CinemaScope

COMPLETED (9)

ALLIED ARTISTS
Bitter Creek
Off the Record (Lindsley Parsons Prod.)

COLUMBIA
Little Giant

INDEPENDENT
War Clouds (K-B Prod., Inc., U.A. release)
The Sea Demon (Palo Alto Prod.)

MGM
Panther Squadron

UNIVERSAL-INT'L
Drums Across the River
Black Lagoon (3-D)

WARNER BROS.
Murders in the Rue Morgue (3-D)

SHOOTING (18)

ALLIED ARTISTS
Ghost of O'Leary (Technicolor)

COLUMBIA
Black Knight (Warwick Prod., Technicolor)

INDEPENDENT
Bronco Apache (Hecht-Lancaster Prod., U.A. release, Technicolor, Wide Screen)
Americano (Moulin Prod., U.A. release)
Duel in the Jungle (Moulin-Assoc. British, Technicolor)

MGM
True and the Brave (Technicolor)

PARAMOUNT
Legend of the Inca (Technicolor, Wide Screen)
Living It Up (Technicolor, Wide Screen)
About Mrs. Leslie (Hal Wallis Prod.)
White Christmas (Technicolor)
Sabrina Fair

REPUBLIC
The Outcast (New Mexico)
Johnny Guitar (TruColor)

UNIVERSAL-INT'L
Echo Canyon (Technicolor)
Tanganyika (Technicolor)
Johnny Dark (Technicolor)

WARNER BROS.
A Star Is Born (Technicolor, CinemaScope)
Them! (3-D, WarnerColor)

THREE pictures were started, and nine others finished, to bring the languishing shooting-level down to 21.

Warner Brothers started "Lucky Me" in WarnerColor and CinemaScope with Henry Blanke producing and Jack Donahoe directing. Doris Day, Robert Cummings, Phil Silvers, Nancy Walker and Eddie Foy, Jr., are top names in a long cast.

Edward Small began filming "Adios, My Texas," with George Montgomery, Dorothy Malone and Frank Faylen, directed by Ray Nazarro.

Victor Saville, following up on his "I, the Jury," began directing "The Long Wait," another Mickey Spillane story, under the name of Parklane Productions and with Lesser Samuels down as producer. Anthony Quinn, Gene Evans, Peggie Castle and Charles Coburn are among his players.

Mowbray Play to Open

Alan Mowbray, veteran Hollywood actor, will have an opening of his play "Flame-Out" on Broadway in December. In the cast is Jack Lord. Mr. Mowbray is also directing the play.

Gell Sees Techniques As Phase

From what he has seen of the new processes, they haven't eliminated the necessity for quality and story content, and the public quite inevitably will tire of novelty, William Gell, managing director of Monarch Films, England, said on arrival in New York this week. Mr. Gell is here with prints of his latest, "The Blue Parrot," "The Informer" and "Holiday Week" and with the script of a new story to be titled "A Yank in Ermine," for which he seeks an American cast.

He is convinced that the necessity for a larger market makes it imperative for British producers to use some American themes and players, and he is going to the Coast the coming week to obtain the latter for the new film which, he said, Monarch will begin producing in January. Mr. Gell also commented that efforts of British producers to produce for television have fared badly because the home market will not sustain such pictures in theatres. They are too short, for one thing, and the approach is different. Some efforts have been made to tie them into packages of three, but exhibitors are refusing to book these.

He also doesn't feel that 3-D has much future in Great Britain. He said the trade is going through a phase in which it cannot assess public response properly because of the novelties being offered. In any event, he believes the public will never stay home so long as it has money to spend. "And it will always strain a nerve to find money for an attraction strong enough."

Richardson Paramount Assistant Treasurer

James H. Richardson, senior assistant to Fred Mohrhardt, treasurer of Paramount Pictures Corporation, has been elected assistant treasurer of the company by the board of directors, Barney Balaban, president, announced last week. The post is a newly created one. Mr. Richardson has been a public accountant for 21 years and a Certified Public Accountant since 1939. He was born in Chicago 43 years ago, and graduated from Northwestern University in 1932. During World War II he served three years with the U.S. Navy with the rank of lieutenant commander. He is a member of the American Institute of Accountants.

AB-PT Declares Dividends

American Broadcasting-Paramount Theatres, Inc. on Wednesday declared a dividend of 25 cents a share on outstanding preferred stock and another dividend of 25 cents a share on outstanding common stock, both payable December 21, 1953, to stockholders of record November 25, 1953, according to an announcement.

People in The News

Will H. Hays celebrated his 74th birthday Thursday, November 5, at his home in Sullivan, Ind.

Dr. C. E. Kenneth Mees, Eastman Kodak vice-president in charge of research, has received a second Progress Medal from the Royal Photographic Society of Great Britain.

Joseph Rivkin, former general manager of Wald-Krasna Productions, has been named executive assistant to Harold Mirisch, Allied Artists vice-president.

Alfred F. Corwin, Motion Picture Association of America's director of information, was in London early in the week. He was to leave for New York Wednesday.

Louis Lober, general manager of the United Artists foreign department, left New York by air for Tokyo Wednesday.

S. Frederick Gronick has been named Motion Picture Export Association representative for Germany and Austria.

Eric Johnston, president of Motion Picture Association of America, was scheduled to arrive in New York from Europe Wednesday.

Arthur Levy has been promoted by Columbia to the post of controller while Milton Klein and Leonard Ernst have been promoted to assistant controllers.

Frank King, of King Brothers Productions, arrived in New York from Europe last weekend.

Erich Steinberg has been appointed RKO Radio manager for Germany, succeeding Max Mendel, resigned.

Arthur B. Krim, president of United Artists, flew to Paris from New York last Saturday on a six-week tour of the continent.

Henry Blanke is currently celebrating his 30th year as a Warner producer.

Miss Doris E. Williams, formerly secretary to J. Miller Walker, RKO Pictures vice-president and general counsel, has been appointed administrative assistant to Mr. Walker.

Don Hartman, production head of Paramount Studios, will be keynote speaker and master of ceremonies for the seventh annual Panhandle Dinner at the Ambassador Hotel in Los Angeles December 2.

Youngstein to Europe For U.A. Celebration

To form and coordinate plans of United Artists' European branches for the 35th anniversary and sales drive, Max E. Youngstein, vice-president, flew from New York to Paris this week. He is to visit in France, Germany and Italy. The celebration will feature many commemorative facets, and will start with a six-month sales drive in the United States and Canada and a one-year drive on other continents beginning December 1. Mr. Youngstein also will talk with producers and directors overseas such as David Miller, of "The Silver Nutmeg," Joseph L. Mankiewicz, who is completing casting of "The Barefoot Contessa" and Robert Rossen, now scouting locations for "Alexander the Great." He also will meet with Richard Condon, now making a survey in Europe of producer publicity and promotion procedures.

Cowdin Resigns as Head Of "Voice" Film Unit

WASHINGTON: J. Cheever Cowdin, former Universal Pictures board chairman, has resigned as head of the Government's Overseas Film Program.

Mr. Cowdin was appointed last spring to head the film division of the U.S. Information Agency. His resignation, announced November 6, was effective immediately. Turner Shelton, one of Mr. Cowdin's three top assistants in the Film Section, was named acting chief.

Mr. Cowdin said he was going back to his private business affairs. He said he had been called to Washington originally to reorganize the film division and "get the thing back on its feet." He felt that he had now done the job he was supposed to do, he declared. "The program is on a sound footing now and ready to go ahead," he said. "I felt I could safely return to my business affairs."

Michigan Allied Unit Names New Directors

Directors of Allied of Michigan, elected at a meeting of that unit in Detroit last week, are: Al Ackerman, Monroe; Joe Denniston, Bronson; Bob Pennell, Allegan; Henry Carley, Muskegon; Martin Christiansen, East Lansing; Pearce Parkhurst, East Detroit; Irving Belinsky, St. John's; R. W. Beechler, Hart; Emmet Roche, Bay City; Ed Johnson, Menominee; Martin Thomas, Ironwood; P. J. O'Donnell, Detroit; Lou Wisper, Royal Oak; Alden Smith, Detroit; B. L. Kilbride, Flat Rock; John Vlachos, Detroit; Adolph Goldberg, Oxford, and Frank Forman, Detroit.

SEEK MEXICAN REPORT CHANGE

by LUIS BECERRA CELIS
in Mexico City

Managers of American film companies here are reported about to demand that all exhibitors with whom they deal render their accounts daily, to avoid the embarrassment encountered when settlements are withheld for as much as a month or more.

The managers say that since the Government collects its taxes from gross theatre receipts daily, a daily settlement by exhibitors with the distributors is only fair and just. The distributors explain they are required to meet their payrolls weekly and to pay in advance such things as customs duties and cash deposits for the censoring of their films, as well as sundry other costs.

Daily liquidation by exhibitors, the managers continue, would be no hardship on the theatre men since they already have the cash on hand with which they must pay the Govment tax.

▽

Production of raw stock in Mexico, an old plan, seems to be nearer realization now that provisions have been made for the $1,490,000 capital needed. Half is to be supplied by the trade's own bank, the semi-official Banco Nacional Cinematografico, S.A., and the rest by a group of Mexican producers, distributors and exhibitors. The plant is to be at the Churubusco studios here.

Sponsors of the project expect that by 1955 sufficient raw stock will be produced to meet all of Mexico's needs. Production will be supervised by the National Cinematographic Industry Workers (STIC) and the Picture Production Workers (STPC) unions and the chemists of Petroleos Mexicanos, the official oil company.

▽

Virtual management of the film industry by its unionized labor was urged by Pedro Tellez Vargas, secretary general of Section One of the powerful STIC at the banquet it tendered executives of the players section of its rival organization, STPC. Mr. Tellez Vargas is one of Mexico's most powerful film labor leaders.

He said laborite control of the trade's own bank and of the local City Amusements Supervision Department is essential to the industry's welfare, with the proposition roundly applauded by the audience.

The union leader, however, did not specify just how he thinks labor should thus gain control of the industry. His emphasis was on the supposition that such control would end monopolies in the industry.

▽

The local National Cinematographic Board and the Spanish Embassy have completed negotiations on a reciprocal film exhibition pact between Mexico and Spain. The pact gets under way with arrangements for the simultaneous exhibition of three Spanish pictures in Mexico and as many Mexican films in Spain.

Similar pacts are being prepared with Italy and Japan. The board also revealed that it is reconsidering the recent ban on the exhibition of British films here because of the cordial reception given several Mexican films in Britain.

FRANCE

by HENRI KAHN
in Paris

The French National Cinema Centre has rejected the view that declining attendance is a result of the non-commercial cinema.

For years now the film industry has complained that the non-commercial film groups are a threat and a menace. This branch is made up of the so-called educational groups. There are 6,000 of them and in 1949 a law was passed freeing them from such obligations as taxation. According to the law, however, they are supposed to show only documentary and educational films.

The industry says this is far from the case. They rent commercial films and show them under the pretext that they are educational or have some educational value.

The Centre says that in 1951 some 7,000,000 people attended film shows put on by these associations. This is far from the 25,000,000 attendances which have fallen away from the commercial cinemas. Therefore, the Centre suggests that the accusation that the non-commercial cinemas are responsible, does not stand. This means that no action is likely to be taken to repeal the 1949 act against which the industry feels so strongly.

The Centre believes that the best way to get people back into the cinemas is by means of live and strong advertising. It suggests "cinema days" in various towns, to attract people and incite interest.

One thing seems certain: with the development of new techniques, the non-commercial cinemas may see their days numbered. They may have to resort to purely educational films which will still be made and in existing or standard techniques.

NEW ZEALAND

by R. A. USMAR
in Auckland

G. Mirams, the New Zealand film censor, has presented the Government with proposals to meet the "urgent" censorship problems presented by the new 3-D techniques which "lend themselves to shock appeal."

Mr. Mirams also has some suggestions for improving administration of the Cinematograph Films Act by "removing long-standing anomalies and inadequacies." The Government will have to bring down amending legislation if it adopts or adapts the censor's proposals. Mr. Mirams commented on the need for changes in his annual report, in a section dealing with an increase in restricted certificates, which permits films to be shown only to persons over a specified age.

The increase, he said, is attributable to the fact that more continental productions which demand the certificate now are being submitted. But it also is partly attributable, he said, to the fact that Hollywood is now producing some screenplays which are of a more definitely adult type as to theme, and a few others which are quite unsuitable for juveniles because the emphasis is heavily on realism and shock appeal.

The three-dimensional technique, said Mr. Mirams, presents censorship authorities "with an added and urgent problem."

AUSTRALIA

by FRANK O'CONNELL
in Sydney

Ernest Turnbull, managing director of Hoyts Theatres, Ltd., has announced that Hoyts will spend approximately $2,375,000 installing CinemaScope equipment in its principal theatres in Australia in 1954.

Equipment of each major theatre will cost approximately $45,000. The Sydney Regent will be the first theatre to be equipped, followed by the Melbourne Regent and the chief Hoyts houses in all capitals.

By June, 1954, he said, CinemaScope is to be expected in operation in most of the provincial cities and principal suburbs embraced by the circuit. It is also planned that CinemaScope shall occupy at least one theatre continuously in the capital cities.

Said Mr. Turnbull: "At least one new local industry, already in full swing, has been created by CinemaScope for the manufacture of these screens. Additionally, Australian electrical and engineering companies are building all the new sound and projection equipment and doing an excellent job."

▽

"From Here to Eternty" is doing the same sensational business here that it has been doing in the United States, according to figures released by Roy Brauer, local managing director of Columbia. In the first three days of its engagement at Sydney's 2,579-seat State theatre, it was seen by 24,963 persons. According to Mr. Brauer, the opening day's gross was double the "Salome" opening, $1,350 better than the previous record opening and $1,125 better than any weekday for "A Queen Is Crowned."

ISRAEL

by ALBERT DE MATALON
in Tel Aviv

Columbia's "The Juggler," filmed in Israel and starring Kirk Douglas, has opened at the Yaron theatre here to great reception. The film, based on a novel by Michael Blankfort and portraying life in the new state of Israel, has been welcomed by press and public alike. Its run has set a record which only the top-notch films can reach.

The National Spotlight

ALBANY

"The Robe" had Armistice Day premieres at Proctor's Troy, and Plaza, Schenectady—also Fabian houses—and a Nov. 10 opening at Charles Gordon's Olympic, Utica. Schine's Rialto in Amsterdam, Rialto in Glens Falls, Olympic in Watertown, and Oneonta in Oneonta, are slated for engagements within the next month or six weeks. After key spots have been played, the picture probably will not be shown in the exchange territory until February. This is to allow time for installations in smaller theatres. . . . Stanley Warner Strand, Albany, will unveil CinemaScope in "How to Marry a Millionaire" Nov. 18, for a two-week run. . . . Visitors included: Mr. and Mrs. Leland Warner, Johnstown; George Thornton, Saugerties; Adolph Edman, National Screen Service salesman from New Haven; John Moore, Paramount assistant Eastern division manager. . . . The Mohawk, Colonie, was the last drive-in to close in the neighboring Albany area, although Harry Lamont's Riverview at Rotterdam (beyond Schenectady) remained open longer.

ATLANTA

Harry Spann, formerly with several exchanges in Atlanta, was on the row visiting with friends. . . . Mrs. Yvette Enyeart, former secretary at Monogram Southern Exchanges, was visiting at the office. . . . It's a happy birthday to Ira Stone, branch manager, RKO. . . . Dot Collins has returned to Realart Pictures as secretary. . . . The WOMPI held their second meeting at the Y. M. C. A. with a large crowd. . . . Harold Speers, general manager of Bailey Theatres, back at his office after a business trip to Jacksonville, Fla. . . . A request to locate a drive-in theatre in Atlanta has been refused by the Atlanta Planning Board. The petition was filed by Mrs. Alice L. Eckardt, owner of the site. . . . Branch manager Leonard of United World Films is back in his office after a business trip out of the city. . . . The Starlite drive-in theatre, Atlanta, was robbed of about $4,000. . . . Al Rook, southern district manager of IFE, is back in Atlanta after visiting his other branches.

BALTIMORE

Tom Baldridge, MGM exploitation representative in town for medical tests at Johns Hopkins Hospital, also working on "All The Brothers Were Valiant.". . . Mr. & Mrs. Morton Rosen, Windsor theatre, have returned from a New Jersey visit. . . . Local exhibitors are receiving postal cards from Ben Beck, Uptown theatre, in Italy. . . . The Carey theatre, Negro house, has been closed by Ambrose Cremen. . . . Colgate theatre, in Dundalk, has been closed. . . . Lou Frederick, Windsor manager, is back at work after an illness. . . . Fred Perry, Cameo theatre, is experimenting with German language films. . . . M. Robert Rappaport, Town theatre, is in New York on business. . . . Morris Mechanic, owner of the New and Center theatres as well as Ford's, town's only legit house, was presented with a scroll by the Theatre Guild. . . . Jake Flax, Republic branch manager, is in Johns Hopkins Hospital for a check-up. . . . Spyros Skouras was guest speaker at the National Conference of Christians and Jews banquet held at the Emerson Hotel. . . . Sidney Traub, chairman of the Censor board, addressed the St. Ignatius Guild. . . . Ike Weiner has leased the Waldorf Theatre, Waldorf, Md.

WHEN AND WHERE

November 15-17: Annual convention Motion Picture Exhibitors of Florida, Roosevelt Hotel, Jacksonville.

November 22: 26th annual dinner, Tent No. 1, Variety Club of Pittsburgh, Hotel William Penn, Pittsburgh.

November 22-24: Annual convention, Theatre owners of North and South Carolina, Hotel Charlotte, Charlotte, N. C.

Nov. 23-25: Motion Picture Industry Council of Canada and the National Committee Motion Picture Exhibitors Association of Canada meetings, King Edward Hotel, Toronto.

Nov. 25: Canadian Picture Pioneers' award dinner, Royal York Hotel, Toronto.

Nov. 25-26: Film industry trade show, King Edward Hotel, Toronto.

Nov. 26: Annual meeting, Motion Picture Theatres Association of Ontario, King Edward Hotel, Toronto.

December 1-2: Kansas-Missouri Theatres Association, annual convention, Kansas City.

December 7-8: Theatre Owners of Oklahoma, Inc., annual convention, Biltmore Hotel, Oklahoma City.

December 7-9: Annual convention, Tri-States Theatre Owners, Hotel Gayoso, Memphis, Tenn.

December 14-15: Annual convention, Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois, Sheraton Hotel, St. Louis, Mo.

February 2-4: National Drive-in convention, Netherlands - Plaza Hotel, Cincinnati, Ohio.

Feb. 2-4: Annual meeting, Independent Theatres Owners of Ohio, Netherlands-Plaza Hotel, Cincinnati.

Feb. 5-6: National Allied board meeting, Netherlands-Plaza Hotel, Cincinnati.

BOSTON

Redstone Drive-in Theatres has started construction on its second drive-in within the city limits. This will be an 800-car theatre in West Roxbury on the Veterans of Foreign Wars Parkway and will be ready for a spring opening. William Riseman Associates are the contractors. . . . E. X. Callahan, Sr., former district and branch manager for 20th-Fox here, has opened an office in the Statler Building for a buying and booking service for independent theatre owners. . . . Sympathy is being extended to Joseph E. Levine, president of Embassy Pictures, in the death of his brother, Louis Levine of Brighton. . . . Joseph P. Callahan, veteran theatre manager with the old M&P cricuit and more recently relief manager for American Theatres Corp., died suddenly in his Newton home. . . . Leonard Goldberg, of the Adams theatre, Quincy, Mass., has decided not to retire after all, and has taken back the operation of the theatre. Four months ago he arranged to have his manager Vaughan Yerxa handle the theatre while he and Mrs. Goldberg vacationed.

BUFFALO

Manager Robert T. Murphy of the Century theatre, assisted by Earl Hubbard, ad-pub chief and Joe Lebworth, Fox field representative, put on a colorful red carpet premiere last Tuesday of "How to Marry a Millionaire," the city's second CinemaScope attraction. . . . Vincent R. McFaul, general manager, Shea theatres in Buffalo and Niagara, has fully recovered from a recent operation in Sisters' Hospital, is resting up at his home and soon will be back on the job in the Shea executive offices in the Buffalo. . . . Max Miller, U.A. exploitation representative is in Buffalo, working with Arthur Krolick, Charlie Taylor and Leon Serin of UPT on the campaign for "The Joe Louis Story," the next attraction in the Center theatre. . . . Over 600 will attend the big Fall Guy frolic of Buffalo Bill Tent, Circus Saints and Sinners, Saturday in Kleinhans Music Hall, when Richard T. Kemper, Dipson circuit zone manager, will be ringmaster and Edward T. McCormick, president of American Stock Exchange, will be the Fall Guy. The entire reservation limit has been sold.

CINCINNATI

Motion picture box office records for all time are being shattered here by "The

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Robe," which garnered a terrific estimated gross of $47,000 on its first week at the 3,300-seat RKO Albee, with approximately more than two-thirds of that figure on its holdover week and a big third seven days in sight. . . . "Mogambo" also piled up unusually high figures on its two weeks at the RKO Palace, playing simultaneously with "The Robe.". . . Quite a few drive-ins in this area and other sections of the state are giving each patron a gallon of gasoline free when the temperature reaches 40 degrees or less. This will permit the patron to keep his car engine running to provide heat while watching the picture at no additional cost. . . . Mr. and Mrs. Wallace Wingate have reopened their Majestic theatre, in Camden, Ohio, which was closed for the summer. . . . The Clark County Council of Churches sponsored the showing of "Martin Luther" at the State theatre, in Springfield, Ohio.

CLEVELAND

"From Here to Eternity" ended a record seven week run at the RKO Palace. It was three weeks longer than "Peter Pan," previous record holder with a four week run. . . ."The Robe" continues to hold strong in its 5th week at the Hippodrome and is expected to hold through Thanksgiving. . . . Florence Friedman, I.F.E. office manager, has announced her engagement to Sam Harris, formerly of New York now a Cleveland resident. . . . Adam Goelz has resigned as manager of the Paramount theatre, Steubenville. . . . Subsequent run theatre owners are disturbed over the unexplainable and unseasonable drop in attendance and are apprehensive business might not recover before the usual holiday dip. . . . Elsa Rothman has joined the Washington secretarial service. . . . J. J. Maloney, MGM central division manager, and Ted O'Shea, Paramount assistant sales manager, were in town. . . . Bernie Rubin, Imperial Pictures head, is in New York to meet with Jack Broder. . . . Nat Lefton, onetime largest independent distributor in the state, now retired, is spending several weeks here before opening his winter home in Nokomis, Fla. . . . Nate Bigelson, who handles the Scultz golf range during the summer, returns to Florida next week.

COLUMBUS

Dr. Wilfrid Eberhart, associate professor in the Education Department of Ohio State University, has been appointed a member of the Ohio censor advisory board by Governor Lausche. Dr. Eberhart succeeds Lee H. B. Malone. . . . Arthur Longbrake, 72, veteran theatre manager, songwriter and vaudeville performer, died in a local hospital. Among theatres he managed was the Bandbox at Springfield, Ohio. . . . The Granville Opera House Inc., a new corporation, has taken over management of the Opera House at Granville, Ohio, historic 104-year-old theatre opposite Denison University. Harry E. Pierce will continue as manager. The Opera House is the only film house in Granville. . . . Leonard Costantini has been named assistant manager of Loew's Ohio. He had been on the staff of Loew's in Dayton and Pittsburgh. . . . Mayor Robert T. Oestreicher of Columbus, brother of Fred Oestreicher, Loew's publicist, was defeated for re-election to that office by 284 votes out of more than 80,000 cast. Maynard Sensenbrenner, Democrat, was his successful opponent.

DENVER

Ray Davis, Metropolitan district manager for Fox Inter-Mountain Theatres, has been elected and installed as chief barker for Variety Tent 37. Other officers include James Ricketts, assistant chief barker; Tom Smiley, 2nd assistant; Arlie Beery, property master, and Wm. Hastings, Dough Guy. The crew is made up of Henry Friedel, Marvin Goldfarb, Lewis Marshall, Sid Shuteran, Fred Brown and Kenneth Smith. . . . Dick Ivy, formerly owner of an independent exchange, now selling for Paramount, covering Wyoming, succeeding Paul Allmeyer, who quit to become associated with Preferred Pictures. . . . A. G. Edwards, Lippert Pictures booker, in a local hospital for rest and treatment. . . . Robert Evans, salesman for Preferred Pictures, to RKO as salesman, succeeding Harold Copeland, who was promoted to sales manager in the Chicago exchange. . . . Fred Curtis, Thermopolis, Wyo., theatre owner, in hospital for treatment. . . . Russell Allen, Farmington, N. M., theatre owner, in hospital with back injury due to car accident. . . . Mr. and Mrs. Sam Rosenthal, Buffalo, Wyo., theatre owners, south on vacation.

DES MOINES

"The Robe" opened at the Des Moines theatre to large and enthusiastic crowds. Audience reaction to the theatre's new CinemaScope screen, which was in operation for the first time, was very favorable. . . . In addition to the Des Moines' wide screen, three more were installed in the state during the week. They include the Strand at Milford, Jim Travis, owner; the Charles at Charles City, Royce Winkelman, owner; and the Croft at Bancroft. The Croft, in addition, redecorated its front, lobby and rest rooms. . . . Julian King has named his son, Hal, general manager of Lippert Pictures, Inc. Hal has been salesman for the company for some time and will take over the management as his father retires from the business. Mr. and Mrs. Julian King plan to make their home in Missouri. . . . Lake Tilton is back at Warners after a recent hospitalization. . . . Also out of the hospital is Mrs. Jim Ricketts, wife of Columbia's head booker and office manager. . . . Ben Marcus, Columbia district manager, paid a visit to the local exchange. . . . Dallas Keesler, NSS booker, is on vacation. . . . Playing a role in the coming attraction at the Des Moines Community Playhouse is Mabel Magnusson, secretary to Lou Levy at Universal. . . . Charles Laughlin, Universal salesman, has moved his wife and three daughters here from Sioux Falls, S. D.

DETROIT

The Detroit Motion Picture Council in its October meeting heard William Green explain Cinerama. Also on the platform was Mrs. Alma Hemble, president of the council, who spoke very highly of "The Robe." . . . Theatres in Saginaw, Alma, and Midland, Michigan are owned by Mrs. Delores Cassidy, the only woman operator in the state. . . . "From Here to Eternity" is now in the tenth week at the Madison. . . . Guests of the Broadway Capitol, 1,600 Free Press paper boys parted with $560 at the candy counter. . . . B-C's manager Wayne Parsons not only is regaining the sight of his eye but has a brand new bride to enjoy with it. . . . Fire on the Colonial second floor was soon brought under control but only after 200 people had had to leave. . . . United Detroit Theatres is reopening their Regent after a long closing. Policy will be all night shows.

HARTFORD

Ben Simon, 20th-Fox Connecticut exchange manager, is marking his 29th year with Fox and his 35th year in the Connecticut film district. . . . Atty. Herman M. Levy, general counsel of TOA and executive secretary of the MPTO of Connecticut, has been re-elected secretary of the New Haven County (Conn.) Bar Association. . . . Barney Tarantul, partner in the Burnside theatre, East Hartford, is in Durham, N. C., recuperating from illness. . . . David Sherman has resigned as assistant manager of the Stanley Warner Strand, Hartford. . . . A March, 1954, opening is planned for the $150,000, 750-car drive-in being built at Mansfield, Conn., by General Theatres, Inc., of which Morris Keppner and Lou Lipman are principal officers. . . . Local 273, IATSE, New Haven, has scheduled election of officers for Nov. 19. . . . Burnside theatre, Hartford, deluxe suburban house, has increased admissions to 65 cents, adults, and 30 cents, children, while the Victory, New London, Conn., has dropped adult admissions to 40 and 50 cents.

KANSAS CITY

"From Here to Eternity" has done well at several subsequent run houses, at advanced prices. . . . "The Robe" is in its sixth week at the Orpheum. . . . The unprecedented warm fall weather terminated November 5, for the entire Kansas City area, with temperatures below freezing at most points. The weather moderated, and snow came the early morning of November 7—but no serious drifts in the cities. . . . The first "dusk to dawn" program at a drive-in was provided November 7, by the Shawnee. . . . One drive-in has closed for the season—the New 50, which opened this summer. . . . "Lili" has completed 26 weeks at the Kimo—the longest run of any attraction there. . . . "Penny Princess" is the current bill at the Vogue which is a local art theatre.

LOS ANGELES

Earl Strebe has re-opened his Plaza theatre, Palm Springs, for the winter season. . . . Dave Rector, former operator of the Ebell theatre, Long Beach, was on the Row to line up product for the long shuttered Larchmont theatre, which Rector is planning to re-open on November 18. . . . Back from attending the Independent Theatre Owners of Montana annual convention in Billings was Harold Wirthwein, Allied Artists western sales manager. . . . Ray Robbins, owner of the Midway, has assumed control of the Victoria, formerly operated by Carl Young. . . . Jim Boyd, local theatre supply dealer, has leased the Latosca theatre from Bessie Mednick for the purpose of conducting a series of tests for the new wide screen lens which he is developing. . . . Dave Barnholtz, former Pittsburgh, Pa. exhibitor and more recently a Los Angeles restaurateur, paid a visit to his friends on the Row. . . . Al Blumberg, National Screen salesman, back from a business trip to Arizona.

(*Continued on opposite page*)

MEMPHIS

Two Memphis first runs had twice normal business for the week. "The Robe," completing its fourth week at Malco and "Take the High Ground," during its first week at Loew's State, accounted for this Memphis attendance record. . . . Manager Arthur Groom announced that Loew's State will become Memphis second theatre with CinemaScope on Nov. 18 when "How to Marry a Millionaire," will open. . . . Broadview drive-in, Morganfield, Ky., owned by Jim McElroy, closed for the season this week-end. . . . Mrs. W. E. Malin, who operates Lura at Augusta, Ga., and her daughter, Barbara Malin, were in Memphis on business. . . . Alton Sims, Rowley United Theatres, Inc., announced that Capitol theatre, Little Rock, Ark., has closed temporarily for alternations which will include CinemaScope. . . . J. H. McCarthy, manager, Warner theatre, has returned from a company meeting in Chicago. . . . Charles Edwards, owner, Sharon, Sharon, Tenn., is recovering from an illness. He is recuperating at his home.

MIAMI

Mario Valle, assistant at the Lincoln, who has been handling the managerial reins during the vacation of manager Gordon Spradley, did not relish the extra curricular details of being held up. Robbery occurred recently as Valle was taking receipts to the second floor office and netted the gunman $1,148. . . . Tom Capuzzi, manager of the Sheridan, found plenty of patron interest in his lobby display of infantry combat equipment, on view for the run of "Take The High Ground.". . . Wometco was well represented at the Chicago TOA Convention with Mitchel Wolfson, Sonny Shepherd, Van Myers and Frank Myers in attendance. The San Souci Hotel was headquarters for the members of Columbia Pictures' "The Miami Story," as locale scenes were shot here.

MILWAUKEE

"The Robe," now playing at the Fox-Wisconsin theatre here, is doing sensational business. It has broke every record of every picture that has ever played Milwaukee. . . . Business is reported good here again. "Martin Luther" was in its fourth week at the Fox-Strand. . . . H. Olshan, branch manager at the Columbia exchange here, screened two films at the Warner screening room Nov. 7. They were the "Nebraskan" and "Charge of the Lancers." . . . William H. Birerwirth, shipper at the RKO exchange here, was to be married at Rochester, Minn., November 14, to Miss Donna Joyce Sykes, daughter of the Harry Sykes of Rochester. . . . RKO office here is observing the Herbert Greenblatt month. Greenblatt is the midwest district manager. . . . Betty LaVerne's daughters appeared on television last week over WTMJ-TV on "Little Amateurs."

MINNEAPOLIS

Ted Mann will take over the Granada, neighborhood theatre, about Jan. 1 and operate it as an art house. The Granada formerly was operated by Minnesota Amusement Co. for 25 years under lease from Charles Rubenstein and Abe Kaplan until MACO lost its lease last summer. . . . "How to Marrry a Millionaire" has been set for Radio City for an extended run opening Thanksgiving day. Film will be shown on the theatre's CinemaScope screen and with stereophonic sound. . . . Bill Mussman, Paramount sales manager, is back at work after being hospitalized. . . . Paul Thompson is the new student booker at Columbia. . . . M. A. Levy, 20th-Fox midwest district manager, attended the TOA meeting in Chicago. . . . Lucile Lindberg, inspectress at Warners, fell and broke her leg and is hospitalized. . . . Fred Finnegan, RKO booker, vacationed at home. . . . The Durand, located in the town auditorium at Durand, Wis., will close Dec. 7 as a result of the inability of C. C. Noecker, operator, and the town council to get together on a rent moratorium for the winter months.

NEW ORLEANS

Alex Gounares sold his Roosevelt, Mobile, Ala. to B. Brown. The new management took over Nov. 1. . . . Neil Mixon will suspend operations at the Mixon drive-in, Amite, La., November 28 with plans to reopen February 27, 1954. . . . Gordon Moody advised that the Gordon, Meridian, Miss. is closed temporarily. . . . Roy Pfeiffer shuttered the Istrouma, Baton Rouge, La. . . . Drive-Ins closing for the winter months are Hands drive-in, Minden, La., which closed October 31, and F. T. McLendon's, Hub in Monroeville, Ala. which will shut down operations Nov. 29 and T. G. Solomon's 51 drive-in, Jackson, Miss. which will cease operating on Nov. 14. . . . H. B. Guillory, until recently connected with A. U. Fontenot in the Platte Ville, Platte, La., has taken over operations of the Jan, that city, formerly owned and operated by Albert Tate. Guillory is also associated with Joy Theatres, Inc. in Lark drive-in, Ville Platte. . . . The Pat theatre, Lafayette, La. will mark its fifth anniversary Dec. 8. The owners are Percy Duplissey & Mathews Guidry.

OKLAHOMA CITY

Thieves broke into the Frontier, Redskin and the Plaza theatres Oct. 31. Candy, cigarets and a small amount of change were reported taken from each theatre. . . . Lewis Barton, theatre chain owner here, was named vice-president of KLPR-TV Television, Inc., one of Oklahoma City's two new UHF television stations. . . . The State and Center theatres held Halloween Midnite Shows, when every 13th person was admitted free. All seats were 75 cents. . . . The Starlite drive-in, at Shawnee, Okla., is now closed for this season. It will reopen in the spring, manager F. M. Little, said. . . . Two Topeka, Kans., theatres have announced decisions to close down: the Oakland, owned by Fox Midwest Theatres and the Kaw theatre, which is part of the Dickinson chain. . . . Mrs. Bea McCown, manager of the Glen theatre at Joplin, Mo., was placed third in an attendance competition among theatre managers of the Dickinson Operating Company.

OMAHA

The Orpheum theatre established a new gross record with "The Robe," Tri-States district manager William Miskell reported, with a $40,000 opening week. . . . One of the oldtimers of the movie industry in Omaha, United Artists salesman Clarence Blubaugh, is resigning the middle of the month because of his health. He's going to Rochester for a checkup and then to Florida. . . . Shari Philson has joined the Paramount staff as receptionist and Janet Nave has been moved to biller. . . . It's a baby boy for Mr. and Mrs. Millard Rethswisch, Tilden exhibitors. . . . Columbia branch manager Joe Jacobs announced Charles Elder of Des Moines would take over the sales post of Joe Foley, who resigned. . . . RKO has moved Tillie Becker from inspectress to billing clerk to replace Donna Carpenter, who resigned to return to her home in Indiana.

PHILADELPHIA

Pending a decision on the legality of the practice by the City Solicitor's office, reserve policemen are not being detailed as guards at motion picture theatres. . . . Harry I. Waxmann, Atlantic City, N. J., exhibitor, who headed the Israel bond drive in that city, went to Israel for a conference on national policies. . . . Owners of motion picture theatres in Reading, Pa., will appeal this month from the 50 per cent increase on all real estate for 1954 taxes. . . . Ralph Pryor resigned as assistant manager of the Stanley Warner Grand, Wilmington, Del., and is succeeded by Benjamin Saligman, former manager of the Strand in that city. . . . The "Sunday Star" newspaper in Wilmington, Del., revived its movie time table after an absence of several weeks. . . . The Finch interests will take over the Plaza, Reading, Pa., before the end of the month. Also in Reading, inquiries for the lease of the old Ritz, closed for more than a year, are reported. . . . Jack Minsky, manager of the Colonial, Atlantic City, N. J., became a grandfather with the birth of a baby girl to his daughter-in-law. . . . All but Warner Brothers have abandoned the practice of screening films in their projection rooms, with 20th Century-Fox announcing that there will be no provision for a projection room at the local exchange in its new premises.

PITTSBURGH

Business has been spotty this week with only "The Robe" at the Harris and "Mogambo" at the Ritz showing any strength. There's no sign of "The Robe" ending its run as it enters its seventh week at the Harris, the longest period any movie has ever stayed in that house. . . . The Fulton gets one of the first showings of "How To Marry A Millionaire," opening Tuesday in the Sixth Ave. house. . . . Jack Palance spent two days here plugging his 3-D movie, "Flight to Tangiers" now at the Stanley. It will be followed by "Botany Bay." . . . Adele Sedler, former radio commentator, has joined the Cinerama publicity staff here as aide to Arthur Manson. Cinerama opens Dec. 9 in the Warner, which is now closed as equipment is being installed. . . . "The Sea Around Us" gets a second week in the Squirrel Hill, neighborhood art house, with "Mr. Potts Goes to Moscow" pencilled in to follow. . . . "Kiss Me, Kate," the Penn's Thanksgiving offering, will be shown in 3-D, rather than 2-D.

PORTLAND

Nearly all first run houses have new, strong product this week, with only two holdovers. Downtown spots have been bogged down with holdovers for the past

(Continued on following page)

(*Continued from preceding page*)

two months. . . . M. M. Mesher, president and managing director of the Portland Paramount Corp., took over the 3,400-seat Paramount theatre from the Evergreen Chain Nov. 1 without fanfare. . . . Dick Newton, former manager of the Northgate theatre in Seattle, has become manager of the newly acquired theatre. Mesher was formerly Oregon district manager for Evergreen. . . . Facelifting of the Mayfair theatre, to be re-opened as the Fox, is progressing nicely. . . . Evergreen Oregon district manager, Russ Brown, went to Eugene, Ore., for the opening of "The Robe." . . . Mrs. J. J. Parker is off to New York on business and pleasure. . . . Tom Walsh, J. J. Parker executive, went to Pendleton to look over the Parker houses there. . . . Marty Foster, Guild theatre manager, and Frank Breal, 20th Century News theatre manager, are pleased with their newly opened All Star Attractions Company.

PROVIDENCE

A sponsoring committee for the showing of the film "Martin Luther" was formed recently by a group of clergymen meeting at the office of the Rhode Island State Council of Churches. The movie will open at the Avon Cinema around the middle of November. A screening of the film for 300 pastors and 200 other invited guests was held in advance of the meeting, at the Avon. . . . A petition for a change of zone on approximately 20 acres of land on the Post Road in nearby East Greenwich for the erection of a drive-in theatre will be reviewed at the next meeting of the Town Council. There are no drive-in theaters in the town, and this is the first time, according to Raymond Crompton, council president, that a petition has been filed for one. . . . According to Harry Erinakes, who has an interest in the theatre plan, construction would start immediately after approval. He further stated that the project would be backed by himself; his brothers, Peter and George of West Warwick; Clifford McKenna, local contractor, and John Scurti, owner of a cafe in Potowomut.

SAN FRANCISCO

The Orpheum is covered with signs announcing "This Is Cinerama," opening here Christmas Day. . . . "Melba" was booked into United Artists as a second feature with the third week of "I, the Jury," and everybody is talking about this unusual procedure. . . . In a gesture that built added good will for the industry, United-Paramount district manager Earl Long, turned over the outer lobby of the now-closed State theatre to the Franciscan Fathers for use during the holidays to house an exhibit of the California Missions. . . . "Knock on Wood," was shown for the first time anywhere at the Paramount, Nov. 7. Silvia Fine, writer, was on hand with 15 other members of Paramount Studios staff, to catch audience reaction. . . . Hulda McGinn of the California Theatres Association, cooperated with the Paramount in arranging successful advance screenings of "War of the Worlds," for the Blood Bank, Civilian Defense Council and the Board of Education. . . . Paramount exchange's traveling auditor, Alan Brown, left here for Portland. . . . The Roxie, St. Helena, has changed ownership from Caroline Mosher to John F. Aquila.

TORONTO

MGM and Loew's co-operated to have special invitational screening of "Kiss Me, Kate." Film was shown in 2-D. . . . In preparation for the hazards of winter, the Toronto Film Board of Trade announced establishment of 13 emergency distribution centres around Ontario where theatres hold spare show prints in readiness so that performances will not be missed because of weather conditions. Ten film distributors are co-operating. . . . Not alone known for his work in industry organizations, but also for his untiring efforts as a municipal head, A. J. Mason has retired as mayor of Springhill, N. S. He has been mayor for the past 11 years. . . . Albert McNamara has been appointed manager of the Yarmouth, Nova Scotia. . . . Maurice Ellman has joined the head office of the B and L circuit in Saint John, N. B. He formerly operated the Maritime Poster Exchange. . . . Winners of the 14th Annual Motion Picture Digest Showmanship Contest were Frank Colemco, manager, Palace, Timmins; Paul Turnbull, manager, Granada, Hamilton and Jim McDonough, manager, Tivoli, Hamilton.

VANCOUVER

Beverly Scott, of the Plaza floor staff, was married to Scott Brown of Vancouver, Nov. 7. . . . At the Capitol "The Robe" smashed all boxoffice records . . . George Gerrard, veteran projectionist and member of Famous Players 25-year club, retired from show business to live in California. . . . The wife of Doug Hadden, assistant at the Strand, is recovering from surgery at St. Paul's Hospital. . . . Bob Foster, of the Orpheum staff, is recuperating at home after a spell in hospital with heart trouble. . . . Jack Ellis, assistant manager at the Odeon-Plaza, has taken over as manager of the Royal, Moose Jaw, Saskatchewan. . . . John Hamill, formerly with the Orpheum, San Francisco, is a student manager at the Odeon-Vogue. . . . November 11, Remembrance Day, is a public holiday in British Columbia. . . . Len Johnson, president of B. C. Exhibitors Association, reports that the annual dinner and meeting will be held at Hotel Vancouver Nov. 30. . . . Howard Boothe, Audio B.C., manager is in Winnipeg representing the B. C. Automobile Association at the Federal convention.

WASHINGTON

The Ontario theatre held a world premiere of "Flight Nurse," Republic picture. Joan Leslie, Richard Simons and other celebrities were present for the gala occasion. . . . Marshall Coyne and Clark Davis turned in the most money for the Variety Club Welfare Awards Drive during the month of October, and will share a case of bourbon awarded as a prize by Barker Eddie Talbert. In the Women's group, Mrs. Mary Lewis, of Mrs. Frank M. Boucher's committee, will receive a 52-piece set of silverware, courtesy of Barker I. Shah. Mrs. Jack Fruchtman, a close runner-up, will receive a $25.00 bond. . . . The Variety Club will hold a general membership meeting November 16. . . . The Motion Picture and Television Council was to hold its meeting on Friday. . . . Bernheimer's Jesse theatre has embarked on an art policy. . . . The Variety Club of Washington will cooperate with the Marine Corps in the collection of "Toys for Tots."

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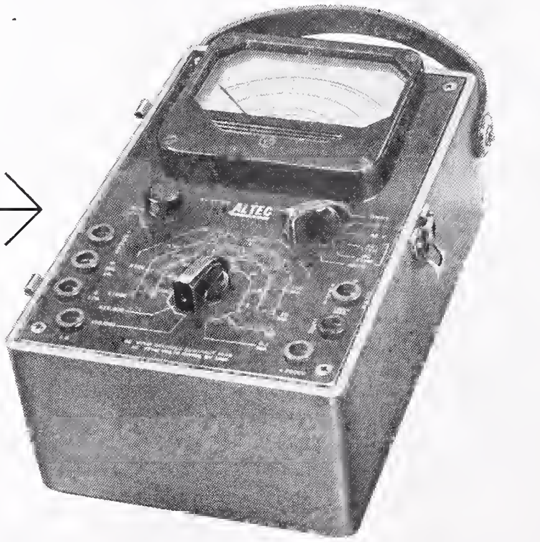

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Columbia

INVASION U. S. A.: Gerald Mohr, Peggie Castle—When you warn them in advance in a small town that you're going to "scare the pants off of them," you usually do just that and they shun you. Business dropped below average. The stark realism of this little offering scared a lot of folks out of their seats and they walked. Those who toughed it out were well rewarded in the end and changed their opinions of the show. It is startingly real and should be witnessed by everyone in the country. Doubled with "Voo-Doo Tiger." Played Friday, Saturday, October 9, 10.—Bob Walker, Uintah Theatre, Fruita, Colo.

MARRYING KIND, THE: Judy Holliday, Aldo Ray—When you put two people with rasping voices like these on the same bill, it caused remarks from my patrons which made me believe there's not much use worrying about new-fangled sound systems. People usually don't go out of the way to look me up to pan a feature, but it seemed everyone did on this. I had to admit I didn't like it when I saw it, hence the late playdate. Bank Night made business slightly above average, but lost the bank. Played Wednesday, Thursday, October 7, 8.—Bob Walker, Uintah Theatre, Fruita, Colo.

VOO-DOO TIGER: Johnny Weissmuller, Jean Byron—This series is usually sure-fire, but trailer of "Invasion U. S. A." scared too many away from the combination, and then this seemed weaker than most, so it seemed to add less than its share to the program. Played Friday, Saturday, October 9, 10.—Bob Walker, Uintah, Fruita, Colo.

Metro-Goldwyn-Mayer

BAND WAGON, THE: Fred Astaire, Cyd Charisse—Different trade magazines called this a worthy successor to "An American in Paris." According to our business and audience reaction, this latest M-G-M musical is one of Leo's poorest efforts. The picture is over-long, full of people hollering at each other and just boring sequences. About the last 20 minutes of the picture things start to pick up a little, but up until then, it's nothing. Business just fair. You can do without this one. Played Saturday, Sunday, Monday, Tuesday, October 17, 18, 19, 20.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

BIG LEAGUER: Edward G. Robinson, Vera-Ellen—For double feature situations, this will be a good program picture. I played it just prior to the World Series and it came up with a little below average gross. The picture is about the New York Giants' training camp in Florida for the young players who hope to get on one of the Giants' farm teams. Edward G. Robinson is the farm camp training manager and gives a fair performance. If you play double feature, this will be O. K. Played Wednesday, Thursday, September 16, 17.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

Paramount

CADDY, THE: Dean Martin, Jerry Lewis, Donna Reed—This is a good Martin & Lewis picture and it drew very well. The competitive theatre was playing "From Here to Eternity" against this, and it didn't hurt business too much. Martin & Lewis don't give out with too much slapstick comedy and the story is better than in some of their previous releases. The songs are good, especially the one titled "That's Amore," which is getting up there on the hit tunes list. Don't worry about this one. Played Thursday, Friday, Saturday, Sunday, Monday, Tuesday, October 8, 9, 10, 11, 12, 13.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

CADDY, THE: Dean Martin, Jerry Lewis, Donna Reed—A very good Martin & Lewis comedy, but the folks don't come to see them as they used to. Played Tuesday, Wednesday, Thursday, October 20, 21, 22.—Dick Smith, Albany Theatre, Albany, Ind.

DENVER & RIO GRANDE: Edmund O'Brien, Sterling Hayden—We did below average on this one, but don't think it's any fault of the picture, as the coloring is good and there is plenty of action and a good plot. Very small town, rural patronage. Played on Saturday and Sunday.—J. R. Snavely, Leith Opera House, Leith, N. Dak.

RKO Radio

BEWARE, MY LOVELY: Ida Lupino, Robert Ryan—Can't say much for this one, sorry I ever bought it. Not even an average picture. People here don't go for this kind of picture where action stays in one place. Played to a below average crowd both nights. Played Thursday, Friday, October 15, 16.—James Hardy, Shoals Theatre, Shoals, Ind.

FORT APACHE: John Wayne, Henry Fonda—Good picture. Played this reissue early but did below average business. Played on Sunday and Monday.—I. Jay Sadow, Starlite Drive-In Theatre, Rossville, Ga.

SEA DEVILS: Yvonne De Carlo, Rock Hudson—Here is a fair sea picture with a good cast and lots of good sea and beach scenery in Technicolor, but the story is not so good and they won't come to a sea picture here anymore. B. O. below average. Weather cool. Played Tuesday, Wednesday, October 20, 21.—Charles Reynolds, Marco Theatre, Waterford, Calif.

SWORD AND THE ROSE: Richard Todd, Glynis Johns—This picture really took a nose dive in this situation, perhaps because of the title and the fact that both of the stars are British and not too well known in this area. The picture is fair entertainment but lacks action to keep the patrons' attention. I even played the new Walt Disney Tru-Life Adventure, "Prowlers of the Everglades," to bolster the program, but it didn't help too much. Be careful of this one. Played Sunday, Monday, Tuesday, Wednesday, September 6, 7, 8, 9.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

Twentieth Century-Fox

CITY OF BADMEN: Jeanne Crain, Dale Robertson—Rough type of western, but they seem to draw better than anything else. Played Friday, Saturday, October 23, 24.—Dick Smith, Albany Theatre, Albany, Ind.

DAVID AND BATHSHEBA: Gregory Peck, Susan Hayward—Excellent production, but very poor receipts. Lost money on this. Played on Tuesday and Wednesday.—I. Jay Sadow, Starlite Drive-In Theatre, Rossville, Ga.

DIPLOMATIC COURIER: Tyrone Power, Patricia Neal—Below average box office on this. Played on Sunday and Monday.—I. Jay Sadow, Starlite Drive-In Theatre, Rossville, Ga.

GENTLEMEN PREFER BLONDES: Marilyn Monroe, Jane Russell—This type of picture does well in some places, but it is a little less than useless to run them in this small town. The people just don't come. Played Tuesday, Wednesday, Thursday, October 27, 28, 29.—Dick Smith, Albany Theatre, Albany, Ind.

KID FROM LEFT FIELD, THE: Dan Dailey, Anne Bancroft—Played this to coincide with the World Series, but that didn't help much. For some reason or other, they just didn't turn out to see this, although the picture is good. Dan Dailey has a rather small role and it didn't give him a chance to perform as did Dizzy Dean in "The Pride of St. Louis." If your fans like baseball, then you might come out all right. Otherwise don't give it too much playing time. Played Sunday, Monday, Tuesday, Wednesday, October 4, 5, 6, 7.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

United Artists

RETURN TO PARADISE: Gary Cooper, Roberta Haynes—Gary Cooper won an Oscar for "High Noon," but he certainly picked a bad role in this picture. It is a different kind of screen venture for him, and because there isn't too much action in it, Mr. Cooper had to speak a little more than he usually does. I didn't have any complaints about the picture, and business was just average. It was filmed entirely in the South Seas, and the Technicolor is very good. Don't let the Gary Cooper name fool you. Played Friday, Saturday, Sunday, Monday, Tuesday, September 18, 19, 20, 21, 22.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

WHEN I GROW UP: Bobby Driscoll, Robert Preston—The only thing this lacked was color. If your situation calls for a family picture, this one is good. Made some money on this, as we just got out of a nine day rain and snow slump and everyone wanted to get out. Very small town, rural patronage. Played on Saturday and Sunday.—J. R. Snavely, Leith Opera House, Leith, N. Dak.

Universal

ALL-AMERICAN: Tony Curtis, Lori Nelson—A very good small town picture. Did about our present-day average for Sunday and Monday. Played Sunday, Monday, October 18, 19.—Dick Smith, Albany Theatre, Albany, Ind.

IT HAPPENS EVERY THURSDAY: Loretta Young, John Forsythe—Fair mid-week comedy which did average business. Everyone pleased. Small town and rural patronage. Played Wednesday, September 23.—B. F. Sautter, Rex Theatre, Townsend, Mont.

Warner Bros.

ISLAND IN THE SKY: John Wayne, Lloyd Nolan—In my estimation, this was 109 minutes of the most boring entertainment I have seen in quite some time. Fortunately, it had the John Wayne name to draw them in and the box office receipts were above average. The story was feasible, but they could have cut the running time down and speeded up the action. Of course, this is just my opinion, and it isn't important as long as the picture draws. However, I don't think your patrons will walk out commenting favorably. Played Sunday, Monday, Tuesday, September 27, 28, 29.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

STOP, YOU'RE KILLING ME: Broderick Crawford, Claire Trevor—You can't go wrong on this one. This picture has a different comedy angle from any I've seen. Comments were good from all those who saw it. Put it on any mid-week billing. Played to average business both nights. Played Tuesday, Wednesday, October 27, 28.—James Hardy, Shoals Theatre, Shoals, Ind.

Daff Opens 2nd AMPA "School"

The world market, its importance and the methods and objectives in cultivating it, was delineated last week by Alfred E. Daff, executive vice-president of Universal at the opening session of this year's Associated Motion Picture Advertisers Showmanship School, in New York, last Thursday night.

Mr. Daff pointed out that the foreign market accounts for 39 per cent of the industry's income; that inasmuch as anti-American policies sometimes prevent dollars from being brought back, advertising campaigns devised here should have them in mind, and also basic cultural differences; that the mood of the industry here often is followed abroad and hence industry leaders should be wary of pessimism; that advertising staffs should be instructed in industry matters and policy; and that there should be pride of craftsmanship and faith in the industry's future. Mr. Daff also asked for realization there is no common denominator; sectional differences should be observed and cultivated.

AMPA held a luncheon "sneak preview" Thursday of the fall motion picture issue of the New York "Sunday News Rotogravure Magazine." Invited guests and speakers were executives and the film critic of that newspaper. On display were procedures of handling pictorial news.

De Rochemont Staff Meets On "Luther"

Selling of "Martin Luther" occupied a full day of discussion recently, in New York, by the staff of the Louis de Rochemont organization. Some of the speakers were Mr. de Rochemont; F. Borden Mace, president of the Louis de Rochemont Associates; Henry Endress, associate producer of the picture and executive secretary of Lutheran Church Productions; Cresson E. Smith, general sales manager of the Associates; Irving Drutman, publicity director; and Joseph Gould, handling advertising and promotion. Mr. Smith said that to November 4, in 170 engagements, 1,500,000 persons had seen the film.

Bookers Plan Theatre Party

The Motion Picture Bookers Club of New York has arranged a theatre party for Tuesday, March 9. Tickets have been obtained for "The Caine Mutiny" at the Plymouth theatre. Al Blumberg of Warner Brothers is chairman.

Open Texas Drive-in

The Panther Drive-In theatre, Lufkin, Texas, was officially opened last week by Phil Isley and executives of the Phil Isley Theatres along with the Mayor and other civic dignitaries. The 650-car unit is managed by Harold Johnson.

Ohio Supreme Court Upholds Columbus Anti-Bingo Law

COLUMBUS: The Ohio Supreme Court has struck a paralyzing blow at Bingo games and other lotteries, whether operated for charity or for the operator's own profit. Upholding a Columbus Municipal Court conviction of Mrs. Clarissa Barr of Columbus, the State Supreme Court apparently knocked the props from under the Kane Act, which attempts to legalize charity Bingo and other charity gambling schemes. Mrs. Barr was arrested on a charge of illegal possession of Keno slips and prosecuted under the Columbus anti-Bingo ordinance. The Supreme Court held that the General Assembly is "without power to legalize, either directly or indirectly, lotteries and the sale of lottery tickets for any purpose." After an appellate court set aside the original conviction, the city of Columbus appealed the case to the Ohio Supreme Court.

Deal Set on Color Tube

CINCINNATI: The first licensing agreement to produce the Chromatron tri-color TV tube developed by Chromatic Television Laboratories, Inc., has gone to Crosley's radio and television division, Avco Manufacturing Corp. Chromatic Laboratories is an affiliate of Paramount Pictures.

Leonard F. Cramer, Avco vice-president, announced that a licensing agreement had been signed with Richard Hodgson, president of Chromatic Television Laboratories, Inc. Mr. Cramer, in making the announcement, stated that "we have been working closely with Dr. Lawrence and Chromatic's staff so that when color television becomes a household reality we will be the first to offer the most advanced and compatible color reproduction."

Barney Balaban, Paramount Pictures president, in a letter to the president of Avco, Victor Emanuel, welcomed the association.

CBS Three-Quarter Earnings, Sales Reach Record High

The Columbia Broadcasting System had the highest sales and earnings in its history for the nine-month period ended September 30, 1953, William S. Paley, chairman of the board, announced in New York last week. Sales for the period totaled $223,109,649, representing a 28 per cent increase over the corresponding period in 1952. Earnings before taxes amounted to $14,961,343, a 58 per cent increase over the year before. Net profit after taxes was $5,661,343, an increase of 49 per cent over the 1952 figure. Earnings per share in the 1953 period were $2.42, compared with $1.63 in the first nine months of 1952. The board has declared a dividend of 40 cents a share and a special dividend of 25 cents a share, on its Class A and Class B stock, both payable December 4, 1953, to stock of record November 20, 1953.

GPE Sales, Net Show Big Gains

General Precision Equipment Corporation and subsidiaries report gains of 30 per cent and 75 per cent, respectively, in sales for the three months and nine months ended September 30, 1953, over the similar periods of 1952, on which increases of 53 per cent and 156 per cent, respectively, were registered in net earnings for the same periods.

Consolidated net sales for the three months ended September 30, 1953, totaled $21,391,405 compared with $16,416,947 for the three months ended September 30, 1952. Consolidated net income for the September 1953 quarter amounted to $814,763, equal after preferred dividends, to $1.24 per share on 649,087 outstanding shares of common stock. For the corresponding period of 1952, consolidated net income amounted to $529,321, or 80 cents per common share, after preferred dividends, based on 646,087 common shares then outstanding.

For the nine months ended September 30, 1953, consolidated net sales totaled $62,493,972 compared with $35,633,521 in the first nine months of 1952. Consolidated net earnings for the first nine months of 1953 amounted to $2,283,830, or $3.46 per share, as compared with $890,433, or $1.34 per share, for the nine months ended September 30, 1952.

Variety International Honors Jane Froman and Dr. Waksman

Jane Froman, popular entertainer, and Dr. Selman A. Waksman, director of Rutgers University's Institute of Microbiology, will be guests of honor November 21 at a dinner at the Statler Hotel, Washington, D. C., on the occasion of the Variety Clubs International Humanitarian Award presentation and Tent No. 11's annual dinner dance. The banquet will climax the annual two-day mid-year meeting of Variety International. Miss Froman will be presented with a plaque naming her Tent 11's 1953 show business personality of the year, while Dr. Waksman will receive the Humanitarian Award in recognition of his work in science and medicine.

Hal Wallis' "Cease Fire" To Have New York Opening

"Cease Fire," filmed in 3-D under Korean battle conditions, and produced for Paramount release by Hal Wallis, will open at the Criterion, on Broadway, New York, November 23. The opening will have unusual promotion and the aid of the military who cooperated in its making. It was directed by Owen Crump, an Army Signal Corps major in World War II. Its technical adviser was Major Raymond Harvey, who is a holder of the Congressional Medal of Honor.

MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen—Walter Brooks, Director

AMPA Starts Another School of Showmanship

"AMPA GOES TO SCHOOL" was the interesting top-line comment in MOTION PICTURE DAILY, reporting the start of another series of twelve lectures on showmanship, conducted by the Associated Motion Picture Advertisers, in the second year of this famous school for theatre managers. And the comment was most pertinent, since the opening address by Alfred E. Daff, executive vice-president of Universal Pictures, was as interesting and valuable to AMPA members as to managers.

Lige Brien, president of AMPA, presided at the opening session at the Hotel Astor, before turning the gavel over to Maurice Bergman, who will be moderator for the current series. In this respect, AMPA is fortunate, for the successful operation of the school, like all successful operations, requires a dynamo of energy. Last year's school was highly successful under the direction and leadership of Harry McWilliams, and with a new slate of AMPA officers, it is good to see Lige Brien, Quigley Grand Award winner and special events director for United Artists, in charge, with Maurice Bergman as "the professor"—it was a stroke of sheer genius for Maurice to occupy this chair.

Theatre managers and theatre owners in the metropolitan area are lucky to have access to this management school, on such easy terms and for such high purposes. It is made convenient for theatre employees to attend school sessions, starting at 6 p.m. and completed by 8 o'clock, without interference with their routine. The cost is low, $15 for the course of twelve lectures, and circuit executives, lead by the example set by Walter Reade, Jr., have sparked the plan of sending their most promising men to obtain this professional training.

Mr. Daff made ten points for showmen to remember. He said, "It is your business to understand your job, and to make it respected in the community. To advertise intelligently, you must learn to think. The publicity man of today can be the producer of tomorrow. The selling of pictures should be tempered by a sense of public relations. Everyone entrusted with the job of selling should be instructed in industry policy. No one in this business lives for himself alone. There should be frequent clinics to inject new ideas and enthusiasm. There should be a training school to test aptitudes. There should be a pride of craftsmanship and more faith in our future."

AWARD INCENTIVES

This week, we are particularly interested in the start of the AMPA School, reported here and in the news pages of the Herald, and also in the growing interest in MGM's "Lucky 7" Contest, under the direction of Howard Dietz and Oscar Doob, to stimulate showmanship in early runs, as demonstration and proof of the value of professional handling of new pictures.

For twenty years, the Quigley Awards have stood as the largest, oldest and most respected competition for incentive awards for showmanship. We can afford to encourage every means and method for the increase of showmen's skills, at the point of sale. We are sitting as a judge in Metro's contest—and we recognize, and applaud, the good work displayed by many Round Table members.

Now, for the AMPA School, we offer one idea, as a suggestion to solidify the results attained in this year's course of twelve lectures. We think there could be an extra Quigley Award next spring, for the student in this year's classes, who prepares the best student notebook of the lectures he has heard and the lessons he has learned. It would be a good report on the school as a whole, and the competition to provide such a notebook would urge all enrolled students to qualify as contenders. The idea is on the table, for the interest and approval of those who are interested.

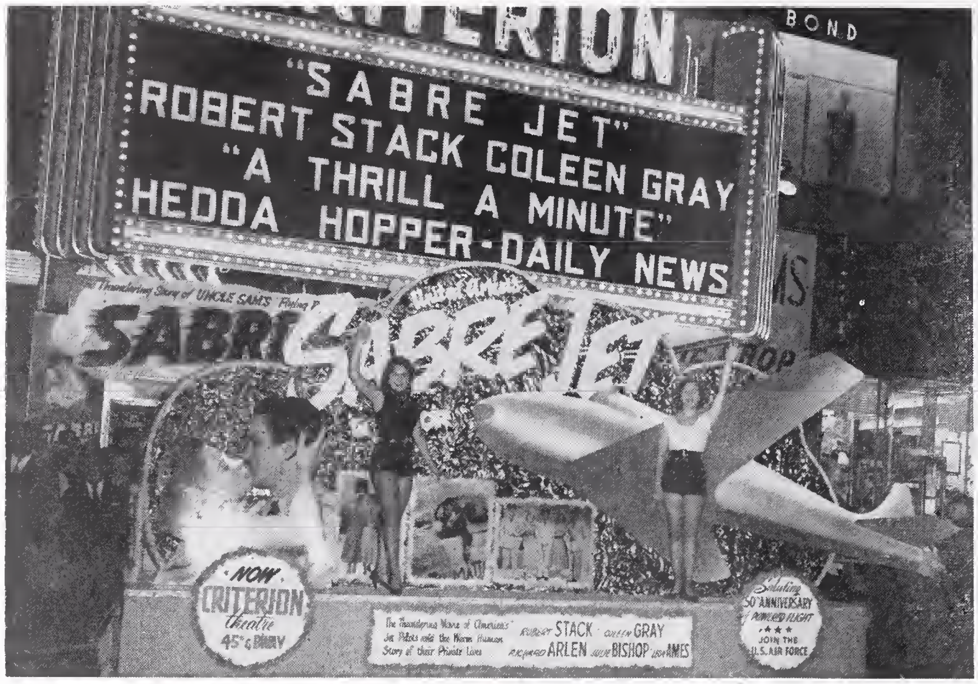
¶ BOB WILE, executive secretary of Independent Theatre Owners of Ohio, offers the suggestion in a current bulletin that exhibitors should be entitled to a 50c reduction in the cost of newsreel rentals, since the producers are now saving $3 per reel, with the elimination of the State's censorship fee. He says that sworn testimony proved that the average total revenue from a newsreel print was $24, and at that figure, each print can have an average of no more than three engagements. Therefore, with this $3 saving, exhibitors should be entitled to half.

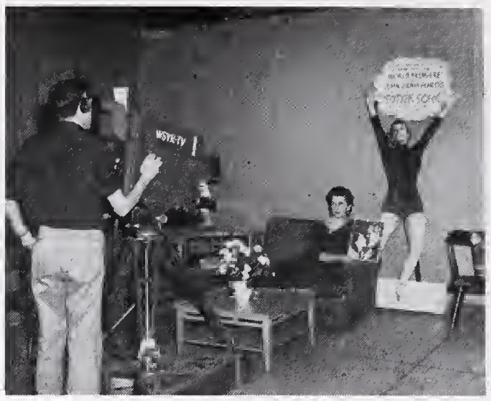
It's all in the point of view, but with some practicality and simple arithmetic, you might reach a different conclusion. If the average newsreel print earns only $24, and has only three bookings, then it doesn't pay for itself, much less for negative cost and distribution. A 900-foot newsreel, with shipping can and label, will cost half as much as the print can earn. Obviously, newsreel sources are operating at a loss in Ohio, and there is no reason why they should do so. The newsreels are having a tough struggle against television, but theatre owners should be sufficiently well informed, and interested, to safeguard their own business.

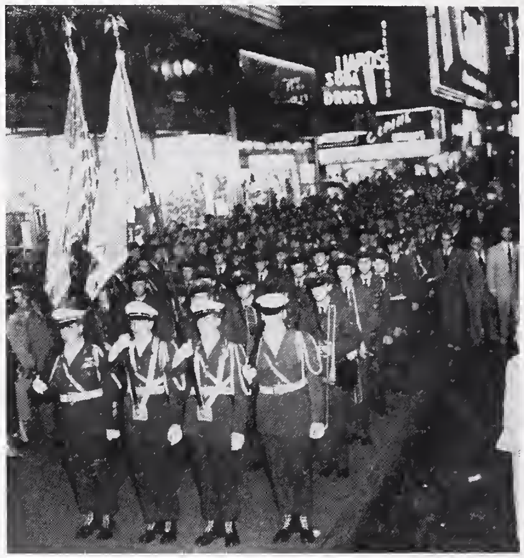
⁂

¶ CHARLIE JONES, who did the town with us on his way to Boston, says he is going to try two Round Table stunts at his Dawn theatre, in Elma, Iowa. One is the "Darby & Joan" matinee, in midweek, for old folks, which is so popular in England. All there is to it is to book an adult picture, keep the kids out from underfoot, make the folks feel at home who seldom have any place to go but home, and issue two-for-one tickets for couples past 65.

And also, he's going to launch his version of the Round Table's Foster Parents' Plan for children's matinees, starting with his playdates for "Little Boy Lost" in December. Charlie has five youngsters of his own, so any Foster Parents' Plan is something extra in his life. —*Walter Brooks*


CRITERION
"SABRE JET"
ROBERT STACK COLEEN GRAY
"A THRILL A MINUTE"
HEDDA HOPPER-DAILY NEWS
SABRE JET
NOW CRITERION theatre 45th & B'WAY
ROBERT STACK COLEEN GRAY RICHARD ARLEN JULIE BISHOP LEON AMES
Saluting 50th ANNIVERSARY of POWERED FLIGHT JOIN THE U.S. AIR FORCE



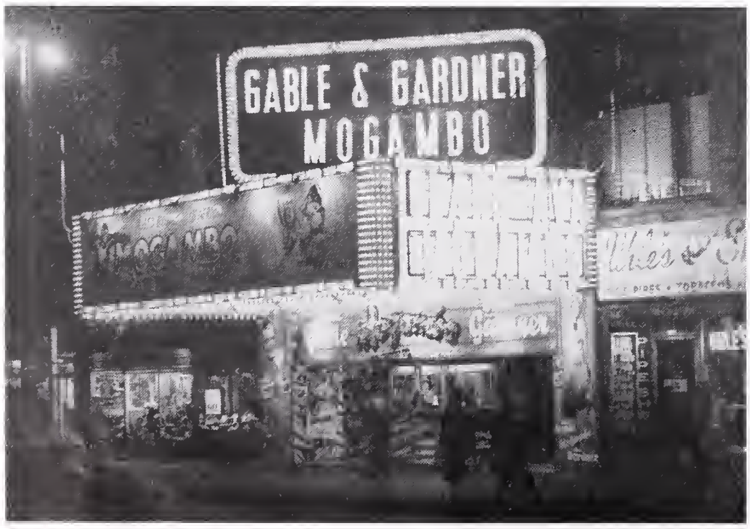


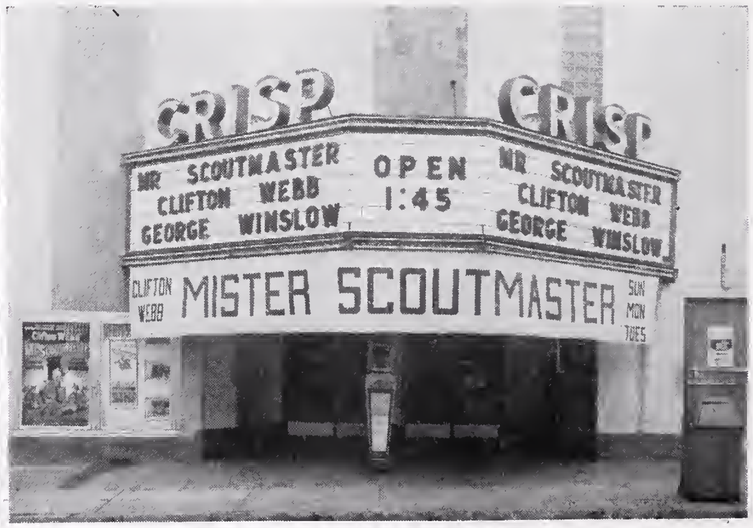
"SABRE JET"—United Artists' new picture of the Korean jet hero pilots—premiered at the Criterion theatre on Broadway, with a flourish of military and air services. Above, a flash of feminine pulchritude adds to drawing power of a float in front of the theatre; at right, the First Air Force color guard and 68-piece brass band led the parade at the opening. In the far corner at upper right, Sam Gilman, manager of Loew's State theatre, Syracuse, shows you how to get television publicity in an interview, with a standee for background, for "Torch Song."

For Instance—and For Exploitation

Three very different theatre front operations prove a point—opposite, the Normandie theatre on 57th Street, in New York, serves coffee on the sidewalk for the opening of "Little Fugitive." Below, Ervin Clumb shows the downtown treatment of his uptown Riverside theatre in Milwaukee, for "Mogambo"—and at right below, Earl Hallford, our other twin with Martin theatres, Georgia, shows his front display at the Crisp theatre, as city manager in Cordele, Ga. Lively stuff, in small situations and Earl says the thirty-foot banners are his best-sellers.

EXCELLENT POST-A LOT OF
THE NORMANDIE THEATRE


GABLE & GARDNER
MOGAMBO


CRISP
MR SCOUTMASTER
CLIFTON WEBB
GEORGE WINSLOW
OPEN
1:45
CLIFTON WEBB
MISTER SCOUTMASTER
SUN MON TUES

Middle Category Gives Greatest Support for "Lucky 7" Contest

Towns From 10,000 to 100,000 Population Turn In the Most Entries

Three times now, we've been a judge in Metro's "Lucky 7" Contest—for "Mogambo"—"Torch Song" and "Take the High Ground." Entries are more numerous and improving in quality, to show that there is new and greater interest, as a result of the incentives offered. We are glad to see the same contenders trying again—for better luck next time. We reviewed a group of entries from small situations in a recent Round Table meeting, and now we'll run through a similar group, taken from the middle category, which covers locations of from 10,000 to 100,000 population.

Many Old Friends Are Contenders

Again, we note a lot of old, familiar names and places. For instance, there is Herman Stahl, owner-manager of the Drake theatre, Oil City, Pa. Herm is an exhibitor leader, and what he does sets a good example for all of Western Pennsylvania. His town of 20,000 population is typical of many small cities. May F. Quirk, manager of the Victoria theatre, Mt. Carmel, is another Pennsylvanian—and we know that when she wins honors in competition, it is an event in her town, and the local newspaper and business clubs give her the big hand she deserves for her showmanship. And we see Max Cooper and several Skouras managers from the New York area, and Tony Masella, and various Loew's managers from out of town, represented in this cross section of the judging.

And Many Circuits Are Represented

Jules Curley, manager of the Haven theatre, Olean, N. Y., had a good entry on "Torch Song"—in which he itemized an extensive campaign in his town of 22,884 people. He stressed "Crawford in Technicolor for the first time," the emotional impact, and Joan in costumes that would intrigue the men. Dan Gilhula, manager of Shea's theatre, Jamestown, N. Y., was another who laid it on the line, for what it would cost to sell the picture in his town of 43,354 population, including both radio and TV, in addition to newspaper and poster advertising. Wendell Jones, manager of the Lee theatre, Bristol, Va., planned a campaign which would cost $92 with strong support for newspaper, outdoor posters (two 24-sheets) and $30 for radio advertising included in the total. The Lawton theatre, Lawton, Okla., with no manager's name attached, estimated a $2,000 gross business with an advertising budget of $100, which is 5% and includes National Screen's standing order.

Lou Hart, manager of the Avon theatre, Watertown, N. Y., and Jack Mitchell, manager of the Auburn theatre, Auburn, N. Y., were two Schine situations in this group, and C. A. Baur, manager of the Roxy theatre, Bremerton, Wash., filed a campaign in which he shows his skill at newspaper layouts, with Joan giving him the right opportunities. Bill Trambukis, manager of Loew's Regent, Harrisburg, and Joe Boyle, manager of Loew's Poli, Norwich, Conn., were two whose handiwork is familiar in these meetings. "A short introduction to Battle Creek" prefaces the campaign which F. A. Nichols, manager of the Bijou, entered, and it serves to make clear the manner in which he handles his local situation in the Michigan city of 48,666 population.

Not so many from the deep South in this collection—but we note an unsigned campaign from the Matanzas theatre, St. Augustine, Fla., and one from Whitney Lindsey, manager of the Polk theatre, Lakeland, Fla., both competently designed to obtain better business for better pictures. Fred L. Rumph, manager of the Colonial theatre, Florence, S. C., offers a brief outline, in which he proposes to spend $191 in his town of 31,000 population. From the West Coast, Lee R. Hess, manager of the Fox theatre, Hanford, California, with 10,028 population, just gets into this category, and John P. Brunette, manager of the Studio theatre, San Jose, who is a good Round Table contributor, proposes a total campaign that is intended to obtain a maximum run in his special-type theatre. Leonard Klafta, manager of the Paramount theatre, Kankakee, Ill., builds his selling approach around a record tieup and contest, with MGM records and a local music shop as the sponsor.

We were impressed, in viewing the campaigns for "Take the High Ground," by the number of managers who said they had service records and understood the idea in this picture, with some feeling for the factual story of the training camps. And by the same token, there are 10,000,000 service men in the potential audience, and a draft call of 27,000 per month, coming up, to support this and other film stories with military background.

—*W. B.*

MORE WINNERS

After weighing close to 100 proposed campaigns, as finalists in MGM's "Lucky 7" Contest on "Take the High Ground," the judges have announced the following winners: In the category of over 100,000 population, William Haver, manager of the Paramount theatre, Des Moines, will receive $500 as his personal award, and MGM will pay the costs of his campaign.

In the 10,000 to 100,000 population bracket, the winner was Lou Hart, manager of Schine's Avon theatre, Watertown, N. Y. He will get a $250 prize, and MGM will defray the costs of his campaign. In towns of less than 10,000 population, the judges awarded top honors to Wayne Berkley, manager of the Richland theatre, Richland Center, Wisconsin, who receives $100 personally, while MGM pays the costs which he estimated. (It should be understood that these are proposals for campaigns, and therefore, this is not a judging of completed campaigns.)

In the second contest of this "Lucky 7" series, for "Torch Song"—the winner in top-bracket cities of over 100,000 population, was Paul Townsend, advertising manager for the Midwest theatre, Oklahoma City, who got $500 and his costs. In the middle category, Arnold Gould, manager of the Capitol theatre, Jefferson City, Mo., received $250 and costs; and in the small situations, under 10,000 population, Jesse L. Marlowe, manager of the Van Croix theatre, Melbourne, Florida, won $100 and campaign costs. In this judging, Jack Foxe, advertising and publicity director for Loew's Columbia theatre in Washington, D. C., was given a special award.

The next judging, coming up soon, will be the fourth in the series of seven, and will cover the pre-selling and exploitation of "All the Brothers Were Valiant" in the three categories.

And, just in case you are reading this page and you are not a Round Table member (which is not likely) send in the coupon below:

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE
1270 Sixth Avenue, New York 20, N. Y.

Name ....
Position ....
Theatre ....
Address ....
City ....
State ....
Circuit ....

Absolutely No Dues or Fees

"THE ROBE" DOES QUADRUPLE BUSINESS IN EARLY RUNS

Even the pressbook for "The Robe" is in CinemaScope—wide and handsome, and crowded with things that will interest and inform good showmen. The picture is playing to four times normal grosses in the first runs, and everybody that expects the picture on schedule should study the pressbook and the performance in the nearest key city, as a guide for future action. Naturally, since CinemaScope is the newest advance in motion picture techniques, it is of primary importance, and for your confidential information—"How to Marry a Millionaire"—the second CinemaScope release from 20th Century-Fox, is one of the most entertaining films we've ever seen. It's completely new and different in screen values.

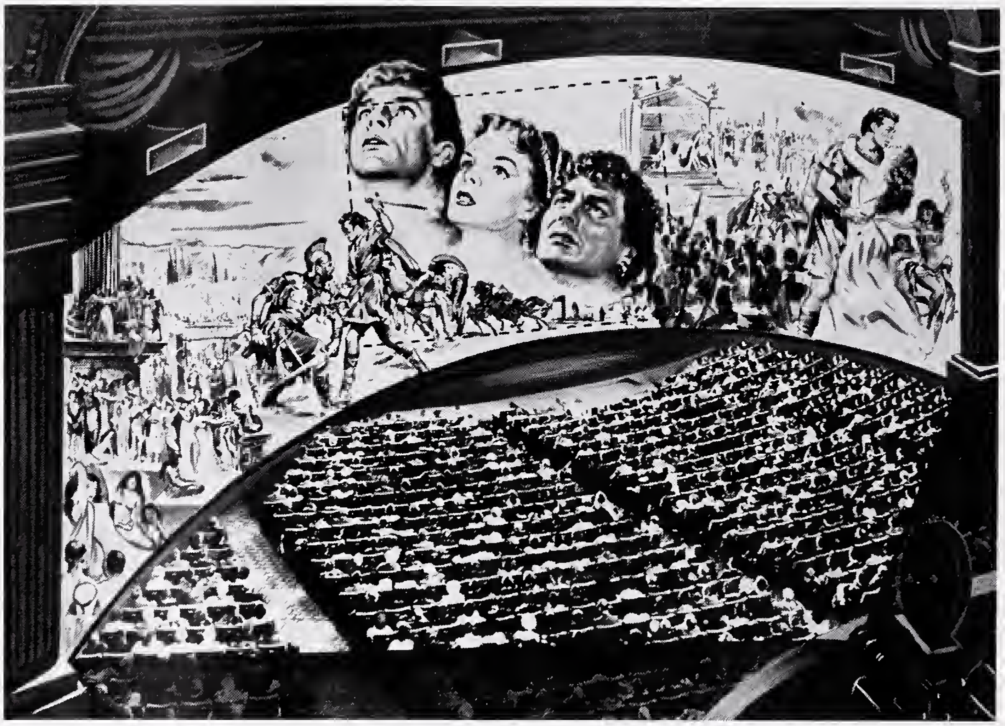
Plenty of Posters

There are two 24-sheets for "The Robe"—one block letter, and one pictorial—and the pictorial is made for expansive use, as art material for special marquee and lobby display. The series of block posters, running through 6-sheet, 3-sheet and 1-sheet, are in "Day-Glo" luminous ink, and can be seen at night from a distance. The company has given you extra help in selling an extra picture. Door panels to match pictorial art posters have been supplied. There is a special jumbo herald which sells the attraction in circus style.

Newspaper ad mats are extensive and extravagant, and it is obvious that these were created for first-run situations, for most of them are too large, although there are smaller ad mats in the Block or reverse-cut styles. Maybe there will be supplementary pressbook pages with more teaser ads and small ads for small theatres. There is no economy mat, and that should follow later, in due course.

Pages of Publicity

There are six pages of publicity mats and stories, and this is especially good when you have something as easy to sell in the public interest as the new dimensions in motion pictures. All of the big magazines and newspapers have given large space to their own stories of CinemaScope and "The Robe"—you can sit down with a pressbook and work up your own speech for a Rotary Club, telling them the how and why of the new process, which intrigues every movie-goer. The press, for once, has been very kind to CinemaScope, for the public is really pleased with the scope and size of the new screen.



AND HERE IS HOW TO SELL IT! The publicity picture above is a artist's conception of the new CinemaScope screen, and how it looks to an audience, engulfed by the process. Liberties have been taken with this pictorial impression, but it takes exaggeration to sell something so new and unusual. P. T. Barnum would approve of this illustration—and you can find it in your pressbook, Mat. No. 4B.

A full-scale television campaign and three radio campaigns are covered in pressbook discussion and suggestion, and if you have the picture coming up, you should follow these blueprints, for it will get you generous returns. Remember, "The Robe" multiplies the business at the box office by four, because the public is that much more inclined to want-to-see, than has been their usual inclination. News and interviews may be planted to obtain a maximum of free publicity. The story of "The Robe" and how it was written makes material in itself for a good interview or by-line story in your local paper. 20th Century-Fox have two kinds of souvenir books, both in full color and both good, which can be given to opinion-makers in advance. The best of the two issues is Al Greenstone's souvenir book on the Dean Cornwall paintings, which toured the country as one of the Fox promotions in advance, but don't seem to be mentioned in the pressbook. Many will consider these paintings as distinguished as the original novel.

One thing we want to say, here, and frequently, in the future. CinemaScope looks as good, and is as impressive, in small theatres as it is in the largest theatres in the land. We have just seen "How to Marry a Millionaire" in a projection room which seats about 200, and the picture is as good or better than it is in a house that seats 5,000. So, what are you waiting for?—*W. B.*

Pre-Selling Is Pre-Sold

We have before us the prize-winning campaign undertaken by Lou Hart, manager of Schine's Avon theatre, Watertown, N. Y., on "Take the High Ground"—which secured for him a cash award of $250 in the middle category of towns of 10,000 to 100,000 population, and wherein MGM paid for his campaign in full, as announced in this issue. We cite the way in which this excellent campaign was worked out, taking advantage of everything in sight or mind, to make the picture successful.

Training Camp Town

Watertown is the location of Camp Drum, and since this is a training camp story, front page news was made of the quick booking. Lou had seven days in which to prepare for a seven-day run, and he spent quite a generous advertising budget, to break attendance records. It was a fast job, and a good one. Camp Drum trains more than 70,000 troops a year, and what happens with regard to the camp is big news in Watertown. The Mayor of Watertown was agreeable to several kinds of official tieups, including letters of invitation to a preview, sent out over his signature, from City Hall. The sign-painters and lobby artists worked overtime to get up a display equal to the occasion.

Since October 12th was a Canadian holiday, a delegation of Canadian Army men came over the border and put on a drill in front of the theatre. Local Korean veterans were honored on stage and the entire program was solidified with a formal dinner to distinguished guests and appropriate radio coverage. The party for Korean vets became city-wide, with public applause. All kinds of local patriotic and business organizations took part. The military camp furnished much paraphernalia for display purposes, and the Army Recruiting Service and other official groups, lent their support. The Mayor issued a special proclamation; the Postmaster's brother-in-law was discovered to be the officer in charge of enlisted men at Fort Bliss who took part in the production of the film, and other local tieups seemed to develop like wildefire.

Over the Border

The best window display space in town was used, and the Mayor permitted street stunts that he explained were "border-line" but would be allowed on this special occasion. Newspaper advertising took advantage of another opportunity to sell the theatre's new wide screen in its first use in Watertown. Both local and Canadian radio stations, in the area, cooperated with contests on the air. Dore Schary couldn't come, but he sent a wire. It was the judges' first chance to measure a proposal against a completed campaign on the same grounds—and it was a pleasure to give the award in this instance to Lou Hart, who qualifies as a district manager for Schine theatres in his northern corner of New York State.

'WALKING MY BABY' WALKING RIGHT IN

Janet Leigh and Donald O'Connor
Starring in Universal-International's
"Walking My Baby Back Home"
Color by Technicolor
Dog Tag
SHOES BY Penobscot
TRAMPEZE

"Walking My Baby Back Home"—Universal-Inernational's large scale Technicolor musical with Donald O'Connor and Janet Leigh, which will be the company's Christmas picture in release is backed with one of the most intensive pre-selling campaigns in recent years, according to David A. Lipton, vice-president in charge of advertising, publicity and exploitation.

Color ads have been placed in eleven national magazines and three major Sunday newspaper supplements with a combined readership of one hundred million. Already launched is the national tieup with the Penobscot Shoe Company, illustrated above, which was kicked off with a full-page ad in the October issue of Seventeen magazine, and follows through to the local level, with cooperative advertising and contests in connection with playdates, in line with Dave Lipton's established policy. Penobscot will provide their dealers with comprehensive promotional kits as well as window and counter display material. Local theatres will participate in these benefits.

Also underway is a tieup with the Forest City Manufacturing Co., of St. Louis, revolving around women's dresses adapted from Miss Leigh's costumes in the picture. The manufacturer has scheduled two-page spreads in national magazines in addition to the company's advertising schedule. Another, similar tieup is with Westbrook Clothes for Donald O'Connor suits, also to be concentrated at the local level. And as if in sequence, another tieup with Biltrite Baby Carriage Company, for what comes naturally from such romantic and human possibilities. This company will sponsor "Beautiful Baby" contests which are about as sure-fire picture promotion as you can find in any community.

Decca Records have a new recording of the title song, with "Honeysuckle Rose," and is setting special promotion tieins with the film's release. This will include display material at the point of sale. Also set is a tieup with Spring Mills centering around "Miss Universe" beauties under contract to U-I and crediting the current picture.

Universal's augmented staff of exploitation men in the field will start immediately to promote the picture, with Amike Vogel on the job in Denver and San Francisco; Jack Matlack in Portland, Ore.; Julian Bowes in Dallas and the Southwest; Ben Hill in Atlanta and the South; Ben Katz and Ed Borgan in Chicago and the Midwest; John McGrail in Boston and New England, and Dave Poland in Washington and Baltimore. Robert Ungerfield, Maurice "Bucky" Harris, Ed Aaronoff, William Gandall, Tom Dowd, and others of the Universal field crew, have not yet been assigned to territories.

Fifteen-Cartoon Show

It was a very successful 15-cartoon show that Hal King, manager of Schine's Riverside theatre, Buffalo, put on, practically without cost, with the cooperation of local papers who gave the show front-page notice.

FOR FAST SERVICE PLUS QUALITY
Get Your SPECIAL TRAILERS from
FILMACK
Try Us On Your Next Order!
1327 S. Wabash Ave. CHICAGO
630 Ninth Ave. NEW YORK

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

NEW EQUIPMENT

MASONITE MARQUEE LETTERS—FIT WAGner, Adler, Bevelite signs 4"—35c, 8"—50c, 10"—60c, 12"—85c, 14"—$1.25, 16"—$1.50 any color. S. O. .S CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

WIDE-SCREEN INCREASES RECEIPTS! METallic screen w/invisible seams 90c sq. ft.; minimum delay wide angle lenses, some sizes immediate. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

HELP WANTED

PROJECTIONIST - ASSISTANT MANAGER wanted for Modern small town house, 45 miles from Richmond and 96 miles from Washington located on beautiful river. Excellent equipment, dual sound, spare projector, air-conditioned, new seats. Good present and future. Write only GEORGE CLANTON, owner, Daw, Tappahannock, Va.

WANTED—EXPERIENCED THEATRE MANagers for Pittsburgh and surrounding territory. Write in detail to CHARLES COMAR, Personnel Director, Stanley Warner Theatres, 2217 Clark Bldg., Pittsburgh, Pa.

POSITION WANTED

TOP NOTCH GENERAL MANAGER AVAILable. Can handle six to sixty theatres. Experienced Buyer, Booker, Publicity Specialist. BOX 2749, MOTION PICTURE HERALD.

VENDING

PRE-POPT POP CORN READY TO EAT shipped everywhere. Kraft and noiseless bags, boxes. New poppers and warmers. NATIONAL POPCORN SUPPLY CO., 107 Commonwealth, Buffalo 16, N. Y.

BOOKS

"NEW SCREEN TECHNIQUES" — the new book that is a "must" for everybody in or connected with the motion picture industry—the clearly presented, authoritative facts about 3-D, Cinerama, CinemaScope and other processes—covering production, exhibition and exploitation—contains 26 illustrated articles by leading authorities—edited by Martin Quigley, Jr. 208 pages. Price $4.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller, since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

MOTION PICTURE AND TELEVISION ALMANAC —the big book about your business—1953-54 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today, $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

THEATRES

FOR SALE—ONLY LOGAN COUNTY DRIVE-in, Russellville, Ky. 300 speakers. SHELBY McCALLOM, Benton, Ky.

USED EQUIPMENT

S. O. S. MEANS SYMBOL OF SAVINGS! Holmes dual projection-sound complete, excellent $495; DeVrys rebuilt $895. Time deals arranged. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

STAR'S EXCLUSIVES! ASHCRAFT 65 AMP. lamphouses, 14" reflectors, excellent, $395 pair; Simplex E-7 mechanisms, 6 months' guarantee, $475 pair; Western Electric 206 Soundheads, rebuilt, complete, $165 pair; Motiograph Mirrophonic late Sound System, rebuilt, $1295; 2-unit Simplex electric Ticket Register, rebuilt, $119.50. STAR CINEMA SUPPLY, 447 West 52nd St., New York 19.

SEATING

CAN'T BEAT THIS SEAT FOR $4.95! 500 FULL upholstered back, box spring cushion, excellent, many more—send for Chair Bulletin. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

STUDIO EQUIPMENT

BECOME A PRODUCER—SHOOT LOCAL NEWSreels, TV commercials, documentaries. Make advertising tie-ups with local merchants. Film Product Equipment catalog free. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

DRIVE-IN EQUIPMENT

DEVRYS AGAIN AVAILABLE! COMPLETE drive-in projection-sound outfits from $1595 (send for lists). Time deals arranged. In-car speakers w/4" cones $15.50 pair w/junction box; underground cable $65M. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

J. H. Lubin, Loew Theatres Veteran, Dies at 79

Jacob H. Lubin, 79, general vaudeville booking manager for Loew's Theatres for many years, died November 8 at his home in New York after a lengthy illness. Mr. Lubin started his career in show business as manager of Miner's Eighth Avenue Theatre in New York, and in 1909 joined Loew's as assistant to Joseph M. Schenck in the vaudeville booking office. He later became general vaudeville booking manager of the Loew circuit.

During his tenure with Loew's Theatres, Mr. Lubin discovered and booked many of the greats of the vaudeville world and booked all the acts for Loew's State Theatre, as well as the other Loew houses, until his retirement in 1935.

Surviving are his daughter, Mrs. Marvin H. Schenck of Los Angeles, wife of a vice-president of Loew's, Inc., and a sister, Mrs. Fannie Glicksman of New York.

Louis Epstein

Louis Epstein, a veteran of the early days in the industry and for 40 years a partner in the Epstein Amusement Company, Omaha, died November 5 at that city. His firm once operated 10 suburban theatres.

Legion Approves Two of Six New Productions

The National Legion of Decency this week reviewed six films, putting two in Class A, Section 2, morally unobjectionable for adults; three in Class B, morally objectionable in part for all, and one in Class C, condemned. In Section 2 are "The Nebraskan" and "Queen of Sheba." In Class B are "Here Come the Girls" because of "suggestive costuming and situations," "Kiss Me Kate" because it "reflects the acceptability of divorce; suggestive costuming, song and dance," and "Man in Hiding" because it "reflects the acceptability of divorce." In Class C is "Times Gone By" because "this film consists of a group of episodes, several of which gravely offend Christian and traditional standards of morality and decency by reason of condonation of immoral actions, suggestive costuming and situations, and a sympathetic treatment of suicide."

Jose Del Amo

Jose Del Amo, 47, United Artists manager in Cuba, died suddenly November 4 in Havana. His widow and two daughters survive. Mr. Del Amo was with the company 25 years.

Chesapeake Industries Sues National Screen Service

Alleging monopolistic practices and higher trailer prices than charged others, Chesapeake Industries last week sued National Screen Service in New York Federal Court. It asks triple damages for an amount unnamed. The alleged damages occurred during the years 1944 to 1951, when Chesapeake Industries controlled firms then operating. These were the now dissolved Producers Releasing Corp., Eagle Lion Films and Eagle Lion Classics. Chesapeake Industries also has a $15,000,000 anti-trust suit pending in the same court, against Loew's and RKO circuits. It alleges these firms denied Eagle Lion Classics access to the New York market.

U.A. Will Release Everest Climb Color Feature

United Artists has acquired for release the filming in color of the 1953 conquest of Mount Everest by the British expedition. The compilation is by Countryman Films. Thomas Stobart was the photographer, assisted by George Lowe, both men being members of Sir John Hunt's team. Louis MacNeice, poet and author, wrote the commentary, and Meredith Edwards speaks it.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 121 attractions, 5,045 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
A. & C. Meet Dr. Jekyll & Mr. Hyde (Univ.)	–	5	33	9	1
Actress, The (MGM)	–	–	1	10	6
Affair with a Stranger (RKO)	–	–	4	3	3
Affairs of Dobie Gillis, The (MGM)	–	1	5	13	–
All-American (Univ.)	–	4	4	6	3
All I Desire (Univ.)	–	20	24	22	4
Ambush at Tomahawk Gap (Col.)	–	5	16	12	1
Arena (MGM)	2	6	5	14	6
Arrowhead (Para.)	–	10	16	3	–
Band Wagon, The (MGM)	4	7	32	35	13
Beast from 20,000 Fathoms, The (WB)	8	25	20	10	7
†Big Heat (Col.)	–	3	4	2	–
Big Leaguer, The (MGM)	–	–	5	13	5
Blowing Wild (WB)	1	4	1	6	1
Blueprint for Murder, A (20th-Fox)	–	–	7	3	–
By the Light of the Silvery Moon (WB)	4	33	56	20	4
Caddy, The (Para.)	4	40	16	2	1
Charge at Feather River, The (WB)	8	10	7	8	7
City of Bad Men (20th-Fox)	–	8	34	11	2
City That Never Sleeps (Rep.)	–	–	2	5	2
Clipped Wings (AA)	–	5	3	–	–
Column South (Univ.)	–	6	16	24	1
Cruisin' Down the River (Col.)	1	2	10	18	4
Dangerous Crossing (20th-Fox)	–	–	4	9	1
Dangerous When Wet (MGM)	5	41	64	15	–
Desert Rats, The (20th-Fox)	–	5	17	29	4
Devil's Canyon (RKO)	–	5	6	4	–
*Down Among the Sheltering Palms (20th-Fox)	–	1	31	25	12
Dream Wife (MGM)	–	10	21	50	9
East of Sumatra (Univ.)	–	3	3	1	1
*Fair Wind to Java (Rep.)	–	1	9	27	18
Farmer Takes a Wife (20th-Fox)	–	20	29	28	17
Fast Company (MGM)	–	–	8	9	4
Flame of Calcutta (Col.)	–	–	1	–	5
Fort Ti (Col.)	15	22	9	5	1
49th Man, The (Col.)	–	6	3	1	–
Francis Covers the Big Town (Univ.)	7	39	23	10	–
From Here to Eternity (Col.)	16	12	2	–	–
Gentlemen Prefer Blondes (20th-Fox)	44	31	3	7	–
Girl Next Door, The (20th-Fox)	11	14	23	11	3
Glory Brigade, The (20th-Fox)	–	5	13	12	1
Golden Blade, The (Univ.)	–	2	2	5	3
Great Sioux Uprising, The (Univ.)	1	4	22	27	5
Gun Belt (UA)	–	4	12	6	–
Half a Hero (MGM)	–	–	4	7	9
Houdini (Para.)	7	21	15	7	–
I, the Jury (UA)	1	5	5	6	2
Inferno (20th-Fox)	1	3	15	1	5
Invaders from Mars (20th-Fox)	–	11	10	19	9
Ireland in the Sky (WB)	–	24	23	11	8
It Came from Outer Space (Univ.)	2	4	13	7	4
*It Happens Every Thursday (Univ.)	–	2	14	26	3
Jamaica Run (Para.)	–	8	15	21	6
Juggler, The (Col.)	1	–	1	6	3
Kid from Left Field, The (20th-Fox)	–	–	17	19	3
Last Posse, The (Col.)	–	–	–	7	2
Latin Lovers (MGM)	3	1	8	25	19
*Law and Order (Univ.)	1	8	32	28	–
Let's Do It Again (Col.)	–	5	21	23	13
Lili (MGM)	8	16	11	13	7
Lion Is in the Streets, A (WB)	–	–	6	9	9
Little Boy Lost (Para.)	5	8	4	–	–
Lone Hand (Univ.)	–	13	36	18	–
Main Street to Broadway (MGM)	–	2	–	16	11
Man from the Alamo (Univ.)	–	10	7	16	8
Man on a Tightrope (20th-Fox)	–	–	6	20	6
Marshal's Daughter, The (UA)	–	2	13	1	–
Master of Ballantrae, The (WB)	1	1	12	25	8
Maze, The (AA)	1	2	8	11	2
Melba (UA)	–	–	–	9	–
Mission Over Korea (Col.)	–	–	1	2	6
Mister Scoutmaster (20th-Fox)	3	13	46	20	2
†Mogambo (MGM)	4	4	–	–	–
Moon Is Blue, The (UA)	29	23	11	3	–
Never Let Me Go (MGM)	–	5	40	46	7
Pickup on South Street (20th-Fox)	13	48	21	11	5
Plunder of the Sun (WB)	–	–	5	14	–
Pony Express (Para.)	–	31	30	13	1
Powder River (20th-Fox)	1	10	29	28	1
Queen Is Crowned, A (Univ.)	4	9	2	6	4
*Raiders of the Seven Seas (UA)	–	2	4	12	4
Remains to Be Seen (MGM)	–	10	37	13	1
Return to Paradise (UA)	–	9	19	23	1
Ride Vaquero (MGM)	3	15	43	22	5
Roar of the Crowd (AA)	–	6	5	7	2
Robe, The (20th-Fox)	7	–	–	–	–
Roman Holiday (Para.)	–	8	15	18	3
Sailor of the King (20th-Fox)	–	–	1	3	3
Salome (Col.)	11	50	19	12	1
Sangaree (Para.)	3	9	6	3	5
Scandal at Scourie (MGM)	–	7	17	28	7
Scared Stiff (Para.)	25	42	11	3	–
Sea Devils (RKO)	–	1	1	4	3
Second Chance (RKO)	2	4	13	8	1
*Serpent of the Nile (Col.)	–	–	7	14	5
Shane (Para.)	37	24	4	2	–
Shoot First (UA)	–	–	3	11	5
Siren of Bagdad (Col.)	–	–	5	7	9
Slight Case of Larceny, A (MGM)	–	1	3	15	–
So This Is Love (WB)	–	2	14	21	8
Son of Belle Starr (AA)	–	4	9	2	–
South Sea Woman (WB)	–	11	33	33	3
Split Second (RKO)	–	1	20	17	14
Stalag 17 (Para.)	6	30	20	3	–
Stand at Apache River (Univ.)	–	–	3	4	1
Story of Three Loves, The (MGM)	–	9	15	17	11
Stranger Wore a Gun, The (Col.)	3	12	6	1	3
Sword and the Rose, The (RKO)	–	1	9	14	6
†Take the High Ground (MGM)	–	2	3	–	–
Take Me to Town (Univ.)	–	9	26	14	1
Tarzan and the She-Devil (RKO)	–	5	10	3	1
Thunder Bay (Univ.)	3	11	41	24	8
Titanic (20th-Fox)	3	45	37	13	3
†Valley of Headhunters (Col.)	–	–	–	3	2
Vanquished, The (Para.)	–	1	19	19	5
Vice Squad (UA)	–	1	10	11	1
Vicki (20th-Fox)	–	–	–	1	4
War of the Worlds (Para.)	–	4	6	8	5
White Witch Doctor (20th-Fox)	14	45	21	10	–
Wings of the Hawk (Univ.)	–	–	6	1	6
Young Bess (MGM)	1	20	41	25	4

'ETERNITY' is now breaking every known record in the first subsequent runs in Kansas City, Pittsburgh, 'Frisco and Cleveland!

COLUMBIA'S

FROM HERE TO ETERNITY

NOVEMBER 21, 1953

MOTION PICTURE HERALD

The WORLD MARKET

Entered as second-class matter, January 12, 1931, at the Post Office at New York City, U. S. A., under the act of March 1, 1879. Published weekly by Quigley Publishing Co., Inc. 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. All contents copyrighted 1953 by Quigley Publishing Company, Inc.

"LET'S TALK THINGS OVER"

A timely report by M-G-M that will pay you to read carefully

There's plenty of business to be done with good product enthusiastically promoted. And we're happy to find that our exhibitor friends go along with us all the way in cooperative teamwork that's getting results.

"VALIANT" WORK!

Take a look at the business being done with our Technicolor adventure spectacle "ALL THE BROTHERS WERE VALIANT." Exhibitors are using these press book angles: 24-sheet cut-out; the 8-foot standee in their lobbies; the big National Prize Contest, 4 all-expenses-paid round-trips to Jamaica; the colored lobby stills; the ticket-selling ads; action-packed fronts; lively lobbies; the powerful TV trailers; selling of the stars Robert Taylor, Stewart Granger, Ann Blyth. Valiant work gets "Valiant" grosses.

BRAVO FOR "BRAVO"!

We urge you to send for the promotion-packed Press Book right now on the powerful color adventure-romance "ESCAPE FROM FORT BRAVO"! The trade

(Continued)

(Continued)

reviews are enthusiastic. The "Curtain of Arrows" scene is something the folks will go out and talk about and it's just one spectacular part of this picture, rich in showmanship angles. Plus star-power: William Holden, Eleanor Parker, John Forsythe and a cast of thousands.

"MOGAMBOXOFFICE"!

"MOGAMBO" continues to clean up. We've had a wonderful response from our recent trade paper ad on its promotion. Theatre men are getting every last dime from this great Clark Gable and Ava Gardner showmanship attraction.

"KATE" GREAT IN 3-D!

Many showmen will present "KISS ME KATE" in 3-D at Thanksgiving as a result of its success. M-G-M's big color musical delights the fans and critics state that the famed stage hit is even better on the screen. It's the first quality picture in 3-D.

WIDE-SCREEN "QUO VADIS"!

For Christmas, M-G-M's spectacular "QUO VADIS" in Wide Screen is a NEW, terrific entertainment. The great spectacle is better than ever in the new medium. A Perfect holiday offering.

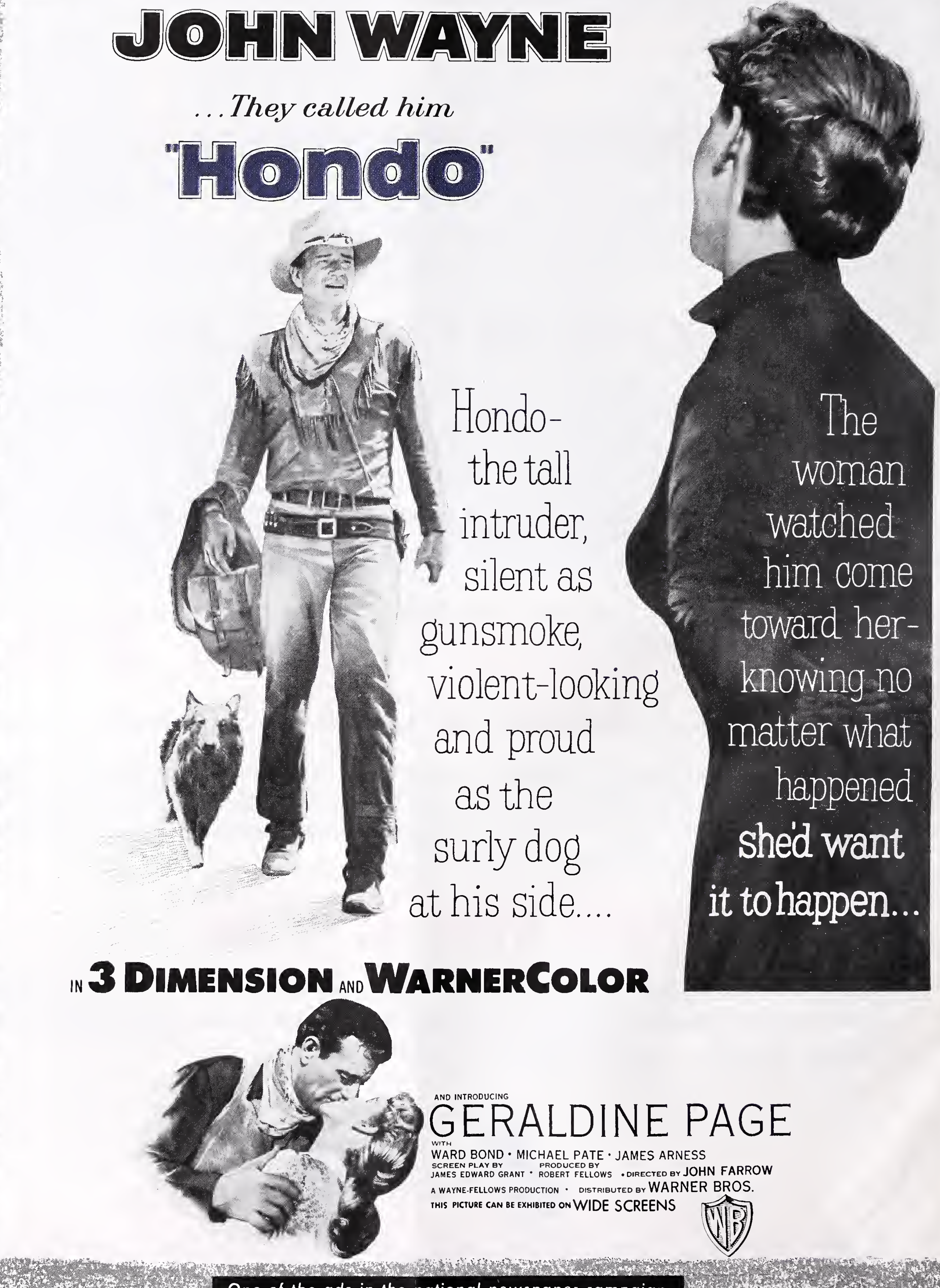
"EASY" DOES IT!

Read the rave trade press notices. See for yourself M-G-M's Technicolor Super-Musical "EASY TO LOVE" the Esther Williams-Van Johnson-Tony Martin Big Show, filmed in the Lovers' Paradise of Cypress Gardens, Florida. It is the industry's Top Attraction for Christmas and New Years.

YOU AND M-G-M!

Gentlemen, we've got the product. We've only talked about a few of the many. Share our enthusiasm for the promotional possibilities of the Big Pictures we're making. Success is a partnership. Let's work together!

P.S. And watch for the next great industry event, M-G-M's First CinemaScope Picture "KNIGHTS OF THE ROUND TABLE" *(In Color Magnificence)*



JOHN WAYNE

...They called him

"Hondo"

Hondo-
the tall
intruder,
silent as
gunsmoke,
violent-looking
and proud
as the
surly dog
at his side....

The
woman
watched
him come
toward her-
knowing no
matter what
happened
**shed want
it to happen...**

IN 3 DIMENSION AND WARNERCOLOR

AND INTRODUCING
GERALDINE PAGE
WITH
WARD BOND · MICHAEL PATE · JAMES ARNESS
SCREEN PLAY BY JAMES EDWARD GRANT · PRODUCED BY ROBERT FELLOWS · DIRECTED BY JOHN FARROW
A WAYNE-FELLOWS PRODUCTION · DISTRIBUTED BY WARNER BROS.
THIS PICTURE CAN BE EXHIBITED ON WIDE SCREENS

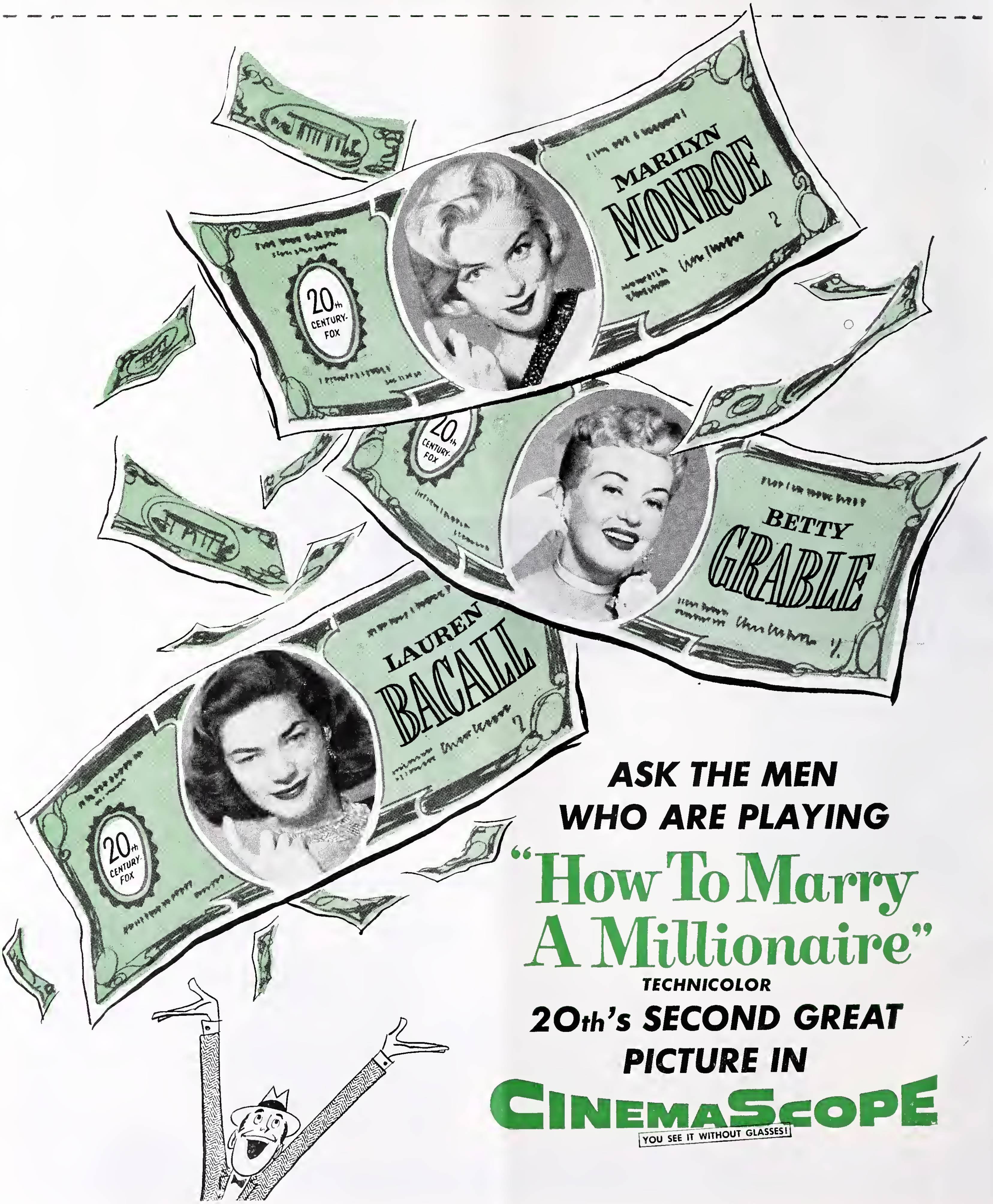
One of the ads in the national newspaper campaign.

A STORY OF TREMENDOUS POWER, BIGGER AND MORE POWERFUL IN WARNERS' NEWLY-PERFECTED 3 DIMENSION!

IMPORTANT NOTICE ABOUT THE NEW-TYPE 3-D VIEWERS:

Be _sure_ you see the greatly improved, comfortable viewers now available! They include a special clip-on type for those wearing eyeglasses. And be _sure_ to _prominently_ inform your patrons about them in your ads and lobby. (See pressbook for suggested copy.)

The Happiest Exhibitors Are "Millionaire" Exhibitors!


MARILYN MONROE
20th CENTURY-FOX
BETTY GRABLE
20th CENTURY-FOX
LAUREN BACALL
20th CENTURY-FOX

ASK THE MEN WHO ARE PLAYING

"How To Marry A Millionaire"

TECHNICOLOR

20th's SECOND GREAT PICTURE IN

CINEMASCOPE

YOU SEE IT WITHOUT GLASSES!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 193, No. 8

November 21, 1953

Hell, Damn and the Code

THE HERALD has been and will continue to be a champion of the Production Code. It has many reasons for a continuing, sympathetic interest in the Code. Among these is the fact that it was the HERALD's publisher who in 1930 originated the Code plan, brought it to Hollywood and with the cooperation of Will H. Hays succeeded in getting it adopted by the producers.

But the HERALD's interest in the Code is by no means circumscribed by the fact that the publisher originated it and was responsible for it becoming the working tradition of the organized industry. Its interest transcends any such consideration. Its interest in the welfare of the Code stems mainly from the Code's long-demonstrated potentialities for making this a better and more prosperous industry, meanwhile enabling the industry to stand before world opinion on a platform of self-regulation for the maintenance of right moral standards which is unique in the history of commercial enterprise.

Looking at the record of Code accomplishment during the past twenty-three years, it is only a warped and prejudiced viewpoint that does not see in this record results of great importance in the public interest and in the interest of an industry which produces a product that, for better or for worse, must inevitably make a powerful impress on the habits of thought and behavior of the millions who patronize it.

The Code is not a narrow-minded, puritanical scheme detached from the realities of life and living. Basically it is simply a projection of the objective principles of the moral law as expressed in the Ten Commandments, the voice of morality of the whole of the Judeo-Christian civilization.

APPENDED to the basic and essential principles of the Code are certain regulations of policy and expediency. These regulations are no part of the Code proper, were not in the original document and have been introduced from time to time because of some real or imagined need. Certain of these regulations, it might be said for the purpose of the point we are making, have created a hell of a mess and have become a damned nuisance.

In the category just mentioned is the refusal of the Production Code Administration to issue a certificate of approval for the Hal Wallis-Paramount production, "Cease Fire," because that picture contained the spoken words, "Hell" and "Damn." The producer appealed this decision to the board of directors of the Motion Picture Association and the directors sustained the PCA. At this point Hal Wallis probably murmured to himself, "To hell with it!" and ordered the words cut from the dialogue.

Now, the Code's only right to existence is as a necessary safeguard to public and private morality. It is ridiculous to contend that to allow "Hell" and "Damn" to be spoken from the screen is capable of lowering the moral standards of any single patron. These words do not constitute profanity which is and should be excluded by the Code.

The restriction against the use of the words, "Hell" and "Damn" should never have been tacked onto the Code in the first place. But as long as they are allowed to remain in the regulations the PCA has no choice but to withhold approval when they are included in a picture. The solution is not to expect the PCA to act arbitrarily in the absence of an authorized directive. The solution is to throw out this regulation which never should have been adopted in the first place because it rests on no sound moral or conventional basis.

CONTROVERSY over whether or not there shall be a "Hell" and a "Damn" spoken in a picture by soldiers at a war front is grist for the mill of those who, resenting the moral discipline which the Code stands for, would like to have it laughed out of existence.

Paramount and Hal Wallis are to be complimented for their constructive action following the denial of their appeal to the MPA. Maintenance of the authority and integrity of the Code is far more important than the subject-matter of this controversy. But the association which is the authority over the PCA should act, and act promptly, so that no further time and effort will be wasted as the result of this absurd regulation.

The PCA constantly faces a grave responsibility and a heavy burden of work. Its energies should not be dissipated and its time consumed with such nonsense as this "Hell" and "Damn" business.

■ ■ ■

¶ Since motion pictures rely to such a great extent on best selling books for story material, it is interesting to note that, according to Dr. George H. Gallup, "fewer people buy and read books in the United States than in any modern democracy." Even though pocket size books now are being sold at the rate of over 200,000,000 annually, the bulk of them are in the western, mystery and sex categories. Critics who wonder why there are not more serious successful films made might turn their attentions to the reading habits of the American public. Why is it that 54,000,000 newspapers are purchased daily, as well as millions of magazines, yet 72,000,000 citizens (Dr. Gallup's figures), including many theatre patrons, never have bought a single book?

—*Martin Quigley, Jr.*

Letters to the Herald

Congratulations!

To the Editor:

Congratulations! And congratulations to everyone employed in the short subjects field for getting such a swell break in The Herald marking the handwriting on the wall. (October 31st issue.)

Everything points to a revitalized short subjects business and it is gratifying to note that you are among the first to point the way in this connection.

As indicated in your section on shorts the matter of exploiting worthwhile short subjects has not been developed as it should.

Merely as an illustration, we made a short at the request of the U. S. Treasury Department called "Cash Stashers." It is a comedy that shows what happens to people who hide their money instead of buying Government bonds or putting it in bank accounts. Our exploiteers in the field are cooperating with theatre managers so that exhibitors themselves get local publicity and Government citations for running this short.—*PETE SMITH, Metro-Goldwyn-Mayer Pictures, Culver City, California.*

Trailers

To the Editor:

We know that our theatre screens are the greatest media we have for advertising the coming attractions at our theatre. We know we are reaching 100 per cent theatre-going people when we show our trailers. Why then can't the distributor take advantage of this marvelous advertising that we sell at a premium to other merchandisers, who usually take a greater advantage of its potentials than we do.

The first problem of course is better trailers, then let's get at it. I'm certain that you could find a ready market among exhibitors for quality trailers. The percentage of our advertising cost in screen advertising to the other media we use is pitifully small. I would even advocate two completely different trailers on each picture, each with a different selling approach, and letting the exhibitor choose the one that he feels would best sell his patrons.

It's a problem that has long needed attention, and one on which we are really missing the boat. Some exhibitor committee, or even your magazine, should spark an effort to revive this vital part of our theatre operation. I'm sure you would gain widespread support. —*Exhibitor, Manpa, Idaho.*

Story's the Thing

To the Editor:

Those of us old enough in the business to have once relied on stars as almost the sole factor in determining potential box office value of pictures surely must have come to the realization by this time that subject matter (story value) is now of paramount importance. Aside from Bing Crosby, John Wayne, Bob Hope, Gregory Peck, Gary Cooper, and one or two ther indestructibles, no name is of sufficient draw to assure top box office performance, and even these hardy perennials must have a vehicle worthy of public acclaim. Notice, I have listed no name on the distaff side, and I can't see any feminine "stars of tomorrow" with any enduring qualities.—*Exhibitor, Kansas City, Mo.*

Fewer "B" Films

To the Editor:

I strongly urge fewer "B" pictures to eliminate double features entirely.—*Exhibitor, Bethlehem, Pa.*

"No One Should Be Without It..."

To the Editor:

I have sold my theatre here in Manitou but could not go without writing and thanking you very much for your kind interest and help that you have been to the small exhibitors like myself.

I can assure you that your HERALD is of the greatest help, in all phases. The help it gives in selecting pictures is invaluable and I am positive it has saved exhibitors many, many dollars in the fact that they can be guided in the type of picture that will do the best in their particular situation. No exhibitor should be without it even if it cost twice what it does now. Have urged my buyer to continue your HERALD by all means, as he is new to the business. Again, many thanks.—W. N. McINTOSH, Pembina Theatre, Manitou, Manitoba, Canada.

MOTION PICTURE HERALD

November 21, 1953

LIST finds RKO Theatres well run, is optimistic of future Page 12
CINEMASCOPE rolling in high; Warners planning 16 in process Page 13
SINGLE-Channel sound test of "The Robe" to be arranged soon Page 13
TOA counsel, Herman Levy, asks aid for "forgotten" exhibitor Page 14
3-D will increase gross of good picture, says Montague Page 21
UNIVERSAL schedules national sales meeting for coast studio Page 21
TERRY RAMSAYE Says—A column of comment on matters cinematic Page 22
RKO PICTURES loans of $4,000,000 extended by Texas banks Page 22
MOTION PICTURE Pioneers honor Barney Balaban as Man of Year Page 27
PARAMOUNT estimates net profit for nine months at $4,996,000 Page 27
PARAMOUNT continues a strong flow of product of high quality Page 28
GOLDENSON is reelected president of United Cerebral Palsy unit Page 35
BRITISH Government giving attention to sponsored TV Page 36
NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 38
U.S. SUPREME Court refuses to hear appeal on Chicago case Page 42
CANADIAN trade show next week big event of industry year Page 43
ALLIED ARTISTS now officially name of former Monogram firm Page 43

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SERVICE DEPARTMENTS

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People in the News Page 43

IN PRODUCT DIGEST SECTION

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Short Subjects Chart Page 2078
The Release Chart Page 2080

On the Horizon

THE COMPO dues collection drive will be conducted in all exchange areas November 30 to December 7. As was the case last year, film salesmen for the major companies will solicit collections. The COMPO board of directors emphasizes that because this year a major part of the budget will be allocated to the work of the tax repeal committee, exhibitors are urged to pay their dues as promptly as possible. Congress reconvenes in January and there is only a short time left to complete the groundwork for the campaign.

▶ This is real "diversification", as they say in financial circles. Chesapeake Industries, Inc., has purchased Lady Esther, Inc., Chicago maker of cosmetics. Chesapeake is known in our industry as the former owner of Eagle Lion, Producers Releasing Corp., etc., and the present owner of Pathe Industries. It also now is reported that the company controls the V. D. Anderson Co., maker of oil-extracting machinery of Cleveland; Virginia Metals Product Co., of Norfolk; and Dade Brothers Packaging and Moving, also of Norfolk.

▶ An Indian-Soviet film barter deal is pending, according to the Commerce Department. Film chief Nathan D. Golden said this was based on an interview given to a Bombay film trade magazine by the Russian motion picture representative in India. Eleven Indian films were reported to have already been selected by Soviet officials.

▶ Exhibitors who've been distressed over the costs of installing new equipment may hope for tax relief. Washington observers report that in the overhauling of the tax laws which the Republicans seem to be ready to deliver next year, may be new rules on depreciating equipment. Treasury and Congressional tax experts now conferring have agreed, it's reported, to ease present depreciation regulations. One easement may be to write off more of the cost of new equipment in its first years. Another may be a longer percentage range. Another may be a "declining balance" under which the percentage to be written off applies each year to the amount undepreciated.

▶ A new agreement with the French seems likely, Eric A. Johnston, Motion Picture Association of America president, said on arrival in New York from Europe last week. He was in Paris negotiating and may return. Declining specifics, he asserted the old agreement will be extended pending a new one.

▶ Because he feels the prices offered are far below the box office potential of the productions, Samuel Goldwyn left New York this week for Hollywood having given a firm no to the several distributors of films for television who had approached him for the rights to some of his older successes.

▶ Officials of the U. S. Information Agency expect an "outsider" to be brought in to succeed J. Cheever Cowdin as head of the film section. They do not look for a promotion from the ranks.

▶ The trade will begin learning more about the practicability of pay-television when, one week from the date on the cover of this edition, the Telemeter Corporation conducts its long-awaited test in the closed area of Palm Springs, California, with representatives of the lay and trade press and the directly interested entertainment industries in attendance. With the Paramount production of "Forever Female" shown for the first time anywhere on the Telemeter channel and in Exhibitor Earl Strebe's theatre, concurrently and optionally, all controllable circumstances will be favorable to the test. November 28, that is. Don't sell either medium short until the last bulletin on the results is in.

▶ Public interest in the industry continues to be reflected in the stock market. Last Friday, film and theatre stocks had their best day in months on the New York Stock Exchange. RKO Theatres led in volume with 150,400 shares traded, and a gain of ⅜. This was a consequence of Albert A. List's purchase of Howard Hughes' shares. (See page 12). Twentieth Century-Fox gained 1-⅛ that day, with 47,700 shares traded.

THE WORLD MARKET

In this issue The HERALD presents the eighth annual edition of the World Market section. Opening on the page opposite page 56, the section and its related advertising covers every phase of the motion picture world market today. Of special interest this year is the emphasis on new screen techniques which have attracted as much exhibitor and industry attention abroad as they have at home. In addition to the country-by-country reports on developments, there are feature pages covering new theatre construction and the customary valuable listings of manufacturers and distributors of theatre equipment and supplies.

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This week in pictures

AT THE ANNUAL BANQUET, last week of the Quebec Allied Theatrical Industries, in Montreal. Above, at the dais, Leon J. Bamberger, RKO Pictures sales promotion manager, a guest speaker; William Lester, the organization's president; Frank Hanley, a Councillor; George Ganetakos, president of the United Amusements Corp.; and Ben Norrish, retiring president of Associated Screen News.

by the Herald

OWEN CRUMP, director of Hal Wallis "Cease Fire," which Paramount opens at the Criterion, New York, Tuesday, told news writers in that city this week that the picture is unique as the first to be made in a real theatre of war (Korea), the first feature without professional actors (they're real G.I.'s), and the first 3-D footage of battlefield drama. He believes location shooting with non-professionals gives realism no Hollywood effort or expense can achieve. Three-D completed the dimensions of reality, he asserted.

THESE ARE THE NEW OFFICERS of the Allied Theatre Owners of Indiana, left. Standing, Trueman Rembusch, past president, now national director, and Roy Kalver, new president. Seated, J. R. Pell, vice-president; and Richard Lochry, treasurer.

M. L. "MIKE" SIMONS has been appointed director of customer relations for MGM. He succeeds the late Henderson Richey. He also will continue editing the company's "The Distributor," house organ. Mr. Simons joined MGM in 1927 at Indianapolis, after being an exhibitor, advertising man, and producer of musicals.

FIRST PRIZE in the "Calamity Jane" contest held along with Warner's musical of that name at the Paramount Theatre, New York, is awarded by manager Robert Shapiro to winner Doris Cameron, of the Silver Saddle Ranch.

by the Herald

HONORING the New York "Daily News" for its cooperation with the motion picture industry. A dais scene at the luncheon tendered in New York last week by the Associated Motion Picture Advertisers. In array are Robert G. Shannon, managing editor; Rita Gam; F. M. Flynn, president and general manager; Richard W. Clark, executive editor, and chief speaker; Silas F. Seadler, MGM advertising manager; Lige Brien, AMPA president; and Eva Gabor.

TO ETERNITY'
THOMPSON'
ALAN LADD
BELOW ZERO'
HOLLIDAY
SHOULD
HAPPEN
TO YOU!'
'THE CAINE MUTINY'
ALAN LADD
'PARATROOPER'

IN CHICAGO, at the first of Columbia's three special regional sales meetings for home office executives and field staffs, convened by sales manager A. Montague. On the dais: Maurice Grad, short subjects sales manager; Irving Wormser, circuit sales; J. Freiberg, sales accounting; Mr. Montague; Rube Jackter, assistant general sales manager; and Louis Weinberg, circuit sales. Standing, G. Berman, and S. Singerman, assistant managers of exchange operations; Seth Raisler, contract department; Henry C. Kaufman, exchange operations; and Vincent Borelli, assistant to circuit sales executives.

Photos by the Herald

PLEADING FOR SUPPORT of the Will Rogers Memorial Hospital "Christmas Salute": the rally in New York for the members of the local film industry. At the left, Charles Moss, chairman of exhibitors for the area; center, A. Montague, president of the hospital, who described how urgent is the necessity of obtaining funds, how important is the work, and how truly is the project the industry's own; and, right, Robert J. O'Donnell, who reiterated the appeal for support.

LIST SEES RKO CIRCUIT WELL RUN, IS OPTIMISTIC

Plans No Changes; Offers to Buy More Stock for a Third of Total Shares

by MANDEL HERBSTMAN

by the Herald

THE NEW OWNER meets the press. Albert A. List, now chairman of the board of RKO Theatres, and its controlling stockholder through purchase last week of Howard Hughes' stock, faces questioners at the New York home office Tuesday afternoon. Back of him, Sol A. Schwartz, circuit president, who introduced Mr. List.

Albert A. List, new owner of the controlling stock interest in RKO Theatres, and board chairman as of last Thursday, met the press in New York Tuesday, and in urbane tones, expressed confidence in the industry's future.

The man who acquired the 886,353 shares from Howard Hughes said he was attracted to RKO Theatres by its "good management," and the soundness of the investment. Mr. List said that "over the long range, RKO Theatres should do well." Reinforcing his remarks, he said he would not "sell theatres short despite TV" and other competition. "As good pictures are made they will attract the public which likes to get out of the house," Mr. List commented to the reporters.

Will Back Management "On Any Decision"

Mr. List, who was introduced to the press by Sol A. Schwartz, company president, said he had no plans at the present time, except "to get acquainted with operations and problems." He said the president runs the company and is "top operating head," and he added he would back management with any decision.

In response to a question he asserted that he had "no liquidation plans." However, he added, he thought "a few spots ought to be out and a few spots ought to be streamlined."

Mr. Schwartz clarified that the "out" referred to fewer than a half-dozen theatres, "which is natural" in the course of business of a circuit of some 90 theatres.

Board of Directors Has New Complexion

At the board of directors meeting last Thursday, Mr. List's business associate, Dudley G. Layman, was also elected to the board. The two fill vacancies created by resignations last week of Ben-Fleming Sessel and William J. Wardall, who had been representatives on the board of Irving Trust Co., trustee of the Hughes stock under provisions of the RKO divorce decree which limited Mr. Hughes' direct control of the picture company following the theatre divorcement. Announcement of the election last week was made by Mr. Schwartz, who of course continues as president and a member of the board. Other board members are Edward C. Raftery, David J. Greene and A. Louis Oresman. Mr. Oresman is Mr. Greene's board nominee and Mr. Greene negotiated the purchase of the 886,353 shares for Mr. List and took the remainder for himself.

In addition to being RKO Theatres board chairman, Mr. List is board chairman of the United States Finishing Co. and the Aspinook Corp., president and director of the Cleveland Arcade Co., the Carolet Corp., and the General Charities Foundation, vice-president and director of Otis Terminal Warehouse Co. and a trustee of Otis Realty Co.

His associate, Mr. Layman, is vice-president and director of U.S. Finishing Co. and of Aspinook Corp., and vice-president, treasurer and director of Cleveland Arcade and Carolet Corp.

Mr. List in his press interview declared there was "no group agreement or policy as far as Mr. Greene or any one else was concerned." He emphasized that all are "individualists." And he added, "they will continue to express their own ideas."

Offers to Buy 400,000 More Shares at $4.50

Earlier in the week Mr. List made an offer to purchase from company stockholders at least 400,000 more shares of stock at $4.50 per share. He did this, he said, because he felt "a moral obligation to give minority holders the same opportunity" as Mr. Hughes.

With the shares purchased previously by Mr. List, the new acquisition would bring his holdings to a minimum of 1,286,353 shares, or approximately one-third of the 3,764,913 shares outstanding.

Irving Trust Co., agent for Mr. List in the offer to acquire 400,000 additional shares, pointed out that the price of $4.50 is equivalent to a price of at least $4.60 per share in view of the absence of a brokerage charge and transfer taxes, and more than that in the case of less than 100-share lots. Mr. List's purchase offer expires November 25. The new offer revealed for the first time the details of Mr. List's purchase of the Hughes holdings. He paid Mr. Hughes $3,372,067.75 cash for 709,909 shares and exchanged 198,500 shares of RKO Pictures Co. stock for another 176,444 shares of RKO Theatres stock. Mr. Hughes' remaining 33,667 shares of RKO Theatres went to Mr. Greene.

"Robe" into 30 RKO Houses for Holidays

At the Tuesday press conference Mr. Schwartz disclosed that some 30 of the circuit's theatres in New York will be equipped with CinemaScope for the showing of "The Robe" around the holidays. Eventually he said just about all the theatres in the circuit will have CinemaScope installations to take advantage of new techniques.

In answer to a question, Mr. Schwartz said he was concerned about the product shortage, but he added confidently "that problem will be worked out." In the course of his comments, Mr. Schwartz pointed to a "slight increase in attendance," and also remarked that the development of new techniques has produced "much more interest in the movies."

CINEMASCOPE ROLLING; WARNERS PLAN 16 IN IT

Zanuck, Back from Europe, Enthusiastic on Public Response to Process

by VINCENT CANBY

The public has convinced Darryl F. Zanuck that CinemaScope is here to stay.

Darryl F. Zanuck

Thus spoke the 20th Century-Fox chief of production during a brief New York stopover Tuesday en route to Hollywood from a two-month sojourn in Europe. Mr. Zanuck, who went abroad to take a vacation and "evaluate the U. S. film scene from afar" — and just incidentally to edit four new CinemaScope features, was full of enthusiasm and confidence, "astounded" at CinemaScope's great reception in Europe and "gratified and pleased" at the U. S. public's reaction to "The Robe" and "How to Marry a Millionaire."

Some of the same events and records which were responsible for Mr. Zanuck's astonishment, gratification and pleasure, obviously were at work in Hollywood during the week too.

¶ From Burbank, California, Warner Brothers announced that "16 of the most important story properties ever to be presented by the company" are to be made in CinemaScope, for which the brothers only recently negotiated with 20th-Fox.

¶ From Culver City, MGM, now putting the finishing touches to its first CinemaScope feature, "Knights of the Round Table," announced two more films for the process, bringing that studio's CinemaScope total to seven.

With only two CinemaScope features in actual release, the process seemed to be rolling along faster than ever.

Cites Foreign Coverage Of "Robe" Premiere

Mr. Zanuck, in his remarks at the company's home office, admitted that some months back when 20th-Fox embarked alone on its CinemaScope course, he had been worried about how the process might be received abroad by exhibitors not under the pressure of television competition. Although "their problems are not our problems," he said he had found "exhibitors abroad are just as eager to give a better show."

Indicative of the interest, he continued, was the coverage which Paris newspapers gave the New York openings of "The Robe" and "How to Marry a Millionaire" in their news pages. Both papers carried reviews of the films and one, France-Soir, even published daily boxoffice reports on "The Robe." Including this week's opening of "The Robe" in London, the film will open in 34 situations in Europe, the Near East, Asia and Australia between now and the first week in January. Openings abroad, he said, are limited only by the number of prints which can be taken away from the domestic scene.

Questioned on the controversy now being waged this side over the advantages of stereophonic sound as opposed to one-channel sound with CinemaScope, Mr. Zanuck said that to him, stereo sound accounted for at least 33⅓ per cent of the audience's sense of participation with the process. To a lesser degree, but very important, he added, is the use of color to achieve a depth effect, for which reason he does not contemplate any black-and-white CinemaScope production.

Concerning the so-called product shortage which many exhibitors fear, the 20th-Fox chief said: "There would be no product shortage if the industry could make 10 pictures a year like 'The Robe.'"

Somewhat more seriously, he said that it was with such a consideration in mind that 20th-Fox was participating in Leonard Goldstein's Panoramic Productions unit which will deliver the company 10 conventional features for release.

Mr. Zanuck also went on the record as being completely sold "esthetically" on CinemaScope. There is no scene, no matter how intimate, which will not look better in CinemaScope, and he predicted that after the

(Continued on following page)

SINGLE-CHANNEL SOUND TEST ON "ROBE" TO BE ARRANGED

Spyros Skouras, president of 20th Century-Fox, has informed Robert Wile, executive secretary of the Independent Theatre Owners of Ohio, that one-channel sound prints of "The Robe" will be available after January 15 for test engagements at the Star theatre, Upper Sandusky, O.; the Wellman, Gerard, O., and the St. Paul, Dayton.

The setting of the date for the one-channel versus stereophonic sound tests came this week following an announcement from Walter Reade, president of Theatre Owners of America, to the effect that TOA was going along with Allied in protesting the use of stereophonic sound with CinemaScope features.

Tuesday, Abram F. Myers, Allied general counsel, demanded 20th-Fox "immediately abandon the restrictions it has imposed" on the type of equipment to be used with CinemaScope. This was in way of being Mr. Myers' comment on the fixing of the test dates.

The Allied counsel, in urging all organizations to get to work at once to arrange for the tests, quoted a telegram from Mr. Skouras in which the latter said he was fighting with all his resources to keep the small theatres open "because the existence of my company and in fact the future of the entire industry, depends on them."

Said Mr. Myers, 20th-Fox should immediately abandon equipment restrictions, should supply one-track prints for those who can't afford stereophonic equipment, and should furnish conventional prints to those theatres and drive-ins that cannot use CinemaScope prints.

The tests were first proposed by Mr. Skouras at the National Allied convention in Boston in October. Last week, however, W. C. Gehring, 20th-Fox sales manager, indicated the company would be unable to make prints available until at least the middle of next year. The latest announcement prompted Mr. Wile to comment from Columbus: "We congratulate both gentlemen (Mr. Skouras and Mr. Gehring) for reversing their previous position and assure them that exhibitors all over the country will be eagerly awaiting the results of the forthcoming one-channel test."

Mr. Reade's and the TOA points of view were contained in a letter written by Mr. Reade to Mr. Skouras after the former had seen the premiere of "How to Marry a Millionaire" in New York. Mr. Reade said he was "more convinced than ever of the limitations of stereophonic sound."

"Including the symphony orchestra, which was the introduction and end of the feature," wrote Mr. Reade, "I cannot honestly say that anything but a good fidelity and high quality sound system was noticeable. I am convinced that any theatre that is equipped with a good and high quality sound system on a single track, could have played this picture on a 2.55 screen—and with an equally good audience reaction."

CINEMASCOPE

(Continued from preceding page)

public has seen 10 or 12 pictures in the process, it will find it difficult to go back to the conventional "pinched" screen. More specifically, he said that in the coming year the company will produce between 12 and 14 CinemaScope features, to cost approximately three-quarters of what the company's 33 pictures this year cost. These 12-14 are in addition to the 11 now completed or in last stages of production.

"Robe" Theatre Gross Tops $9,000,000

Other data revealed by the production executive included the facts that the company's third CinemaScope feature, "Beneath the 12-Mile Reef," will open about December 15 at the New York Roxy, and that "The Robe," as of last Saturday, had racked up a total theatre gross of $9,100,000.

Enthusiastic reception at a sneak preview of MGM's "Knights of the Round Table," scheduled as a Christmas release, was credited for that company's ever-growing list of CinemaScope production. The two latest features announced for the process are "A Bride for Seven Brothers" and "The Student Prince." "Knights" stars Robert Taylor, Ava Gardner and Mel Ferrer and is set to be backed by what the company describes as the "greatest promotional campaign in MGM experience."

Warners' announcement of 16 CinemaScope features came after several days of conferences at the studio between Jack L. Warner and Ben Kalmenson, vice-president in charge of distribution. All 16 will be in WarnerColor or Technicolor.

"Right now," said Mr. Warner, "we are in actual CinemaScope production with five of our biggest pictures."

Currently in production on the Warner lot are:

"A Star Is Born," starring Judy Garland and James Mason;

"The High and the Mighty," starring John Wayne;

"Lucky Me," starring Doris Day, Robert Cummings and Phil Silvers;

"The Talisman," Sir Walter Scott's classic starring Rex Harrison.

"Ring of Fear," starring Clyde Beatty and his three-ring circus, Mickey Spillane and Pat O'Brien.

Prepare 11 More Films For CinemaScope

"In preparation and being readied to follow," Mr. Warner continued, "we have eleven equally important productions."

Forthcoming pictures are "Battle Cry," "East of Eden," "Mr. Roberts," "Helen of Troy," "Giant," "Land of the Pharaohs," "The Silver Chalice," "Daniel and the Woman of Babylon," "Sea Chase," "The Miracle," and "Moby Dick."

The first Warner production in CinemaScope to reach the theatres will be "The Command," starring Guy Madison, which is presently being scored by Dimitri Tiomkin and is scheduled as a February release.

Midwest MPTO Unit to Meet In St. Louis in December

The Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois, will meet at the Sheraton Hotel, St. Louis, December 14 and 15. The organization expects 500 to attend. It will have demonstrations of new techniques, and also one of RCA theatre television; and it will have in attendance speakers such as Walter Reade, president of the Theatre Owners of America; Alfred Starr, past president, and Herman Levy, general counsel. Presiding will be Tom Edwards, president.

Fox Votes Dividend

A quarterly dividend of 25 cents per share on the outstanding common stock has been declared by 20th-Fox, payable December 24, 1953, to stockholders of record at the close of business December 10.

The company Wednesday also issued an earnings statement, showing that it and wholly owned subsidiaries on that day reported consolidated net earnings of $1,433,037 for the 39 weeks ended September 26. This amounted to 52 cents a share on the 2,769,486 shares of common stock outstanding.

Comparable operations for the 39 weeks of 1952 showed net earnings of $1,277,268, amounting to 46 cents a share.

This did not include a special credit arising from a change in accounting procedure with respect to foreign operations and the operations of domestic subsidiaries (National Theatres and the Roxy) which were separated September 27, 1952. The net earnings for the third quarter ended September 26, 1953, amounted to $1,274,728, compared with $1,122,864 last year.

The outstanding success of CinemaScope and the first two pictures made in it, "The Robe" and "How to Marry a Millionaire," indicate earnings in the fourth quarter will show a marked improvement over third-quarter earnings, the company stated.

George F. Lewis, 67; Was Technicolor Counsel

George F. Lewis, 67, vice-president, secretary and a director of Technicolor, Inc., died November 17 in New York. Mr. Lewis also was general counsel for Technicolor companies, as well as a vice-president and a director of Technicolor Motion Picture Corporation. Surviving are his widow, two sons and two grandchildren.

German Gross $4,983,000

WASHINGTON: U.S. film companies netted approximately $4,893,000 in Germany during 1952, Commerce Department film chief Nathan D. Golden has reported. He said the gross for United States films was five and a half times that much.

Urges Aid to "Forgotten Exhibitor"

JACKSONVILLE: Characterizing the smaller and subsequent-run exhibitor as the "forgotten man" of the industry, Herman M. Levy, general counsel of Theatres Owners of America, said last Monday that for producers not to heed their call would be "economic suicide." He spoke at the two-day sessions of the Motion Picture Exhibitors of Florida.

He asserted that "these 'forgotten men' are confused and weakened by indecision and fear. They are the victims of the present policy of most producers to release fewer and fewer pictures and to charge more and more for the fewer and fewer released. It does not matter whether that policy is deliberate or not. The fact is that it exists and is being encouraged and fostered by production," he said.

Throughout the first day of the meeting, which was held at the Roosevelt Hotel, the problem of the small theatre and the drive-in supplied the theme of several discussions.

Exhibitor problems were discussed at an open forum moderated by Nash Weil, general manager of Wil-Kin Theatre Supply Co. following a CinemaScope screening of "How to Marry A Millionaire," at the Florida theatre in the morning.

The luncheon speaker, Robert Coyne of the Council of Motion Picture Organizations, lauded Florida exhibitors, pointing out that Florida, Arkansas and Maine appeared to lead the nation in the new tax campaign progress. He gave an account of COMPO's fight against the 20 per cent admission tax. "Starting again," he said, "requires courage, but many areas are well on their way and the groundwork of our last campaign is a solid basis on which to build." He added that there could be no major shift of policy, that complete relief was the goal.

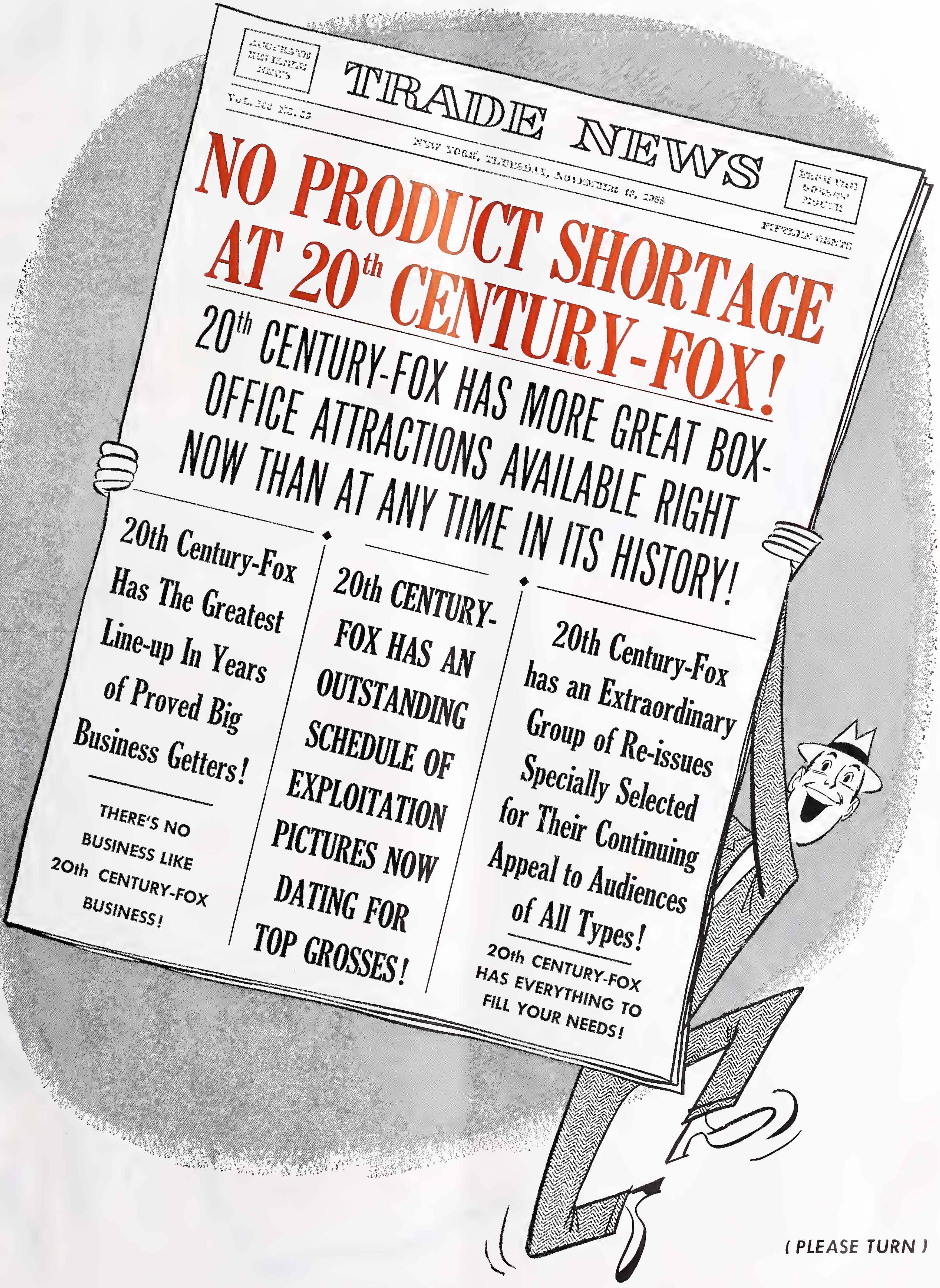
Tuesday's speakers were Walter Reade, Jr., president of Theatre Owners of America, and Dr. William Alexander, of Oklahoma City who delivered the banquet address.

Film Theatre Admissions Reported on Increase

WASHINGTON: Motion picture theatre admissions rose again in the month prior to September 15, the Bureau of Labor Statistics reports. In issuing its monthly consumer price index, the Bureau said that reading and recreation costs rose with increased theatre admission prices.

Disney CinemaScope Spreads

Walt Disney's "Toot, Whistle, Plunk and Boom," in CinemaScope, has been booked into a dozen cities as a supplementary attraction for presentation of 20th-Fox's "How to Marry a Millionaire," also in that medium.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JANE RUSSELL • MARILYN MONROE

CHARLES COBURN

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starring

RICHARD WIDMARK • JEAN PETERS

THELMA RITTER

Ernest Hemingway's

THE SNOWS OF KILIMANJARO

TECHNICOLOR

starring

GREGORY PECK • SUSAN HAYWARD

AVA GARDNER

Directed by Henry King

THY NEIGHBOR'S WIFE

starring

CLEO MOORE • HUGO HAAS

KEN CARLTON

A Hugo Haas Production

VICKI

starring

JEANNE CRAIN

JEAN PETERS

MISTER SCOUTMASTER

starring

CLIFTON WEBB • EDMUND GWENN

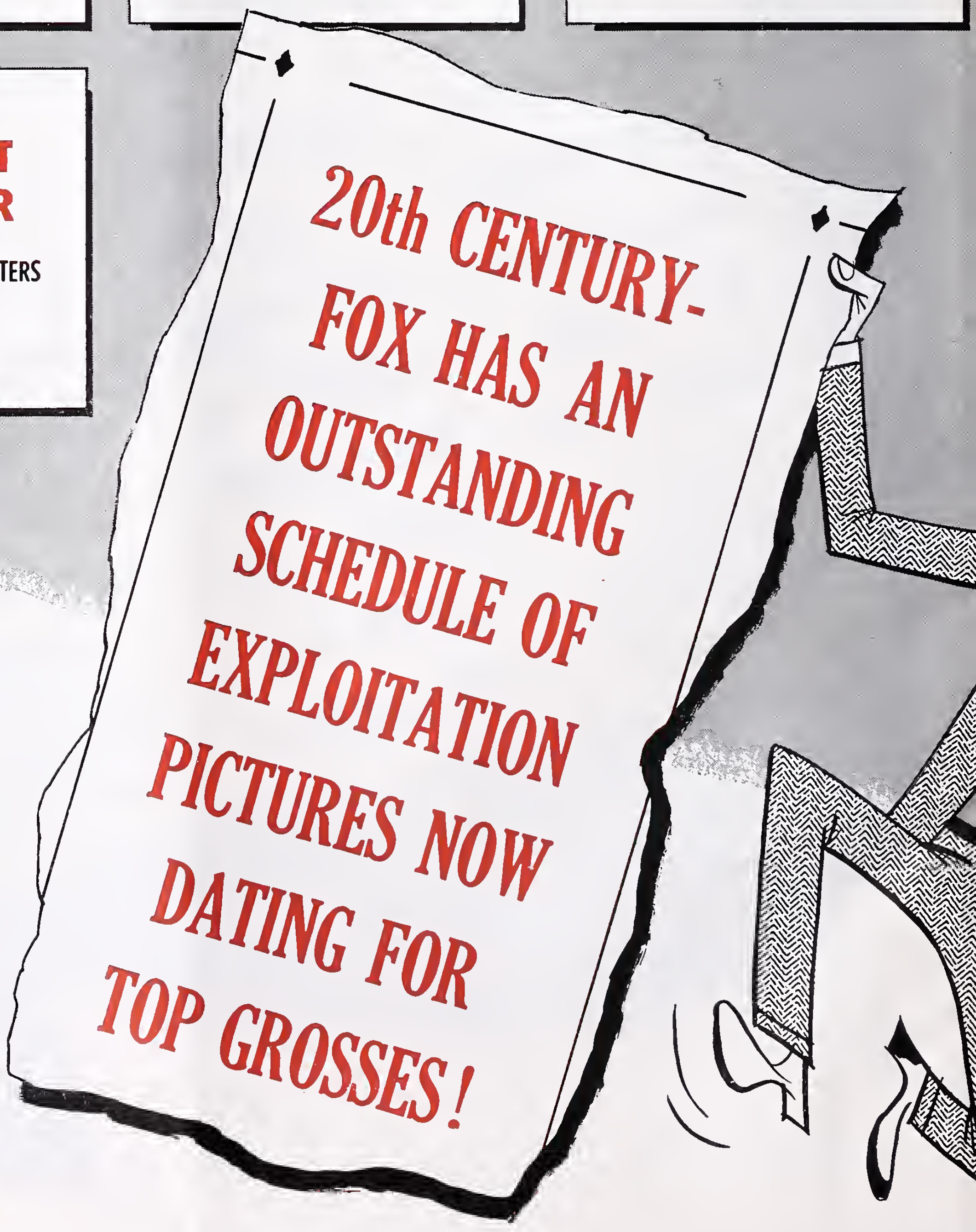
GEORGE (Foghorn) WINSLOW

A BLUEPRINT FOR MURDER

starring

JOSEPH COTTEN • JEAN PETERS

GARY MERRILL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TITANIC

starring

CLIFTON WEBB

BARBARA STANWYCK

Produced by Charles Brackett

Irving Berlin's

CALL ME MADAM

TECHNICOLOR

starring

ETHEL MERMAN • DONALD O'CONNOR

VERA-ELLEN • GEORGE SANDERS

WHITE WITCH DOCTOR

TECHNICOLOR

starring

SUSAN HAYWARD • ROBERT MITCHUM

DANGEROUS CROSSING

starring

JEANNE CRAIN

MICHAEL RENNIE

CITY OF BAD MEN

TECHNICOLOR

starring

JEANNE CRAIN

DALE ROBERTSON

C. S. Forester's

SAILOR OF THE KING

starring

JEFFREY HUNTER

MICHAEL RENNIE • WENDY HILLER

Screen Play by Valentine Davies

MAN CRAZY

starring

NEVILLE BRAND

JOHN BROWN

A Security Pictures Production

MISS ROBIN CRUSOE

in PATHECOLOR

Produced by Eastern Film Enterprises, Inc.

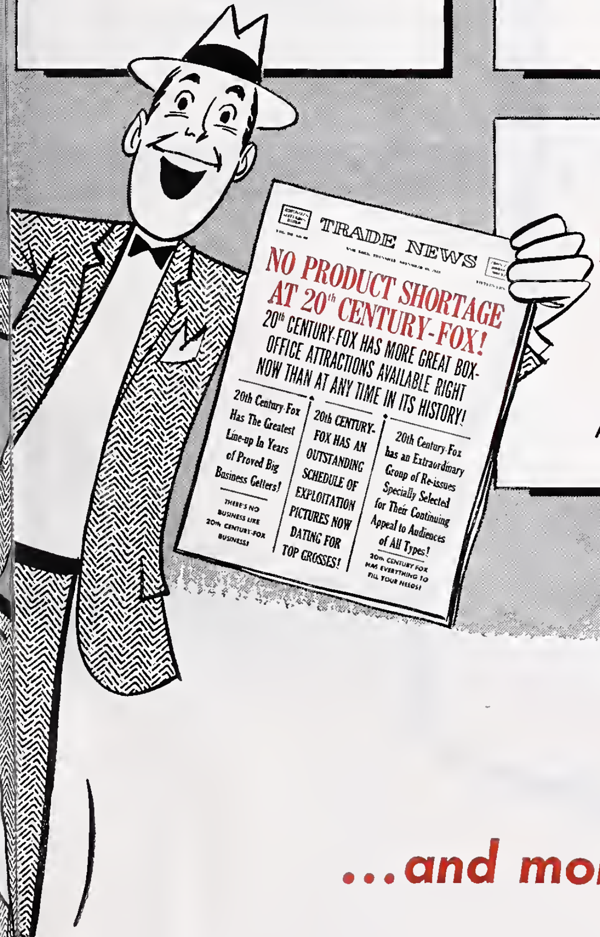
THE SIEGE AT RED RIVER

TECHNICOLOR

starring

VAN JOHNSON • JOANNE DRU

A Panoramic Production



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MAN IN THE ATTIC

starring

JACK PALANCE

CONSTANCE SMITH

and BYRON PALMER

A Panoramic Production

JUSTICE BROWN

starring

JEFFREY HUNTER

DEBRA PAGET

A Panoramic Production

...and more! Keep reading... →

NIAGARA

TECHNICOLOR
starring
MARILYN MONROE • JOSEPH COTTEN
JEAN PETERS
Produced by Charles Brackett

INFERNO

TECHNICOLOR
starring
ROBERT RYAN • RHONDA FLEMING
WILLIAM LUNDIGAN

THE STAR

starring
BETTE DAVIS
A Bert E. Friedlob Production

THE I DON'T CARE GIRL

TECHNICOLOR
starring
MITZI GAYNOR • DAVID WAYNE
OSCAR LEVANT

MAN ON A TIGHTROPE

starring
FREDRIC MARCH • TERRY MOORE
GLORIA GRAHAME
CAMERON MITCHELL

Daphne du Maurier's

MY COUSIN RACHEL

starring
OLIVIA DE HAVILLAND
with RICHARD BURTON
Directed by Henry Koster

DOWN AMONG THE SHELTERING PALMS

TECHNICOLOR
starring
WILLIAM LUNDIGAN • JANE GREER
MITZI GAYNOR • DAVID WAYNE
GLORIA DE HAVEN

THE KID FROM LEFT FIELD

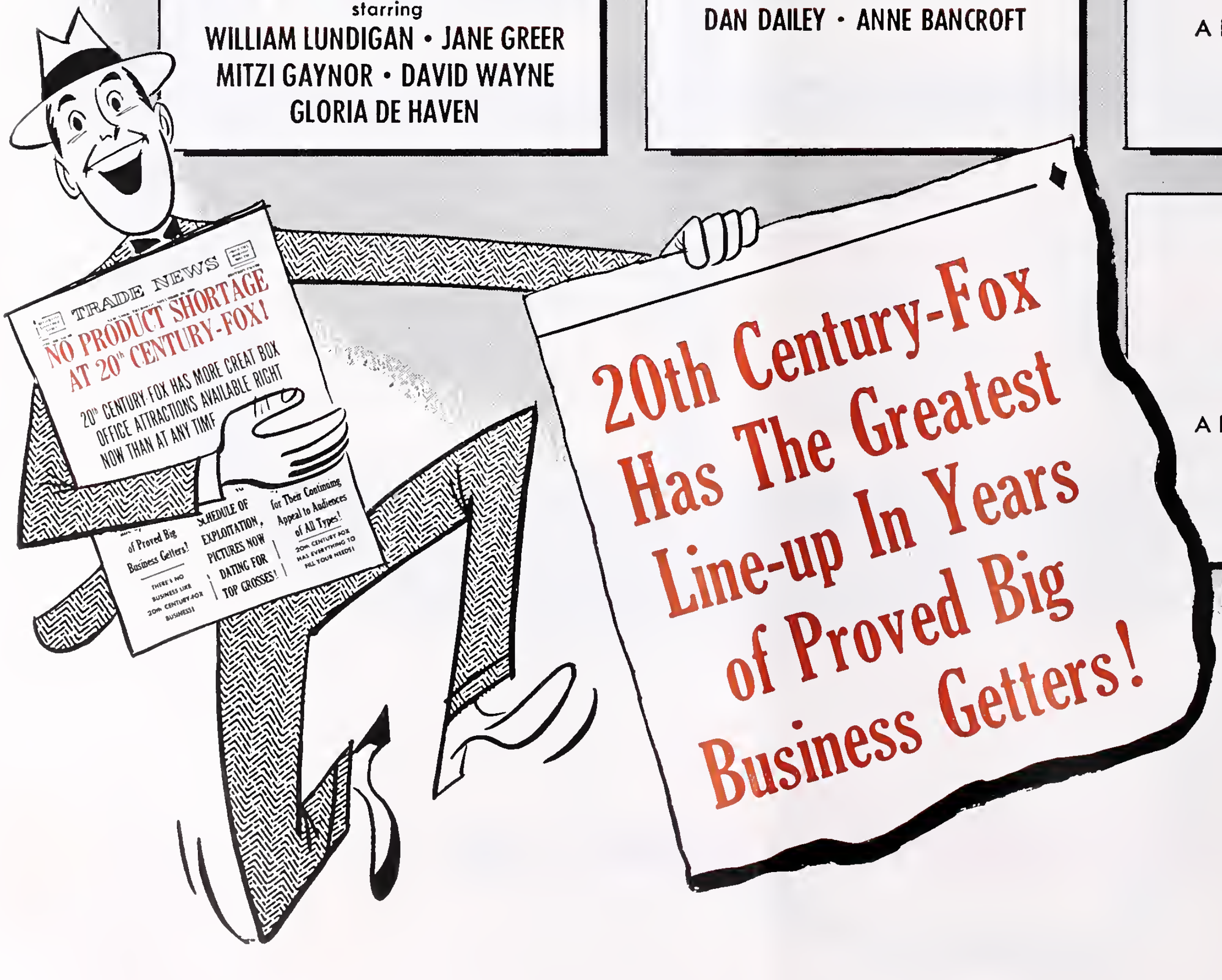
starring
DAN DAILEY • ANNE BANCROFT

RUBY GENTRY

starring
JENNIFER JONES • CHARLTON HESTON
KARL MALDEN
A Bernhard-Vidor Production

THE THIEF OF VENICE

A Robert Haggiag Production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TAXI

starring
DAN DAILEY
CONSTANCE SMITH

THE GIRL NEXT DOOR

TECHNICOLOR
starring
DAN DAILEY • JUNE HAVER

THE GLORY BRIGADE

starring
VICTOR MATURE

INVADERS FROM MARS

in COLOR
An Edward L. Alperson Production

THE FARMER TAKES A WIFE

TECHNICOLOR
starring
BETTY GRABLE
From the Stage Play by Frank B. Elser and Marc Connelly • Based on the Novel "Rome Haul" by Walter D. Edmonds

TONIGHT WE SING

TECHNICOLOR
starring EZIO PINZA • ROBERTA PETERS
TAMARA TOUMANOVA
ANNE BANCROFT • ISAAC STERN
BYRON PALMER • The Voice of JAN PEERCE
DAVID WAYNE

Irving Stone's

THE PRESIDENT'S LADY

starring
SUSAN HAYWARD • CHARLTON HESTON

POWDER RIVER

TECHNICOLOR
starring
RORY CALHOUN • CORINNE CALVET
CAMERON MITCHELL

THE SILVER WHIP

starring
DALE ROBERTSON • RORY CALHOUN
ROBERT WAGNER

THE DESERT RATS

starring
RICHARD BURTON • ROBERT NEWTON
and JAMES MASON

TREASURE OF THE GOLDEN CONDOR

TECHNICOLOR
starring
CORNEL WILDE • CONSTANCE SMITH
Based on a Novel by Edison Marshall

DESTINATION GOBI

TECHNICOLOR
starring
RICHARD WIDMARK

...and still more... →

A. J. Cronin's
KEYS OF THE KINGDOM
starring
GREGORY PECK

Howard Hawks'
I WAS A MALE WAR BRIDE
starring
CARY GRANT
ANN SHERIDAN

FOREVER AMBER
Technicolor
starring
LINDA DARNELL
CORNEL WILDE

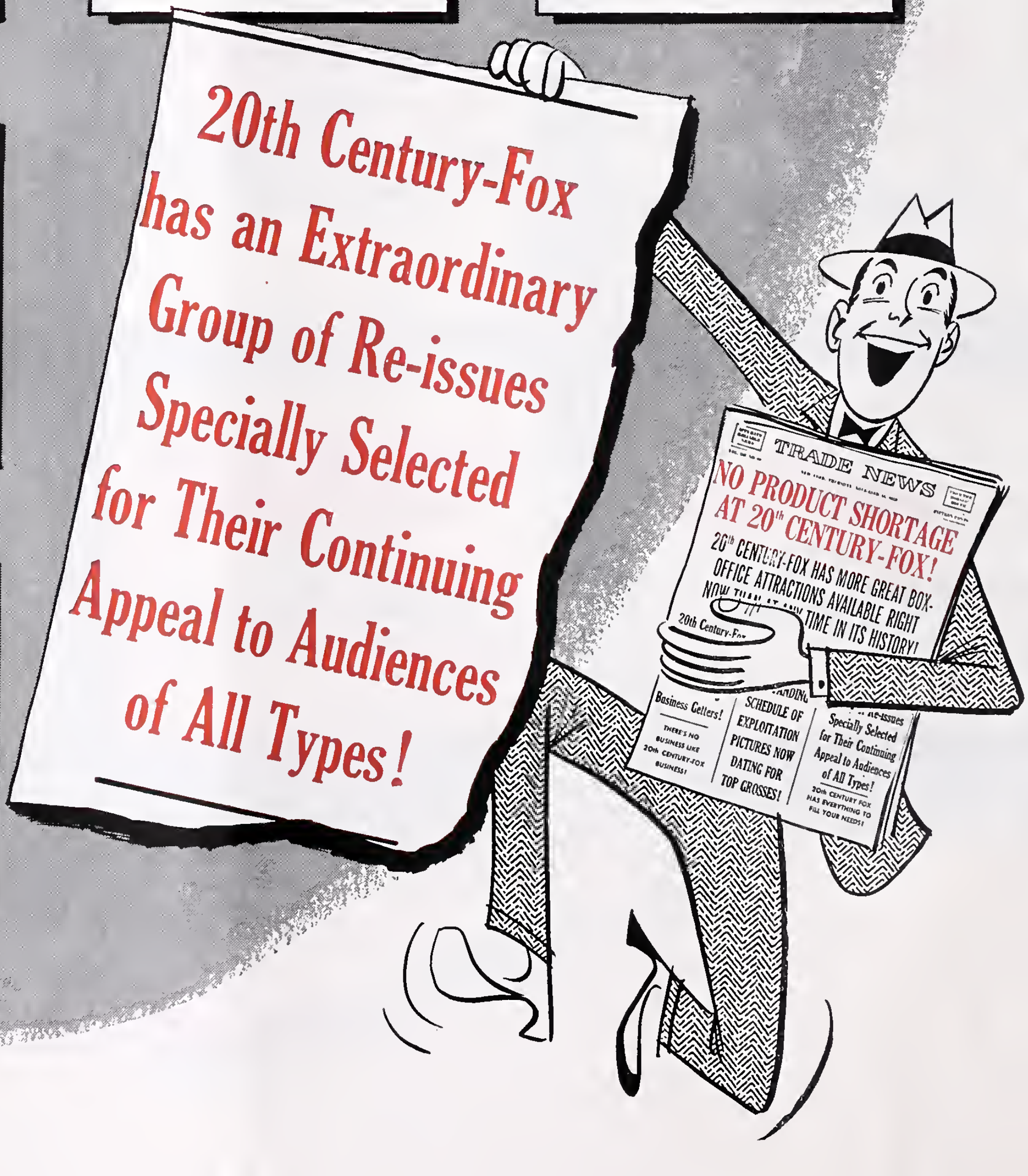
BROKEN ARROW
Technicolor
starring
JAMES STEWART
JEFF CHANDLER
DEBRA PAGET

A YANK IN THE R.A.F.
starring
TYRONE POWER
BETTY GRABLE

KISS OF DEATH
starring
RICHARD WIDMARK
VICTOR MATURE

FALLEN ANGEL
starring
ALICE FAYE
DANA ANDREWS
LINDA DARNELL

ROAD HOUSE
starring
RICHARD WIDMARK
IDA LUPINO
CORNEL WILDE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U-I Plans Sales Meet At Studio

A national sales executive conference will be held at the Universal-International studios from December 7 to 11, it was announced this week by Charles J. Feldman, general sales manager.

Attending will be executives from New York and California as well as foreign sales executives, advertising and publicity heads and domestic district and branch managers.

In addition to daily meetings, the delegates will see four U-I productions, "The Far Country," "The Magnificent Obsession," "Saskatchewan," and "The Glenn Miller Story," all in color by Technicolor.

Walter Lantz, short subjects producer, will be host to the visitors in a pre-conference reception December 6.

Milton R. Rackmil, president; Alfred E. Daff, executive vice-president; Adolph Schimel, vice-president and general counsel, and Mr. Feldman will head the executives from New York, including Americo Aboaf, foreign sales manager; Ray Moon, assistant general sales manager; Ben Cohn, assistant foreign sales manager; F. J. A. McCarthy, southern and Canadian sales manager; P. T. Dana, eastern sales manager; Foster M. Blake, western sales manager; James J. Jordan, circuit sales manager; Irving Sochin, short subjects sales manager; Harry Fellerman, sales head of the U-I Special Films Division; F. T. Murray, head of branch operations; Charles Simonelli, eastern advertising and publicity department manager; Philip Gerard, eastern publicity manager; Jeff Livingston, eastern advertising manager, and Fortunat Baronat, foreign publicity head.

Participating from the studio will be N. J. Blumberg, chairman of the board; Edward Muhl, vice-president in charge of production; David A. Lipton, vice-president; James Pratt, executive manager of the studio; Morris Davis, studio business manager and Morris Weiner, studio manager as well as advertising and publicity executives headed by Clark Ramsey, executive assistant to Mr. Lipton; Sam Israel, studio publicity director; Archie Herzoff, studio advertising and promotion manager.

A. W. Perry, president of Empire-Universal, distributors of U-I's films in Canada, also will attend.

Cinerama Goes to Boston At Beginning of Year

Cinerama will enter Boston through the 2,867-seat RKO Boston theatre in January, according to an agreement between Stanley Warner Theatres and the RKO circuit. Stanley Warner signed a sub-lease for one year, with two two-year options. RKO closes the house next week for installation of the intricate Cinerama equipment. It is understood half the seats must be removed.

3-D WILL BOOST GROSS OF GOOD FILM, SAYS MONTAGUE

CHICAGO: Declaring that the industry's previous experiences with 3-D pictures have been in the nature of "growing pains," A. Montague, Columbia's general sales manager, told the company's midwest and southern sales meeting here Monday that the introduction of quality product such as "Miss Sadie Thompson" in the new medium would greatly enhance the grossing potential of those productions. The meeting, held through Thursday, is the first of three special regional sales meetings. Next will take place in New York November 30 through December 3 and San Francisco December 14-17.

Mr. Montague said that Columbia's own experience and the results of recent test dates of MGM's "Kiss Me Kate," had influenced the decision to pre-release Miss Sadie Thompson" in key situations in 3-D only beginning at Christmas time.

In giving the reasons for the decision, Mr. Montague said that "Rita Hayworth in 3-D" is an extra box office value over and above the quality of "Miss Sadie Thompson," a value which properly sold, will intrigue the public. He said the Polaroid Corp. had assured Columbia that a perfected, clip-on viewer would be available for the engagement of "Sadie" and that mechanical aids to eliminate synchronization problems would accompany the glasses at no extra cost.

"Miss Sadie Thompson" will be available for standard screens and wide screens up to an aspect ratio of 1.85 to 1 with either stereophonic or standard sound, he said.

Mr. Montague said that because the release of "From Here to Eternity" and other Columbia product during the summer proved that those months provide the best time for launching a film of major proportions, the company will pre-release Stanley Kramer's "The Caine Mutiny" in the late spring or early summer next year. Another reason for setting the releasing period was that "elaborate advertising and merchandising plans were in process of formation" which will require a period of months to work out. He said one of the largest advertising budgets in the company's history was being allocated for "The Caine Mutiny."

Bergenline Amusement Files $3,750,000 Trust Action

The Bergenline Amusement Co., operating the Rialto theatre in West New York, N. J., has filed an anti-trust suit, asking $3,750,000 treble damages, against nine distributors and five circuits. The plaintiffs claim that they operated the house from 1930 until 1952 when they were forced to suspend operations because distributors favored the defendant circuits in film deals, permitting them to over-buy to prevent the Rialto from obtaining product. In addition to the distributors, defendants are Skouras Theatres, National Theatres, Union Hill Corp., North Bergen Amusement Corp. and Doves, Inc.

"The Glenn Miller Story" Opens in Miami in January

Universal - International's "The Glenn Miller Story" will have a triple theatre premiere in Miami January 19. The theatres are the Miami, Carib and Miracle. Stars of the film will make personal appearances. They include James Stewart and June Allyson, who, after the premiere, will visit more than a dozen key cities to aid promotion.

Kodak Wage Dividend $24,900,000 for 55,000

Eastman Kodak directors this week voted a wage dividend estimated at $24,900,000 for about 55,000 Kodak people in the U. S. On March 5, 1954, eligible persons will receive $27.75 for each $1,000 earned at Kodak during the five years 1949-1953. The directors declared a cash dividend of 45 cents a share and an extra dividend of 20 cents a share on the common stock an the regular one- and one-half per cent dividend on preferred stock of $1.50 a share. Both will be paid January 2, 1954, to share owners of record December 4, 1953.

Illinois Allied to Mark 23rd Year December 23

Allied Theatres of Illinois will celebrate its 23rd anniversary with a dinner party at the Chez Paree, Chicago night club, December 21, Jack Kirsch, president of the unit, announced last week. The annual celebration was by-passed last year to allow the membership to concentrate on sponsorship of the 1952 National Allied convention held at Chicago's Morrison hotel.

Wayne-Fellows Start Two

Wayne-Fellows, production unit whose films are distributed by Warner Brothers, is stepping up production with two films which were to go before the cameras November 16. They are "The High and the Mighty," starring John Wayne, and "Ring of Fear," with Pat O'Brien, Mickey Spillane and Clyde Beatty.

MGM's "Quo Vadis" Wider

MGM will bring back its "Quo Vadis" for the Christmas holidays in prints adapted for wide screens. The "spectacle" quality of the film is deemed especially suitable to enlarged presentation.

Terry Ramsaye Says

LOOKING FOR A FIT—Now that motion picture craft has come by screens and techniques to make home television look small, dimensional and aspect ratio problems beset the art acutely. Drama often, and in fact usually, involves the intimacies of human conduct. Poignant moments may be marked by the twitching finger, the pouting lips, the narrowing eye. Those and the like are not to be portrayed on giant canvases painted as Kipling said, "with brushes of comet's hair."

Right now we have been hearing of Hollywood decisions that certain valued stories may best be told in the orthodox 2-D. This observer has yet to see on a screen a story actually dramatically enhanced by new techniques, no matter how much they challenge interest in new impact. Which they do.

The problem of material to fit the new frames has come, naturally enough, to Cinerama. Its first and current offering has been typified in private exhibitor judgment as "a travelogue." In this as in other techniques the scope also incurs limitations.

We have indications that the next show for Cinerama will be a sort of super-travelogue, too. Si Fabian is said to have closed negotiations with the inventive and ingenious Louis de Rochemont to make something entitled "The Thrill of Your Life." There are indications that it will be shot at spectacular sites all over the map, threaded together one cannot fancy how.

The while bearing on other ultra wide media, one hears of work on devices for artful narrowing of the image at points when the narration calls for intimacy. It reminds of such devices as the barn-door iris of common use for kindred purpose way back in the silent picture days.

It will be rather a while before the screen has adjusted and digested the new techniques. The research for that has to be on the public screen.

* * *

BRITISH ATTENDANCE—From London comes officially accepted report that attendance at the kinemas has fallen eight per cent since 1948 and that the decline is greater among women. It is indicated that the decline is apparently more in the frequency of patronage than in the number of patrons.

This comes in published summary of the findings of a highly practical organization, Hulton Press Readership Survey, used as a guide by advertisers, and, says "Kinematograph Weekly" of London, it is regarded as the most authoritative work of the kind in Britain. It is copyrighted but may be quoted with credit.

The cited decline, thus it would seem, suggests less habitual attendance, more selective entertainment buying. That would parallel much experience on this side.

The survey is based on the findings from information from 9,747 persons. The reports indicate that "the highbrow film notices" get scant attention from the big audience, for the "Observer" not more than 3.8 per cent and "Sunday Times" 3.1 per cent.

In Britain it appears that the number of men in a typical film audience is greater than women. Estimated weekly attendance by male patrons is 0.50 times, down from 0.59 in 1948, compared with 0.41 for women, down from 0.60 in 1948. Surveying for adults, only 54 per cent attend twice a week or more, 34 per cent once a week, five per cent once a fortnight, and three per cent less often. The 16-24 age group is now a bigger proportion than ever.

Analyzing by classes it is found that the "working class" and the "poor" represent the highest number of picture patrons, compared with 0.34 of the "lower middle class" and 0.28 in the "well-to-do and middle class."

For the first time the Hulston survey has gone into television. It finds that prior to 1949 some 40 per cent of set owners were of the wealthy and middle class, and only 36 per cent among the working class and the poor. Now only 19 per cent of the TV buyers are among the well-to-do and middle class, while 59 per cent are of the working class and poor.

* * *

"THE ROBE" IN PRINT—The flourish of "The Robe," the Lloyd Douglas Biblical fantasy novel, in the new technique medium of CinemaScope has restored the book to the best seller chart of the trade after seven years. It got into the best seller category in 1942 and stayed for a bit more than three years, ending in January, 1946. November 1 last, it again appeared on the book chart in the fifteenth position, bringing its rating as a best seller for a current total of 161 weeks. Mr. Douglas died in 1951. He was a popular literary merchandiser. He did not write for the ages, but strictly for the customers.

Will Extend RKO Loan of $4,000,000

An extension, beyond December 28, 1953, is expected to be procured by RKO Pictures on payment of its $4,000,000 indebtedness to three Texas banks, it was indicated in New York this week.

The loans which received the personal guarantee of Howard Hughes, board chairman, mature December 28. However, it was learned that the company plans to retain the loans in the three Texas banks rather than to seek financing elsewhere.

A total of $4,000,000 was borrowed from the First National Bank, the National Bank of Commerce, and the Texas National Bank, all of Houston. The 3¾ per cent promissory notes were given to the three Texas banks under a refinancing plan which provided for the payment of a $2,500,000 loan to the Bankers Trust Co., New York.

This plan and other company matters was to be among the topics discussed at Thursday's meeting of RKO's board of directors on the coast, it was stated. J. Miller Walker, vice-president and general counsel, joined James R. Grainger, president, on the coast.

Another major item on Thursday's agenda was to be the company's production plans for next year and its plans to corral outside product for distribution by RKO. Mr. Grainger was said to be working out a policy for the studio, defining the projected number of studio productions and the number to be made on the lot by outside producers. It was held highly likely that the number of studio productions next year would be modest, but that the lineup would be bolstered by outside producers releasing through RKO, offering the company a healthy releasing schedule for 1954.

Meanwhile, it was disclosed that the company will begin the new year with nine pictures ready for release, including the Howard Hughes' production, "Jet Pilot," which now is definitely set for release. The nine, which encompass two now in release, include Walt Disney's "Rob Roy," "The French Line," "Son of Sinbad," "Ranger of the North," the latter a tentative title, "Target Earth," and "Carnival Story."

General Clark Will Sponsor And Attend "Cease Fire"

General Mark Clark, former Commander-in-Chief of the United Nations Command, Far East, has agreed to sponsor and attend the premiere in New York Tuesday evening, of Hal Wallis' Paramount release in 3-D, "Cease Fire," at the Criterion Theatre. It was General Clark who issued the "cease fire" order after three years of fighting. There will be other top ranking military personalities in attendance Tuesday evening, and others from the United Nations staffs, from publishing and entertainment fields.

COLUMBIA'S

"MISS SADIE THOMPSON"

WILL BE PRE-RELEASED

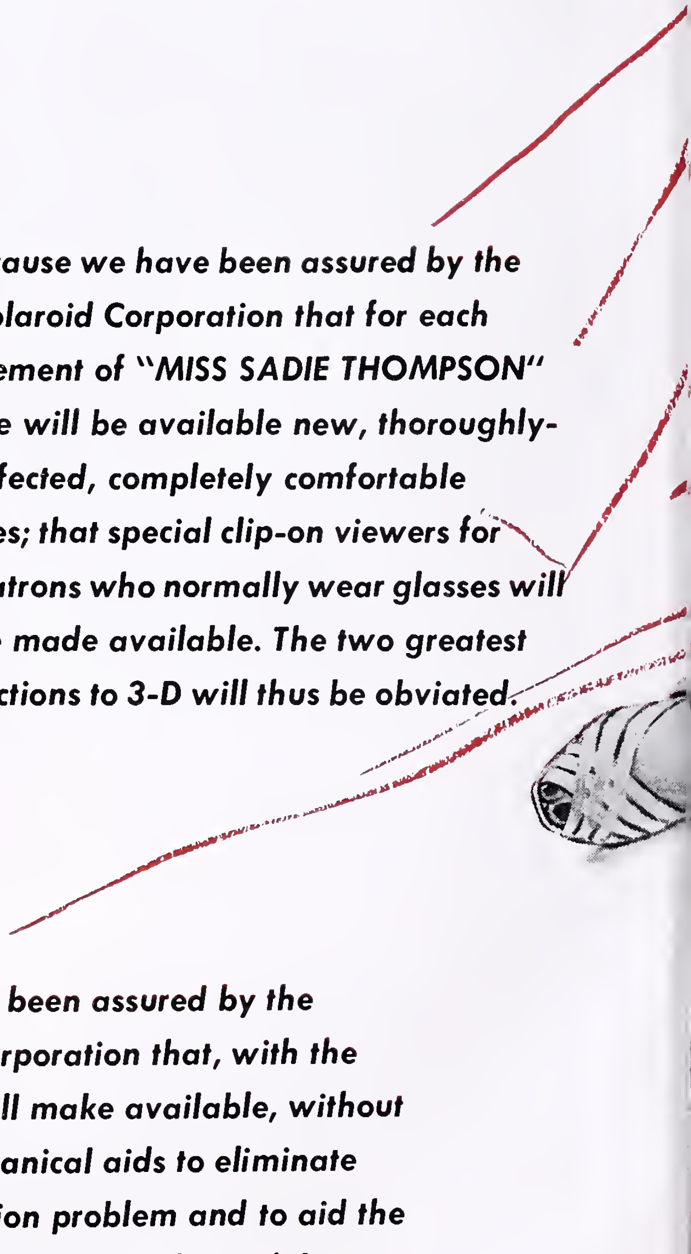
BEGINNING AT XMAS

IN 3D ONLY!

Here are the reasons why...

REASON 1.

Because we feel that "Rita Hayworth in 3-D" is an extra box-office value over and above the quality of "Miss Sadie Thompson", a value which, properly sold, will intrigue and attract the public.



REASON 2.

Because we have been assured by the Polaroid Corporation that for each engagement of "MISS SADIE THOMPSON" there will be available new, thoroughly-perfected, completely comfortable glasses; that special clip-on viewers for patrons who normally wear glasses will also be made available. The two greatest objections to 3-D will thus be obviated.

REASON 3.

Because we have been assured by the Polaroid Corporation that, with the viewers, they will make available, without charge, mechanical aids to eliminate any synchronization problem and to aid the projectionist in obtaining perfect exhibition.

REASON 4. Because we feel that the industry's 3-D experience has been in the nature of "growing pains", that the public only now is being offered top-quality motion pictures, properly presented.

REASON 5. Because the results of the MGM tests confirm our judgment that a quality picture in 3-D will outgross the same picture in 2-D by a substantial margin.

SEE RITA IN 3D

COLUMBIA PICTURES presents

RITA HAYWORTH
JOSE FERRER

Miss Sadie Thompson

WITH
ALDO RAY

COLOR BY **TECHNICOLOR**

Screen Play by HARRY KLEINER · Based on a story by W. SOMERSET MAUGHAM
A JERRY WALD Production · Directed by CURTIS BERNHARDT
A BECKWORTH CORPORATION PICTURE

Printed in U.S.A.

Paramount Sees Net of $4,996,000

Paramount Pictures Corporation last week estimated earnings from net operations of the corporation and its consolidated domestic and Canadian subsidiaries for the third quarter ended October 3, 1953, at $2,005,000 after provision for United States and Canadian income taxes. These earnings represent 89 cents per share on the 2,256,158 shares outstanding and in the hands of the public at that date, according to Barney Balaban, president.

Consolidated earnings for the comparable quarter of last year ended September 27, 1952, were $1,878,000 after all income taxes; $1,378,000 resulting from net operations and $500,000 from net non-recurring capital gains. These combined earnings were equal to 80 cents per share, of which 59 cents resulted from operations and 21 cents from capital gains on 2,342,088 shares then outstanding.

Consolidated earnings for the nine months ending October 3, 1953, computed on the same basis are estimated at $4,996,000 which represents $2.21 per share.

Consolidated combined earnings for the comparable nine months of 1952 were reported at $4,663,000 including the aforementioned $500,000 of net capital gains. Such combined earnings represented $1.99 per share and, excluding capital gains, $1.78 per share.

The consolidated earnings reported above do not include Paramount's net interest in the combined undistributed earnings of partially owned non-consolidated subsidiaries. Such share resulted in net earnings of $115,000 for the third quarter of 1953 as compared with $123,000 for the same period of 1952 and net earnings of $594,000 for the first nine months of 1953, as compared with $340,000 for the same period of 1952.

Broadcast Music Plans to License Theatre Music

Broadcast Music, Inc., plans to license theatres using its recordings. A schedule is expected to be announced shortly. It reportedly will be lower than the one from the American Society of Composers, Authors and Publishers. National Allied States Association and Theatre Owners of America have been informed of BMI's intentions. BMI has no field staff for checking, at present.

Craft Workers' Wages Drop

The average weekly earnings of craft union workers in Hollywood studios dropped from $116.16 in August to $107.40 in September, according to a monthly report from the California State Department, industrial relations division. The drop reflected a decrease in the average work week from 41.4 hours to 38.6 hours.

MOTION PICTURE PIONEERS HONOR BARNEY BALABAN

***GATHERING OF THE BALABANS,** at the Motion Picture Pioneers' annual dinner in New York last week. Seated, left, Barney Balaban, named Pioneer of the Year. Standing, with him, A. J. and John Balaban. Seated, right, Henry Ford II. Standing, right, Eric A. Johnston, president of the Motion Picture Association of America, and, along with Barney Balaban and Mr. Ford, an honored guest and speaker.*

***THE SPEAKER** is Jack Cohn, president of the Motion Picture Pioneers.*

***SOME OF THE DAIS GUESTS** are pictured above: Joseph Vogel, Loew's; John J. O'Connor, Universal; and the Very Rev. James A. Pike, invited clergyman.*

"THE NAKED JUNGLE": Charlton Heston, Eleanor Parker.

"ALASKA SEAS": Robert Ryan, Bryan Kieth, Jan Sterling.

"MONEY FROM HOME": Jerry Lewis, Dean Martin.

PARAMOUNT CONTINUES A FLOW OF QUALITY

THE FLOW of top quality pictures from Paramount continues uninterrupted. The industry has that assurance from A. W. Schwalberg, president of Paramount Film Distributing Corp. The program is varied and balanced. The exhibitor will receive musicals, adventure stories, comedies and straight dramas. He also will receive plenty of color. Of the next 20 to be released, for instance, 14 are in color by Technicolor.

Three of the above will come from Hal Wallis, and one from the Perlberg-Seaton producing unit. There also will be an Italian spectacle, "Ulysses," and one science-fiction melodrama from George Pal, "The Conquest of Space."

Mr. Schwalberg this week paid tribute to the production organization at the studio, headed by Y. Frank Freeman, studio vice-president, and Don Hartman, production chief. These men have the "know-how," the imagination, and above all, the foresight, Mr. Schwalberg commented.

Cites Type of Product

Jerry Pickman, in charge of Paramount publicity, advertising and exploitation, had some words about Hollywood's recent resurgence. He said, in part:

"For too long a time lines of communication with the public were broken. They have been reestablished through the type of pictures being produced, such as, for instance, 'Stalag 17,' 'Shane,' 'Come Back, Little Sheba,' 'The Caddy,' 'Roman Holiday' and 'Little Boy Lost'."

Public acceptance, he noted, however, was not "a routine matter." It was the result of effective circulation of news that the screen was "offering the kind of entertainment that wasn't available any place else but inside a motion picture theatre." This required powerful promotion by the company, Mr. Pickman stressed. It meant the use of radio, television, newspapers, national magazines and other media.

"We have learned how to handle our promotion activities in the new market so that the greatest possible returns are obtained," Mr. Pickman said, and cautioned also that the right kind of product must come from the studio. He predicted that pictures and promotional efforts to come, will equal those of the past year.

List Films to Come

Some of the pictures to come, in addition to those listed pictorially, are:

"Red Garters," Technicolor, with Rosemary Clooney and Jack Carson; "White Christmas," Technicolor, with Bing Crosby, Danny Kaye and Rosemary Clooney; "Living It Up," Technicolor, with Janet Leigh; "Jivaro," Technicolor, with Fernando Lamas and Rhonda Fleming; "Legend of the Inca," Technicolor, with Charlton Heston, Robert Young, Yma Sumac, Nicole Maurey and Thomas Mitchell; "Knock on Wood," Technicolor, with Danny Kaye and Mai Zetterling; "Sabrina Fair," with Humphrey Bogart, Audrey Hepburn, William Holden and Walter Hampden; "Casanova's Big Night," Technicolor, with Bob Hope, Joan Fontaine, Audrey Dalton and Basil Rathbone; "About Mrs. Leslie," with Shirley Booth; "The Country Girl," starring Bing Crosby, Jennifer Jones and William Holden; "The Bridges at Toko-Ri"; "Rear Window" and "Strategic Air Command," both starring James Stewart and Cecil B. DeMille's "The Ten Commandments," Technicolor.

The vigorous character of the promotional activity Paramount has in store for the forthcoming year's feature product is exemplified by the tieup established with the U. S. Department of Defense for the November 24 gala world premiere at New York's Criterion theatre of Wallis' "Cease Fire," and the major cooperative program to assist in promoting "Elephant Walk," which has been set with the Tea Council of America.

Sponsor of the "Cease Fire" premiere will be Gen. Mark Clark, former Commander-in-Chief, United Nations Command, Far East. Subsequent distribution of the Korean War drama will be backed promotion-wise by the military.

The Tea Council as the public relations arm of the Tea Association of the United States will go all-out in publicizing "Elephant Walk," filmed to a large extent in the jungle tea country of Ceylon, via coast-to-coast television and radio programs, magazine and newspaper advertising campaigns, and dealer displays in every tea outlet in the country.

Buildup Effective

The buildup on other forthcoming Paramount pictures, completed and in production, has been equally effective. "Ulysses," for instance, enjoyed considerable newspaper and magazine publicity while it was in production in Italy and the Mediterranean, and the same can be said for "Casanova's Big Night," "White Christmas," "Red Garters," "Forever Female," and others made in Hollywood. Each picture received intensified promotion as its title goes on the roster of productions set for release, and continues to receive it until it is withdrawn from release to the exhibitors of the nation.

Apart from the features it has scheduled for future months, Paramount has announced that it will release during the 1953-54 season some 60 one-reel short subjects and 104 semi-weekly issues of Paramount News.

"FOREVER FEMALE": Paul Douglas, William Holden, Ginger Rogers.

"ULYSSES": Kirk Douglas in the title role. Produced in Italy by Lux.

"ELEPHANT WALK": Dana Andrews, Elizazeth Taylor.

"CEASE FIRE": The United States Infantryman.

"BOTANY BAY": Alan Ladd, James Mason, Patricia Medina.

"HERE COME THE GIRLS": Arlene Dahl, Bob Hope.

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

WILLIAM GOETZ, who departed the Universal-International studio last week with all hands wishing him the best in whatever undertaking he chose for his next, promptly dispelled any uncertainty about his plans by announcing, last weekend, the consummation of a deal with Maurice Chevalier for the rights to the story of his life.

Danny Kaye Will Portray Chevalier in the Picture

The agreement with the French entertainer whose American films set some spectacular grossing records in their day, and whose singing of a song in a film made it a hit overnight, includes Chevalier's approval of Danny Kaye as the player who will portray him in the Goetz production. (What Kaye can do with that assignment could launch a whole new Chevalier vogue.) It is also in the arrangements that Goetz and Kaye will skip over to Paris for a short meeting with Chevalier and that Chevalier will come here later to sit in with the writers of the script.

The start of the picture is set tentatively for next June, which allows plenty of time for getting it right, and of course for deciding on a distribution channel. This last little detail figures to be the smallest problem Goetz ever met up with.

◆

LAST WEEK'S release by the Screen Actors Guild of a story to the effect that employment of actors in motion picture production in Hollywood is at an all-time low reflects a considered reversal of a public relations policy that had outlived its once substantial merit. The policy now abandoned by the SAG, and likely to be discarded in turn by other talent guilds, was of the stiff-upper-lip or pretend-it-isn't-there-and-maybe-it'll-go-away school, which has its usefulness in situations of short term distress but isn't famous for its curative characteristics.

Employment Situation Is Considered Grave

The new policy is one of directness, realism and do-something-about-it, and although there appears so far to be a dearth of ways and means of doing that something it is no longer a secret to anybody that the employment situation is grave. Giving general circulation to that deplorable information may prove to be the first firm step on the road back.

The causes of the excessive unemployment prevailing in Hollywood are of several kinds, not all of them inter-related. Just now it is convenient, as well as demonstrable, to attribute the production slowdown to the technological revolution which made many producers hold back to see which way the dimensional cat was going to jump. But the longer-standing explanation of depressed employment levels is the recent-year increase in what the guilds and unions call "run-away production," a somewhat calculated description of production abroad by American companies.

Whatever the causes, there is no lack of evidence to the effect that employment is low enough to threaten seriously the continued constant availability of that virtually unlimited pool of fine skills which has been perhaps the greatest single advantage the Hollywood producer has had over producers everywhere else in the world. That could deal the American production industry a deadlier blow than any it has experienced to date.

The Motion Picture Industry Council, comprising virtually all the trade organizations in Hollywood, is expected to complete late this month a careful survey of the employment situation together with an analysis of causes and, hopefully, with recommendations for steps to improve the condition. The least that such a canvass can produce is a clarification of the whole employment picture, which has become deceptively murky due to the overlapping of television-film production and theatrical-film production in a community formerly devoted exclusively to the latter, and that in itself should be of genuine value. But the odds against this or any survey resulting in an increase in employment are, in a word that even horse bettors don't like, prohibitive.

◆

EXHIBITOR-distributor Robert L. Lippert says he's been hearing for years, directly and indirectly, about exhibitors in various sections of the nation wishing to pool some of their funds to finance production of pictures in their own right, and never has given serious credence to such intentions until now. The thing that made him change his mind on the matter was the manifestly earnest discussion of such a procedure which took place off the convention floor and on, during the recent TOA meeting in Chicago.

The difference between these discussions and others in similar vein heretofore, he says, is that the primary purpose, this time, is to prevent a product shortage widely feared by exhibitors faced with the necessity of running double bills and split weeks. He says the apprehension about product supply is grave enough in those quarters to move far-seeing exhibitors to entering production on their own as a measure of protecting their businesses.

The probably impending shortage of product is possibly the direst danger foreseeable at this time, from the standpoint of the frequent-change exhibitor, but is by no means the only one. Already at hand and taking toll of the trade in all but the biggest theatres in the largest cities, says Mr. Lippert, is the leaping price range imposed by the zig-zag variations in attraction power of otherwise comparable pictures.

Citing records of his own theatres in northern California and Oregon, inclusive of drive-ins, he points out that the big successes knock over house records at upped prices but the pictures a cut below the best, or any number of cuts below, drop dead, so to speak, regardless of the theatre's significant return to standard prices. Thus, he quotes figures to show, the big ones eat up the little ones and the month winds up with

(*Continued on page* 35, *column* 1)

THIS WEEK IN PRODUCTION:

STARTED (6)

COLUMBIA
The Miami Story

INDEPENDENT
Fire Over Africa (Hemisphere Prods., Columbia release, Technicolor, Spain, Eng.)
Khyber Pass (Edward Small Prod.)
The Good Die Young (Romulus Film, England)

MGM
Beau Brummel (Color, England)

WARNER BROS.
The High and the Mighty (Wayne-Fellows, Prod., WarnerColor, CinemaScope)

COMPLETED (2)

UNIVERSAL-INT'L
Johnny Dark (Technicolor)

WARNER BROS.
Them! (3-D, WarnerColor)

SHOOTING (19)

ALLIED ARTISTS
Ghost of O'Leary (Technicolor)

COLUMBIA
Black Knight (Warwick Prod., Technicolor)

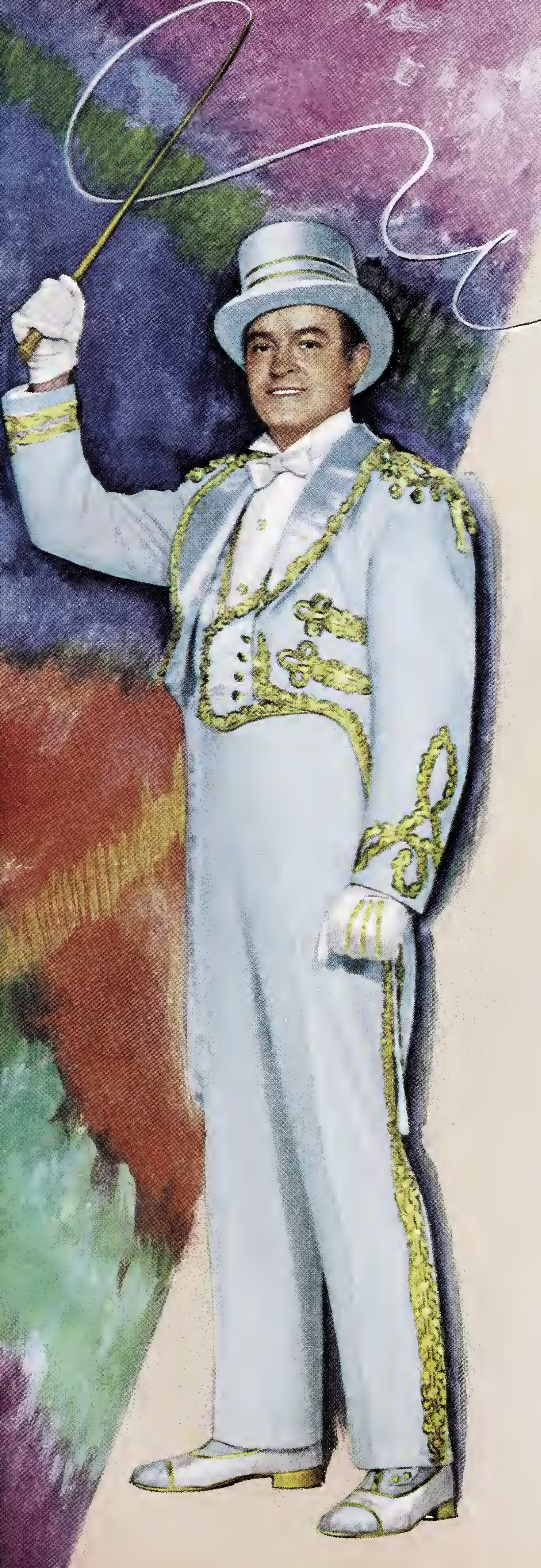
INDEPENDENT
The Long Wait (Parklane Prods., Wide Screen)
Adios, My Texas (Edward Small, United Artists release)
Bronco Apache (Hecht-Lancaster Prod., U.A. release, Technicolor, W-S)
Americano (Moulin Prod., United Artists release)
Duel in the Jungle (Moulin-Assoc. British, Technicolor)
True and the Brave (Technicolor)

PARAMOUNT
Legend of the Inca (Technicolor, Wide Screen)
Living It Up (Technicolor, Wide Screen)
About Mrs. Leslie (Hal Wallis Prod.)
White Christmas (Technicolor)
Sabrina Fair (Wide Screen)

REPUBLIC
The Outcast
Johnny Guitar (Tru-Color)

UNIVERSAL-INT'L
Echo Canyon (Technicolor)
Tanganyika (Technicolor)

WARNER BROS.
Lucky Me (CinemaScope, WarnerColor)
A Star Is Born (CinemaScope, Technicolor)



“BOYS, CRACK THE WHIP OF SHOWMANSHIP FOR

Your Greatest Christmas And New Year Show From Paramount!

“OPULENCE is the million-dollar word to tag this terrific show. Just dig these satin-and-gold dungarees they’ve got *me* in! But what I like best are the girls, girls, girls!

“Paramount has really let go with everything they’ve got — stars and songs and sets, all so dazzling they’ve ordered extra prints so that theatres everywhere can play it for the holidays. It’s hot to book and sizzling to see, so

please turn the page....

HERE
COME
starring BOB
HOPE
TONY
MARTIN
with FRED CLARK

ALL THIS, PLUS PARAMOUNT'S MOST INTENSIVE POINT-OF-SALE PENETRATION EVER...

Giant promotion with local tie-in posters for stores in hundreds of cities. National advertising, radio and TV coverage, color newspaper ads and special accessories. Hard-hitting assistance all the way and all timed to grabbing top holiday interest. Paramount's most opulent Christmas-New Year attraction is backed by the smash campaign that will assure record results in boxoffice performance . . .

THE GIRLS

AND WHAT A
HOLIDAY SHOW!
IN COLOR BY
TECHNICOLOR

ARLENE
DAHL

ROSEMARY
CLOONEY

AND THE
MOST
BEAUTIFUL
GIRLS IN
THE WORLD!

co-starring
Millard Mitchell · William Demarest
ROBERT STRAUSS · Produced by PAUL JONES · Directed by CLAUDE BINYON
Screenplay by EDMUND HARTMANN and HAL KANTER

"And I'm Beating The **DRUMS** Too For

PARAMOUNT'S WORLD-BEATERS TO START 1954..."

DEAN MARTIN and **JERRY LEWIS**
in Damon Runyon's
MONEY FROM HOME
A Hal Wallis Production
in 3-D • Color by Technicolor

GINGER ROGERS · WILLIAM HOLDEN · PAUL DOUGLAS
in **FOREVER FEMALE**
with James Gleason • Pat Crowley

ROSEMARY CLOONEY · JACK CARSON · GUY MITCHELL
PAT CROWLEY · GENE BARRY · CASS DALEY · JOANNE GILBERT
in **RED GARTERS**
The Great American Musical • Color by Technicolo

FERNANDO LAMAS · RHONDA FLEMIN
in **JIVARO**
in 3-D
Color by Technicolor

DANNY KAYE · MAI ZETTERLING
in
KNOCK ON WOOD
Color by Technicolor

ELIZABETH TAYLOR · DANA ANDREWS
PETER FINCH
in **ELEPHANT WALK**
Color by Technicolor

For your Christmas-New Year show
and every show in '54, book
PARAMOUNT NEWS
and
PARAMOUNT SHORTS

PRINTED IN U.S.A.

HOLLYWOOD SCENE

(*Continued from page 30*)

the profit-and-loss score just about where it would have been if there hadn't been a big hit picture played, with the disastrous difference that the customer has been unsold on the regular-attendance habit that was always the exhibitor's surest safeguard.

The business was never subjected to so many kinds of change at one time as it is undergoing now, Mr. Lippert observes, and while the business of operating a theatre was never so shot through with risk, it was never so interesting either. No pessimist he.

◆

SIX PICTURES were started during the week, and two others completed, lifting the languishing production level to 25.

Wayne-Fellows Productions started "The High and Mighty" for Warner Brothers release. It is being shot in WarnerColor and CinemaScope, and has John Wayne, Claire Trevor, Laraine Day, Robert Stack, Jan Sterling, Phil Harris, David Brian and Robert Newton in a decidedly nameful cast. Robert Fellows is producer, and William A. Wellman is directing.

MGM began shooting "Beau Brummel" in England, in color, wtih Stewart Granger, Elizabeth Taylor and Peter Ustinov as principals. Sam Zimbalist is producing, with Curtis Bernhardt directing.

Hemisphere Productions, releasing through Columbia, is at work on a Technicolor feature, "Fire Over Africa," with Maureen O'Hara, Macdonald Carey, Binnie Barnes, Kieron Moore and Harry Lane in the cast. It is being produced in Spain and England by M. J. Frankovich, with Colin Lesslie and Montagu Marks as associate producers. Richard Sale is producing.

Edward Small is producing "Khyber Pass," directed by Seymour Friedman, with Richard Egan, Dawn Addams, Patric Knowles and Raymond Burr.

Gloria Grahame, John Ireland, Richard Basehart, Laurence Harvey and Stanley Baker are among the players in "The Good Die Young," a Romulus Films Production produced in London, with Lewis Gilbert directing.

"The Miami Story" is a Sam Katzman production for Columbia release. Barry Sullivan, Adele Jergens, Luther Adler and John Baer are in the cast directed by Fred F. Sears.

Wallis Eliminates "Cease Fire" Controversial Words

Producer Hal Wallis has eliminated dialogue in "Cease Fire" to which the Production Code Administration objected. Mr. Wallis' appeal to the Motion Picture Association of America from the PCA's refusal to issue a seal, was rejected last week. The MPAA board after a screening in New York held the PCA ruling should not be reversed. Russell Holman, of Paramount, presented the appeal, and Gordon White, director of the Association's advertising code administration, presented the PCA's position. At issue were the words "hell" and "damn" used in three places.

PLANNING NEW DRIVE FOR CEREBRAL PALSY

UNITED
CEREBRAL
PALSY

DISCUSSING the United Cerebral Palsy 1954 fund-raising campaign are William Clay Ford, left, national campaign chairman, and Leonard H. Goldenson, last week elected to his fifth term as UCP president. Mr. Ford is vice-president of the Ford Motor Company and Mr. Goldenson is president of American Broadcasting-Paramount Theatres. The men were photographed at the organization's fourth annual convention, in New York. UCP hopes to raise $8,500,000 the coming year, Mr. Ford told delegates.

Talks Firmly To the CEA

LONDON: For a second time in recent weeks, a firm stand by the Board of Trade has halted malcontent and maladroit tactitians of the Cinematograph Exhibitors Association. The occasion was a meeting here last week among CEA officials and the board's president, Peter Thorneycroft.

CEA obviously was hoping to get some eleventh-hour concessions for going along with the voluntary continuation of the Eady Plan, and made the suggestion that the scheme as it now stands might prove unworkable if box office business deteriorated any further.

In reply to which the BOT president said firmly that he could not accept any voluntary scheme produced by the trade which some exhibitors believed would not work. If that be the case, Mr. Thorneycroft declared, he had no alternative but to proceed with legislation forthwith.

Faced with such firmness in the Whitehall fastness the deputation had nothing to do other than retreat in order. The Agreement has now been signed by the presidents of the four associations and sent to the Board of Trade and the Chancellor of the Exchequer.

Malco Buys TV Station

MEMPHIS: Saying that in time television will be a wonderful asset to movies, M. A. Lightman, Sr., president of Malco Theatres, Inc., this week announced that Malco had bought a controlling interest in a TV station. The station is WEHT, ultra high frequency, Channel 50, located between Henderson, Ky., and Evansville, Ind. Malco operates two theatres and a drive-in in Henderson and a theatre in Owensboro, Ky.

"Theatres have got to live with TV," said Mr. Lightman. "With wide screen and stereophonic sound, no television program can offer what the theatre can. Movies must make bigger pictures. Television is nothing but small movies, and it is teaching people to like movies from childhood. Television will be an effective means for us to sell our pictures. We can show scenes right in the home."

Mr. Lightman left this week for a European vacation which will include a conference concerning production with Lester Cowan in England.

William F. Rodgers Leaves Loew's, Inc., March 1, 1954

An agreement between Loew's and William F. Rodgers, former Loew's sales manager and now company consultant, under which the termination date of Mr. Rodgers' employment contract has been advanced to March 1, 1954, has been filed with the Securities and Exchange Commission in Washington. The agreement, in the form of an amendment to Mr. Rodgers' contract, which went into effect December 19, 1951, was made October 19, 1953, the SEC was informed. The March 1 termination date, it was stated, will be put into effect instead of the previous termination date of July 26, 1954.

MGM International Meets In Belgium Next Week

MGM International will hold a convention in Brussels and Antwerp, Belgium, beginning Sunday. Arthur M. Loew, president, will preside, assisted by David Lewis, regional director for Continental Europe, and Samuel N. Burger, general sales manager. The personnel, 40 in number, from all countries west of the Iron Curtain, will screen product, discuss sales policies, and also the company's drive to install wide screens in European theatres.

Fred M. Mohrhardt Dies; Paramount Treasurer

Fred M. Mohrhardt, treasurer and member of the board of Paramount Pictures, died at his Larchmont, New York, home November 14, at the age of 61. He was with the company 34 years, becoming controller in 1933, and treasurer in 1946. He leaves his widow, a son, Fred, Jr., and a brother, Emil.

BRITISH WEIGH SPONSORED TV

White Paper to Parliament Outlines Principles of Suggested Legislation

by PETER BURNUP

LONDON: An outline of the principles of the Government's proposed legislation for the introduction of commercial television here in competition with the British Broadcasting Company monopoly, was presented to Parliament in a Government White Paper late last week.

The basis of the proposal is that responsibility for programs will rest not upon the advertisers, but upon station operators. In other words, there will be no commercial program sponsorship in the accepted sense.

Planning Safeguards

In consequence to the already voiced, widespread public apprehensions, the Government acknowledges the necessity of establishing safeguards against possible abuses. Accordingly, it proposes the creation of a controlling body in the form of a public corporation owning and operating transmitting stations and other suitable assets, which will lease broadcasting facilities to privately financed companies which will provide the programs and obtain revenue from advertisers.

Such an arrangement, the Government claims, offers adequate scope for the participation of private enterprise and at the same time ensures effective control of the air. Initial capital to finance the setup would be provided by Treasury advances repayable from revenue derived from contracts with the program firms.

The proposed system of control is an involved one. For example, it includes the right to call for program scripts in advance and could regulate the advertising intended for telecasts. On the other hand, the system is "flexible." It contains provisions for enforcement of the regulations, an ultimate sanction being the right to revoke an operator's license held in reserve.

Now Is a Monopoly

Admitting that Britain's present broadcasting system constitutes a monopoly in the realm of ideas, the Government proposes to permit programs to go on the air which include discussions of subjects within highly controversial fields, for example, religion and politics. However, such programs will be subject to close supervision of the suggested public corporation.

The Government is satisfied that despite the currently overcrowded channels it will be practical to allot two channels to the new corporation, beginning with London stations, and possibly including two other large population centers also. These stations would be small and, it is estimated, the initial cost would be around £500,000.

Three objectives are claimed by the Government for its policy. They are:

It introduces an element of competition which will enable private enterprise to play a larger part in the development of television in the United Kingdom.

It reduces to a minimum the Government's financial commitments.

It permits proceeding cautiously in a new field and safeguards a medium of information and entertainment from the risks of abuse or a lowering of standards.

The Government anticipates the necessary legislation on the statute books next summer, in which case the proposed alternative programmes would be on the screens before the end of 1954.

It is stated in authoritative circles that the Government aims at keeping to a minimum the governing rules and the extent of day-to-day interference by the corporation with the programme companies. It is considered preferable that the practice should be worked out through informal contact between the corporation and the companies themselves.

It is understood that, so far, the number of applicants for advertising time has been between 80 and 90. No advertising will be permitted in the course of any given programme. The ratio of advertising allowed will be in the order of three, four or six minutes per hour and will be sited at the beginning or end of a programme.

See Small Attraction

It has been suggested that unless advertisers were allowed to sponsor, that is, to control the programmes that went out over the air with their advertisements, TV would have little attraction for them as an advertising medium. The Government, however, has consulted representative advertising bodies on the point and is satisfied that separation of advertisements from the programmes would not prejudice the financial success of the new service.

General feeling here is that after so much horse-trading and huckstering by interested parties the Government has produced an exceedingly milk-and-water scheme. Certainly it has to an extent spiked the guns of the Labour Party and other opponents of unfettered competition by making it clear that commercial TV will not be run on chimpanzee level. Advertisers on the other hand may well ask where is the advantage to them? Said one recently: All we're offered is a second cousin to the BBC.

Film exhibitors are adopting a wait and see attitude. They believe that with all the hedging-in restrictions imposed by the Government the rival TV service may well not make a greater dent in their business than has the BBC up to date.

One point, however, in regard to films still requires to be clarified. It is known that a considerable portion of the new programmes will be composed of film and that American interest have a considerable volume of TV film available for sale here. Equity already talks of the peril of "dumping" to the detriment of its members.

Finance Bill to Parliament

The National Film Production (Special Loans) Bill has been presented to Parliament and formally read a first time. It is understood that the second reading was set for November 20.

The bill extends the power of the National Film Finance Corporation to make loans for a further three years from March 9, 1954, thereby amending the original act under which the Corporation was set up in 1949. But it contains also an unanticipated provision empowering the corporation to accept shares or debentures in any company to which it has made loans but which cannot repay them "without harmful consequences to the film production industry."

Mr. James Haldane Lawrie, managing director of the corporation, is resigning his post "in order to interest himself more directly in film production." He was appointed chairman and managing director of the interim National Film Finance Company in 1948. When the National Film Finance Corporation was set up by Act of Parliament he became its managing director.

Prior to that, Mr. Lawrie's whole working career had been devoted to banking operations including the administration of Governmentally controlled corporations like the Industrial and Commercial Finance Corporation designed to stimulate post-war financing of industrial undertakings. Mr. Lawrie was Sir Wilfrid Eady's nominee to the Film Finance post.

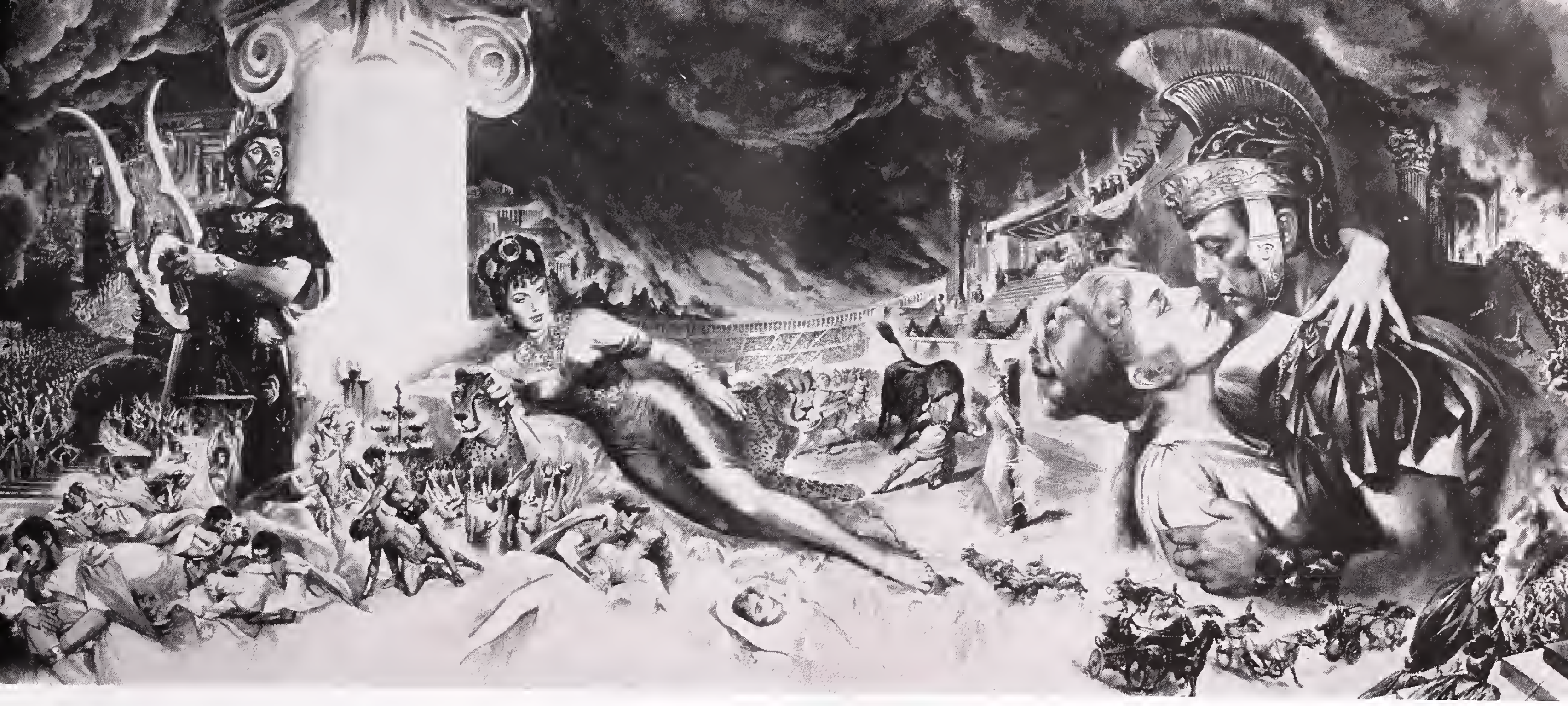
Mr. Lawrie has made no precise announcement of his production plans except to say that he did not propose becoming a producer himself. He is, he says, exploring the position, adding that he has in mind forming a company which would give the same sort of service as the corporation hitherto has done and recruiting other producers to work with his company.

See Production Upsurge

With the future of Eady and the continuance of the N.F.F.C. now assured a considerable upsurge in production plans is to be discerned here. It now seems likely that more than sixty films will emerge in 1954.

▽

Metro's "Julius Caesar" got off to a wholly remarkable press reaction here. On the morning after the private view, all the popular dailies gave ecstatic praise to the picture in display space—contrary to usual practice this side—featuring two-column stills. The film opened at Paramount's 1,128-seat Carlton theatre and has since played to standing-room-only business.



IMAGINE! "QUO VADIS" IN WIDE SCREEN FOR XMAS!

All the Glory and Grandeur of the World's Greatest Spectacle Even Greater Now in Wide Screen. A Perfect Holiday Attraction!

Imagine! In Wide Screen!
Triumphal return of Roman legions with shackled captives, to the acclaim of hundreds of thousands.

★

Imagine! In Wide Screen!
City of Rome burned to the ground while the tyrant Nero watching, sings and plays his lyre.

★

Imagine! In Wide Screen!
Marcus races in his chariot to rescue Lygia from the flames.

★

Imagine! In Wide Screen!
Mighty giant Ursus wrestles in the arena with a maddened bull, to save Lygia, tied to a stake.

Imagine! In Wide Screen!
The half-crazed Emperor and wicked Empress entertain hundreds with all-night palace feast and orgy.

★

Imagine! In Wide Screen!
Marcus rouses the masses to fury against Nero; the attack on the palace; the death of Nero and the Empress.

★

Imagine! In Wide Screen!
Hundreds of captive Christians driven into the Circus Maximus, to be torn apart by ravenous lions.

SEE YOUR M-G-M BRANCH NOW FOR HOLIDAY BOOKINGS!

Showmen! Get the Big Press Book! A Wonderful Opportunity!

The National Spotlight

ALBANY

The trend toward extended runs and special prices was accentuated when Fabian's Palace held over "The Robe" for a third week. The Stanley Warner Strand is scheduled to play "How To Marry A Millionaire" for three weeks, at advanced scale, and the Stanley Warner Ritz presented "Martin Luther" advanced scale. . . . Manager William With said that "The Robe" was the first film to be shown for three weeks in the 22-year history of the 3660-seat Palace. . . . Variety Club will elect a new 11-man crew Dec. 15. The crew in turn will choose officers for 1954. . . . Local men attending TOA convention in Chicago were: Harry Lamont, president of the Albany area affiliate; Lewis A. Sumberg, executive director; Sidney G. Urbach and Jack McGrath. Frank Park, owner of the Park, Cobleskill, also was present.

ATLANTA

The Village theatre, Raleigh, N. C., has installed a Miracle Mirror Screen; according to manager P. N. Nance. . . . Bill P. Cumbaas, general manager of the MCM theatre in Florida, has announced the company has purchased the Priest theatre building, High Springs. The company has rented the theatre for several years. . . . The Palm drive-in, St. Petersburg, Fla., has opened. The 400-car theatre is owned by H. J. Knight, theatre owner from Columbus, Ohio. . . . John L. Damum, has been appointed manager of the Florida theatre, Haines City, Fla. . . . Allan Armstrong has been appointed manager of the Colony theatre, Winter Park, Fla. . . . Miss Betty Landers, secretary, Monogram Southern Exchanges is back at her desk after a visit to Columbus, Ga. . . . Mrs. Mary Giunn, formerly with Columbia Pictures, died at her home here after a long illness. . . . William Wilson has been named manager of the New theatre, Clearwater, Fla. (He was former manager of the Pine Hill drive-in. The theatre is owned by the Baylan Theatres Corp. . . . The Cypress drive-in theatre, Port Tampa, Fla., has reopened after being closed several weeks after the big hurricane.

BOSTON

Harry Goldstein, 31 years as a film salesman, 27 years with RKO Pictures, has sent in his resignation effective December 5. He will now devote his full time to his soft drink machine business. . . . A permit to build a 500-car drive-in in Quonset Point, R. I., has been granted to Joe Stanzler who now operates the Boro drive-in, North Attleboro, Mass., near the R. I. line. It will be ready for a spring opening. . . . Affiliated Theatres is now handling the buying and booking for the Egleston Square and the Fairmont, Hyde Park, formerly operated by American Theatres Corp. . . . The South Station theatre, closed since 1950, was reopened on November 13 by Maynard Levin and continues to be a newsreel theatre. . . . Two new drive-ins are under construction for Redstone Drive-in Theatres. One is in West Roxbury for 850 cars and the other is in Burlington, Mass. Both will be ready for June openings.

BUFFALO

Vincent R. McFaul, general manager, Shea Theatres in Buffalo, Lackawanna and Niagara Falls, has fully recovered from a recent operation in Sisters Hospital and now is resting up a few days at home. . . . "The Robe" is now in its seventh week at Shea's Buffalo. . . . There was a very colorful Hollywood type premiere of the city's second CinemaScope show, "How to Marry a Millionaire," in the Century theatre. . . . Richard T. Kemper, Dipson zone manager, is being congratulated for a great job as ringmaster of the Circus Saints & Sinners Fall Guy show last Saturday in Kleinhans Music Show. Charles B. Taylor of UPT was chairman of the publicity committee. . . ."The Song of Bernardette," is being revived at the Hippodrome in Niagara Falls. . . . While working here on "The Joe Louis Story," Max Miller, U-A exploiteer, was able to also sell a lot of tickets for Tent 13, Variety Club of Philadelphia Charity Campaign. . . . Phyllis Rosenberg has succeeded Carol Kenny as secretary to Harry Kerson, Monogram exchange manager. . . . The Paramount exchange staff threw a birthday party in honor of city salesman Mike Jusco and contract clerk Gloria Picerno.

WHEN AND WHERE

November 22-24: Annual convention, Thetre Owners of North and South Carolina, Hotel Charlotte, Charlotte, N. C.

Nov. 23-25: Motion Picture Industry Council of Canada and the National Committee Motion Picture Exhiibtors Association of Canada meetings, King Edward Hotel, Toronto.

Nov. 25: Canadian Picture Pioneers' award dinner, Royal York Hotel, Toronto.

Nov. 25-26: Film industry trade show, King Edward Hotel, Toronto.

Nov. 26: Annual meeting, Motion Picture Theatres Association of Ontario, King Edward Hotel, Toronto.

December 1-2: Kansas-Missouri Theatres Association, annual convention, Kansas City.

December 7-8: Theatre Owners of Oklahoma, Inc., annual convention, Biltmore Hotel, Oklahoma City.

December 7-9: Annual convention, Tri-States Theatre Owners, Hotel Gayoso, Memphis, Tenn.

December 14-15: Annual convention, Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois, Sheraton Hotel, St. Louis, Mo.

February 2-4: National Drive-in convention, Netherlands - Plaza Hotel, Cincinnati, Ohio.

Feb. 2-4: Annual meeting, Independent Theatres Owners of Ohio, Netherlands-Plaza Hotel, Cincinnati.

Feb. 5-6: National Allied board meeting, Netherlands-Plaza Hotel, Cincinnati.

CHICAGO

Fred Du Von, formerly associated with Essaness Theatres and more recently with Balaban and Katz at the Central Park, has joined the managerial staff of the Clark theatre. . . . H. and E. Balaban's Bryn Mawr is launching an all-request policy, with pictures to be chosen by polling the theatre's patrons. . . . Cinema Lodge, B'nai Brith, will hold its first annual square dance festival at the Congress Hotel, November 25. . . . Fred Wenker, RCA Chicago service manager, has been transferred to Florida to head the service dept. there. Frank Hamre of the Pittsburgh office will replace him in Chicago. . . . Elmer, Harry, and John Balaban journeyed to New York to join in the Pioneer testimonial dinner for their brother, Barney, head of Paramount Pictures Corp. . . . "Julius Caesar" has been booked into Shubert's Selwyn theatre on a two-a-day road show policy opening Christmas Day. . . . B. & K. executives had their heads together mulling whether to run "Kiss Me Kate," which opens at the Chicago Christmas Day, in 2-D or 3-D.

CINCINNATI

The Dayton, Ohio Variety Club, Tent No. 18, has elected Robert Gump as chief barker for the coming year. Harry Good was named first assistant and Dr. A. J. Denlinger, second assistant chief barkers. William O'Donnell was selected property master and Paul Swinger sough guy. William Cleff is the international canvassman and Roy E. Wells the international officer. Abe Rosenthal and David Lutes were named to the list of directors and Thomas Ryan was reelected to the board. Father M. H. Hinessen is the new chaplain. . . . Local and area theatremen are not enthused over a ruling by local city authorities that Bingo

(*Continued on page* 40)

A BIG M-G-MUSICAL!
A BIG M-G-M COMEDY!

See Them Both at the Trade Shows!

"GIVE A GIRL A BREAK" (Tech.) – NOV. 30

Showgirls on the make...in the gay, Technicolor musical that brings together those dancing Champions and delectable Debbie Reynolds at their tapping, titillating tops! 5 wonderful tunes by Burton Lane and Ira Gershwin! 7 song-and-dance numbers!

ALBANY	20th-Fox Screen Room	1052 Broadway	11/30	2 P.M.	MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	11/30	12 Noon
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	11/30	2 P.M.	MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	11/30	1:30 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	11/30	2 P.M.	MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	11/30	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	11/30	2 P.M.	NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	11/30	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	11/30	1:30 P.M.	NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	11/30	1:30 P.M.
CHICAGO	Warner Screen Room	1307 S. Wabash Ave.	11/30	1:30 P.M.	NEW YORK	M-G-M Screen Room	630 Ninth Avenue	11/30	2:30 P.M.
CINCINNATI	RKO Palace Screen Room	16 East 6th Street	11/30	8 P.M.	OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	11/30	1 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	11/30	1 P.M.	OMAHA	20th-Fox Screen Room	1502 Davenport St.	11/30	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	11/30	2:30 P.M.	PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	11/30	2 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	11/30	2 P.M.	PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	11/30	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	11/30	1 P.M.	PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	11/30	2 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	11/30	1:30 P.M.	ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	11/30	1 P.M.
INDIANAPOLIS	20th-Fox Screen Room	236 No. Illinois St.	11/30	1 P.M.	SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	11/30	1 P.M.
JACKSONVILLE	Florida State Screen Room	128 East Forsyth Street	11/30	2 P.M.	SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	11/30	1:30 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	11/30	1:30 P.M.	SEATTLE	Jewel Box Preview Thea.	2318 Second Avenue	11/30	1 P.M.
LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	11/30	2 P.M.	WASHINGTON	RKO Screen Room	932 N. Jersey Ave., N.W.	11/30	1:30 P.M.

M-G-M presents Color by Technicolor "GIVE A GIRL A BREAK" starring Marge and Gower Champion • Debbie Reynolds with Helen Wood • Bob Fosse • Kurt Kasznar • Richard Anderson • Screen Play by Albert Hackett and Frances Goodrich • Story by Vera Caspary • Music by Burton Lane • Lyrics by Ira Gershwin • Directed by Stanley Donen • Produced by Jack Cummings

—★—

"THE GREAT DIAMOND ROBBERY" – NOV. 27

*(Except Jacksonville Dec. 2)

A new uproarious role in the career of the world's funniest man, Red Skelton. Now he's a nervous diamond cutter, and he cuts up plenty in a mad scramble of howls and hoodlums. Plus a gorgeous new leading lady, Cara Williams!

ALBANY	20th-Fox Screen Room	1052 Broadway	11/27	2 P.M.	MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	11/27	12 Noon
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	11/27	2 P.M.	MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	11/27	1:30 P.M.
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DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	11/27	1:30 P.M.	ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	11/27	1 P.M.
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*JACKSONVILLE	Florida State Screen Room	128 East Forsyth Street	12/2	2 P.M.	SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	11/27	1:30 P.M.
KANSAS CITY	Paramount Screen Room	1720 Wyandotte St.	11/27	1:30 P.M.	SEATTLE	Jewel Box Preview Thea.	2318 Second Avenue	11/27	1 P.M.
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M-G-M presents Red Skelton in "THE GREAT DIAMOND ROBBERY" • with Cara Williams James Whitmore • Kurt Kasznar • Dorothy Stickney • Screen Play by Laslo Vadnay and Martin Rackin • Story by Laslo Vadnay • Directed by Robert Z. Leonard • Produced by Edwin H. Knopf

(*Continued from page* 38)

is both legal and permissible when it can be shown that the game is for charitable purposes and not for profit, which is contrary to a recent ruling by the state. . . . Theatre interests at Ashland, Ohio, have petitioned city council to repeal the three per cent admission tax, 75 per cent of which is derived from the theatres, with the balance of the collections from sports and similar activities. . . . A new corporation, known as the Granville Opera House Association has been formed to take over and operate the local Opera House, which is the only place in the town showing pictures on a commercial basis.

CLEVELAND

"The Robe" is holding strong in its 6th week at the Hippodrome and "From Here to Eternity" after a record seven weeks at the RKO Palace, did excellent business at the Vine theatre, Willoughby and the Berea theatre, Berea, first houses to follow the Palace. Picture breaks Nov. 25 in 17 city theatres simultaneously. . . . "Julius Caesar" open Christmas Day at Loew's Ohio theatre under a two-a-day reserved seat policy, the Loew division office announces. . . . Irving Field, long identified with the industry as an exhibitor and associated in the theatre supply business, has leased the Cortland theatre, Cortland effective January 1. Mrs. Sue Ramsey, formerly lessee is moving to California. . . . Jack Lewis, erstwhile U-I salesman in Pittsburgh, has joined the local RKP sales force succeeding Gordon Campbell, who resigned to go with 20th-Fox in Detroit. . . . Lester Dowdell is back on the scene as Columbia booker after a four-month illness. . . . Florence Friedman of I.F.E. has set March 7 as the date of her marriage to Sam Harris. . . . Joe Robins, Warren and Niles theatre owner, left for his Miami winter home. . . . Louis Ratener, drive-in theatre operator and his family, departed for the Virgin Islands.

COLUMBUS

"The Robe" in its first week at Loew's Broad drew the biggest gross at that theatre since the showing of "Gone With The Wind," said manager Robert Sokol. . . . LaMax theatre in Wilmington, Ohio, owned and operated by the McCoy family since 1912, has closed its doors to make way for a parking lot. Brent R. McCoy, part owner and operator, said the action was taken because admission taxes made it impossible to make a profit. . . . Saundra Ruvoldt, homecoming queen of Reynoldsburg High School, was named "Queen of Queens" in the annual high school contest held on RKO Palace stage. . . . Manager Walter Kessler of Loew's Ohio was awarded a plaque by the Columbus Fire Department for his contribution to the success of Fire Prevention Week. Kessler staged the "Miss Flame of 1953" contest at the Ohio. . . . Mayor Delmar Canaday of Pomeroy, Ohio conducted a raid on a bingo game at Sacred Heart Church auditorium in Pomeroy. He said the raid was conducted because "bingo is against a recent ruling of the Ohio Supreme Court."

DENVER

Brad Clark, formerly with Armstrong Cork in the East, has been named head of the advertising and publicity for the Denver Fox Inter-Mountain Theatres. He succeeds Paul Lyday, who is now managing the Tabor. . . . Russell Allen, Farmington, N. M., theatre owner, suffered a broken back when the pickup truck in which he was riding overturned. . . . John Peitroantonio, assistant booker at Paramount, has moved to Lippert Pictures as booker. The Paramount job went to Roy Bozarth, assistant shipper. . . . Ray Davis, chief barker Variety Tent 37, attended the Variety meeting in Washington, D. C. . . . City manager changes in Fox Inter-Mountain Theatres include the resignation of Wm. Dollison at Pocatello, Idaho. He has bought two theatres in Billings, Mont. Robt. Sweeten, recently with Albuquerque Exhibitors, Albuquerque, N. M., has been given the Pocatello job. Robt. moves from Missoula, Mont., to Great Falls, Mont., and the Missoula job went to Conrad Sholhamer, who has been with Simons Amusement Co., as Wallace, Idaho.

DES MOINES

An Iowa law used to refuse an operating license for the Charles City drive-in theatre has been declared unconstitutional by District Judge William P. Butler at Charles City. The ruling means that the Central States Theatre Corp., operators of the drive-in, may operate the theatre without further interference from the St. Charles trustees. . . . Mrs. Jennie Cowles has purchased the Strand theatre at Mystic from Mr. and Mrs. Al Coster. Mrs. Cowles plans to retain the same staff. . . . The Dana at Danbury has been closed. Manager Lew Ahlwardt says he has taken the step because of lack of patronage. The last show was a benefit performance for the Ray McNamara family. . . . Allen Gardiner, who operates theatres in Woodbine and Logan, was injured when his car struck a bridge on Highway 30 about three miles from Logan. . . . Robert H. Flauher, manager of the Clarion theatre at Clarion, is temporary manager of the Princess at Eagle Grove as well. He will fill in until a man can be found to replace former manager Owen Johnson, now in Des Moines. . . . The Colonial theatre at Hamburg has been leased to Bick Downey of Hastings, Neb.

DETROIT

Balloons were released from Washington Boulevard to plug the United Foundation Annual Fund drive. To make the receivers more aware of the message, theatre tickets were attached by United Detroit and Cooperative Theatres. Winds, however, invalidated the Annie Oaklies by carrying them as far as Caledonia, N. Y., Hamilton, Ont., and East Lancaster, N. Y. . . . Ochs-Michigan has closed the Blue Water drive-in near Port Huron. . . . Former Parkside operator, Frank Oldham has moved to Ontario, Calif. . . . Candy Industry, sweet trade mag. carried a by-line piece by Loyal Haight of Butterfield. . . . Quarter of a century as an exhibitor was ended by death for Mrs. Eva Francis. Mrs. Frances operated the Lakeview in Suburban St. Clair Shores. . . . Called from the scene also was Jim Clark, 33, the owner of the Fort-Wyoming Drive-in. Clark was a part of a well known local theatrical family. . . . Milo Ehle, Dearborn, is back from Clearwater. . . . Saul Krim has been on another art picture hunt in New York.

HARTFORD

Randolph G. Maller, formerly theatre manager in key Connecticut cities for Warner Bros. Circuit Management Corp., and more recently with the Selznick film interests, has joined Television Center, Hartford, TV sales, service and installation concern, as general manager. His younger brother, Tom, at one time manager of the Lenox, Hartford, is now working for a Brooklyn, N. Y., theatre circuit. . . . Eugene D. Jacobson, son of Morris Jacobson, general manager of the Strand Amusement Co., Bridgeport, Conn., and Mrs. Jacobson, will be married in December to Miss Joyce Bravender of Seattle. . . . Dr. and Mrs. Ben A. Vicas of Hartford, son-in-law and daughter of George E. Landers, Hartford division manager, E. M. Loew's Theatres, and Mrs. Landers, have moved to San Francisco, where Dr. Vicas will conduct a new practice. . . . Lou Brown, advertising and publicity manager, Loew's Poli-New England Theatres, New Haven, and Mrs. Brown are marking their 20th wedding anniversary. . . . Ralph J. Carenza, manager of the Bijou Theatre, Springfield, Mass., married Miss Elizabeth Cole.

INDIANAPOLIS

The Allied Theatre Owners of Indiana will hold their next board meeting at the Hotel Lincoln here Dec. 1. Election of nine directors at large is on the agenda. . . . "The Robe" is still the city's leading box office attraction, in a sixth and final week at the Indiana. . . . Trueman Rembusch, retiring ATOI president, is vacationing in Miami. . . Marc J. Wolf, president of Y and W, is chairman of the cerebral palsy Celebrity Parade Telethon on WFBM-TV Nov. 28-29. . . . Wm. A. Carroll, ATOI secretary, reports a lively interest among state exhibitors in Boxoffice Television. . . . Tommy McCleaster, 20th-Fox district manager, and Norman Moray, WB short subjects sales manager, were film row visitors.

KANSAS CITY

"The Moon is Blue," banned in Kansas City, Mo., and in the state of Kansas (which have censor systems), continues to show at theatres through the state of Missouri, usually at extended runs. And the play is running on the stage at the Resident theatre, Kansas City, Mo. . . . Mrs. Zella Faulkner, after a motor tour of several weeks with Mr. Faulkner is back at her tasks as assistant to George S. Baker, secretary of the Kansas-Missouri Theatre Association. . . . "Lili" has been held week after week, until now it is in its 27th week at the Kimo. . . . The Vogue, art theatre, is showing "The Titfield Thunderbolt.". . . "The Robe" is in its seventh week at the Orpheum, Kansas City. . . . Five drive-ins near Kansas City continue to operate daily; two, week-ends only; and one, occasionally. Weather has been mild. . . . William Luther, an Oregonian, recently for several years in the air force, is now assistant to Maurice Druker, manager of Loew's Midland.

LOS ANGELES

Lloyd Ownby, National Theatre Supply president, and Bundy Smith, local manager, are back from attending the T.O.A. Con-

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vention in Chicago. . . . The new manager of Marcal, Hollywood, is Jack White, formerly piloted the FWC Carmel and Four Star theatres. . . . Al Levoy has closed his Temple theatre, Glendale, and removed all the equipment. Owner of the property will re-equip the house and plans an early reopening. . . . In town from the East was Joe Felder of Favorite Films. . . . Lynne Klar, IFE clerk, married Sydney Cohen at the Beverly Hills Plaza. . . . Dallas Day, of the Rodeo drive-in, Tucson was in town on one of his very rare visits to the Row. . . . At a regular meeting of the officers and stewards of the Film Row Club held at the Variety Club Rooms, tickets for the Christmas Dance at the Palladium December 8, were distributed to the membership. . . . The new La Mirada drive-in, owned by John Danz, opened on Nov. 11 featuring the world's largest out-door screen, 63 x 85 feet. . . . New employees who joined the Warner office were Theo Johnson and Gloria Barlow. . . . Gorman Heimueller, Allied Artists booker, is resigning to represent a large frozen food organization with headquarters in St. Louis.

MEMPHIS

Leon Roundtree, Holly Springs, Miss., president of Tri-State Theatre Owners (TOA), announces the program for the Dec. 7-9 annual convention of his organization at Hotel Gayoso in Memphis. . . . Speakers will include M. A. Lightman Jr., on drive-ins; Jim Barbery on TV advertising; M. A. Lightman Sr., leading an open discussion on print shortage and extended running time; M. S. McCord discussing small town operations and Herbert Barnett discussing TV engineering. . . . Variety Club of Memphis will have a general membership meeting Nov. 30 at a luncheon at Hotel Gayoso to elect officers for the coming year, chief barker M. H. Brandon Sr., announced. . . . Ollie Carroll bought Carroll theatre at Lobelville, Tenn., from Van Duncan. . . . J. D. Shepherd purchased Cozy theatre at Hazen, Ark., from Harold Clarke. . . . "The Robe," closing the longest run in Memphis history—five weeks and two days—at the Malco was still doing normal business during its last week at the theatre.

MIAMI

Marty Wucher, manager of the Town, reports the acquisition of Buddy Walshon as his assistant and very enthusiastic patron reception to the opening of "Shark River." . . . Wometco's Theatre of the Air, WTVJ, was proud of the fact that the television equipment used in the props for the local filming of "The Miami Story" was that of their station. . . . The Mayfair hosted about 500 religious leaders of the community at a preview showing of "Martin Luther" recently. . . . Mack Herbert is back as assistant to Dick Treccase at the Surf. . . . Doug Fithian, Cine-Venture Pictures' director of cameras, was off to Adrian, Michigan for shooting on a documentary religious film. . . . Ed Melniker, chief Variety Club barker, presented the annual 'Great Guy of the Year' award to Sig Eisenberg, head of the 29ers organization for his "contributions to charity efforts and citizenship.". . . "Mogambo" was a holdover at the Flamingo and Florida.

MILWAUKEE

Wisconsin's Variety Club, Tent No. 14, held election of officers this week electing Ben Marcus, S & M Theatres, as their chief barker. Other officers elected to serve for the coming year are: John Schuyler, Delft Theatres, 1st assistant; Jack Lorentz, 20th-Century Fox branch manager, 2nd assistant; Ed Johnson, Roosevelt theatre, property manager, and Harold Pearson, Allied's executive secretary, dough guy. Ben Marcus appointed Sam Kaufman chairman of the Heart Committee, the club's main sponsorship. . . . All film exchanges were closed here on Armistice Day. . . . The Express strike has handicapped the service of films here somewhat. Some towns in the state are receiving their films via buses while others have to do without. . . . "Kiss Me Kate" has been awarded to the Towne theatre, but will be shown in 2-D instead of 3-D. . . . Plans are being formulated in Marshfield to commemorate John P. Adler's 45th year in the industry. Mr. Adler owns the New Adler and Relda theatres in Marshfield the Adler in Neillsville, Wis, and the Rosa in Waupaca.

MINNEAPOLIS

Cecil R. Hamers of Ray, N. D., will open his new Midway drive-in at Ray in spring. . . . Art Anderson, Northern prairie district manager for Warners, has been passing out cigars to announce the birth of his grandson, Michael Robert, last week. . . . The Rialto and Campus, neighborhood houses, are running occasional Swedish pictures now. . . . Installations of wide screens and CinemaScope have been completed in all houses of Eddie Ruben's Welworth circuit. . . . J. W MacFarland, branch manager of National Screen, is recovering at home after being hospitalized with an infection. . . . E. Gutzman has reopened the Lake theatre at Prior Lake, Minn. . . . The State, St. Paul loop house, has adopted a new policy: two new shows (one always a Western) every day. . . . James Rangaard has installed new wide screens in his Gilles at Wahpeton, N. D., and his Staples at Staples, Minn.

NEW ORLEANS

Mr. and Mrs. John Caldwell bought back the Royal, Bernice, La. from Wm. and Chas. Butterfield. Caldwells also operated theatres in Farmersville, La. which they sold about a year ago. . . . A. L. Royal, one of the principal stockholders in Panorama Pictures Corp. of Meridian, Miss., is in Hollywood to check on a rough cut of their first production "Jesse James' Women" which is being entirely produced in Silver Creek, Miss. . . . Theatre Service Company now handles the buying and booking for E. S. Corban's Royal, Winona, Miss. . . . The Joyce Theatre Gibsland, La. was sold to W. H. Pilcher, Minden, La. . . . Fannie Pastel, former Warner cashier, is back to relieve Gladys Gudrin who is confined to a hospital for surgery, and Mrs. June Kurz in same exchange will bid her fellow workers farewell November 27, to await a visit from the stork. . . . Exhibitors visiting accompanied by their wives included Mr. & Mrs. Gilbert Romero, Gil, Booker T and McComb, Lafayette, La.; Mr. & Mrs. Irving Zeller with their friends, Mr. & Mrs. John Walker & baby, Gonzales drive-in; Mr. & Mrs. John Caldwell, Royal, Bernice, La.

OKLAHOMA CITY

"The Robe" is in its fifth week at the Criterion theatre, where it's drawing large crowds. . . . Will Rogers theatre, is now showing "The 7 Deadly Sins.". . . Plans for a statewide convention of theatre operators here December 7 and 8 were discussed Nov. 9 during a meeting of the board of directors of Theatre Owners of Oklahoma Inc., in the Variety club, Biltmore Hotel. H. D. Cox, Binger, board chairman, presided at the meeting. . . . Sam D. Brunk, a salesman for Paramount Film Distributing Co., here, Monday was elected chief barker by members of the Variety club, Oklahoma Tent 22. David Hunt, was named first assistant chief barker. Other officers elected were Ralph Drewry, Tulsa, second assistant chief barker; Paul Townsend property master, and Jess Bollman, dough guy. Named to the board of directors were Ed. Thorn, Howard Federer, Charles D. Fuller, and Guy Fisher, all of Oklahoma City and D. B. Terry, Woodward.

OMAHA

F. A. Van Husan was proudly displaying his life membership card received from the Theatre Equipment Dealers Association at the Chicago convention for 38 years of service on the board before resigning last year when he disposed of his Western Theatre Supply Co. . . . "The Robe" tripled the usual receipts in its second week at the Orpheum. . . . Mr. and Mrs. Carl White of the Quality Theatre Supply visited their son, Carl, Jr., while attending the trade sessions in Chicago. Young White is stationed in Chicago in service. . . . Mr. and Mrs. Roger Bickford are taking over management of Mrs. Neil Munkres' Chief theatre at Weeping Water. . . . Mons Thompson has sold his theatre at St. Paul to Dick Marvel of Arcadia. . . . Mort Eichenberg, Jr., who left his job as RKO salesman when the Korean war started, has been separated from the Army and will be a salesman with United Artists in Minneapolis. . . . Charles Lorenz, in the Metro shipping department 25 years, died after several weeks illness.

PHILADELPHIA

Sue Marcia Davidoff, daughter of Lou Davidoff, general manager and film buyer for the A. M. Ellis Theatres, and Harold Rosenthal, a law student, announced their engagement. . . . Lou Formato, MGM branch manager, is the new president of Motion Picture Associates, and Sam Diamond, 20th Century-Fox branch head, is the vice-president. . . . Voters in Quakertown, Pa., finally approved Sunday movies after the issue has been twice defeated on the ballot in 1934 and again in 1947. Sunday movies was approved in adjoining Richland Township in 1949 and a drive-in movie was built there this year. There are two movie houses in Quakertown. . . . The Ocean on Steel Pier, Atlantic City, N. J., with a capacity of 1,800 seats, has been renovated and will reopen on Nov. 26 as a joint operation of the Hollywood Theatre Circuit and the Ocean Theatre Company with Max Chasens named to do the booking and buying. . . . Eddie Muehlemann, former Warner Theatres manager and now with the stagehands union, in the St. Agnes Hospital recuperating from a heart attack.

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. . . Mort Lewis closed the Ventnor, Ventnor, N. J., for the winter season. . . . M. B. Comerford, Comerford Theatres executive, became the father of a son, John, born last week in the Mercy Hospital, Scranton, Pa.

PITTSBURGH

"How To Marry A Millionaire," looks like another CinemaScope smash at the Fulton, where it opened to big business. . . . "This Is Cinerama" will hold a special premiere on Dec. 8 for the benefit of the local Children's Hospital, with the show opening to the public the following day in the Warner theatre. . . . Alec Guinness' "Captain From Paradise" has been snagged by the Squirrel Hill and will follow that house's "Mr. Potts Goes to Moscow." . . . "The Robe" rates a seventh week at the Harris, with the end of the run nowhere in sight, according to Harris officials, who predict that 200,000 persons will have seen it at that house. . . . The Art Cinema will drop its second-run policy, and feature foreign-made hits. . . . The local legit house, the Nixon, is huddling with MGM about bringing in "Julius Caesar" over the Christmas and New Year holidays. . . . "Sabre Jet" gets a Penn date, probably prior to the forthcoming opening of MGM's "Kiss Me Kate."

PORTLAND

Business is perking at all first run theatres with raised admission prices no drawback. . . . Lippert's Holly theatre in Medford, Ore., shuttered this week while his Criterion house goes to a three-time-per-week change. . . . Big films will play the Esquire. . . . Guild manager Marty Foster & Century theatre manager Frank Breal have a hit on their hands with their first "live" attraction, Liberace. . . . Foster & Breal, co-owners of the 20th Century News theatre, have set a first run policy starting Nov. 20 with news as the second feature. . . . United Theatres chain owner, Al Forman, has also gone into the transient attraction business. He promoted the Spike Jones Show last month in four towns, and now has the Olson & Johnson Show lined up.

PROVIDENCE

Loew's drive-in, at the Providence-Pawtucket city line, recently lost the use of a big display which heralded current and forthcoming attractions. Adjoining the entrance of the open-airer, the signboard—approximately 25 feet high and almost 50 feet long—came down when the owner of the property started construction of a group of stores and a bowling alley which occupy considerable land adjacent to the theatre, including that on which the display had been erected. . . . Incidentally, Loew's drive-in is currently operating only 3 nights a week, Fridays, Saturdays and Sundays. . . . "All The Brothers Were Valiant," a film inspired by the daring exploits of New England's own whalers of by-gone days, was premiered in Rhode Island at the Casino, Narragansett Pier, and the Strand, Newport, simultaneously Nov. 4. It opened Nov. 11 in this city at Loew's State. . . . The Johnston theatre, in Thornton, is featuring a Sea Spray hand-painted dinnerware deal as a patron inducement.

SAN FRANCISCO

Jerry Zigmond, western division manager, United Paramount, was in town from Los Angeles to buy film November 12-14 and the big news here is the reopening of the 2135-seat State (closed since last December) with first-run pictures. . . . Mary Hennessy will handle publicity of the United Paramount house in addition to the chain's Paramount and St. Francis. . . . Sherrill C. Corwin, president, North Coast Theatres, now has executive offices at the United Artists theatre here, and, it is reported, he plans to spend most of his time in San Francisco. . . . John Miller, former manager, the Orpheum, will take over management of Cinerama when it opens Christmas Day. . . . Golden State Theatres are closing until Christmas their Rivoli, Berkeley and until January, the Daly City, Daly City. The circuit's Irving has gone on a 4-day-week, remaining open Monday, Tuesday, Thursday and Sunday. . . . The United Artists theatre has gone on a double-bill policy and the Esquire (both North Coast houses) has gone from grind to first-run with the first program, Nov. 24, "Joe Louis Story" and "The Fake." . . . Robert Broadbent will continue to manage the Esquire. The service personnel will be increased.

TORONTO

A portrait plaque in bronze designed by the internationally-famous Canadian sculptor, Emmanuel Hahn, will be presented to John J. Fitzgibbons, president of Famous Players Canadian Corp., when he is honored as Pioneer of the Year, Nov. 25. . . . David Gordon has taken over an executive sales position with Cardinal Films. He was formerly with Biltmore Theatres Ltd. . . . A former member of the film industry is to be appointed Film Procurement Officer for the CBC-TV National Film Service to be operated under the jurisdiction of O. C. Wilson. . . . Six films are in production in Canada by Canadian film producers. . . . Jimmy Cameron, Famous Players Lakehead supervisor, was a speaker at a Port Arthur meeting of the Thunder Bay Life Underwriters. His subject, "No Axe to Grind." . . . Radio, television, press and film leaders will form a panel to discuss mass communications at the Unitarian Church. . . . C. Richard Stilwell, in 1951 managing director of Audio Pictures Ltd., has instituted an action against that company.

VANCOUVER

A new 300-seat quonset-type theatre, the Avalon, was opened at Spirit River, Alberta. Owner is Mike Zenink and it's the farming community's first 35-mm house. . . . Henry Gnam opened his 400-seat Gem theatre at Coaldale in Southern Alberta. . . . Marvin Proudlock, of Empire-Universal, has replaced Roy Clauston as shipper at MGM. . . . A former theatre owner, A. Pearson of Merritt, B. C., is a new member of Empire-Universal staff. . . . Sylvia Donnelly is back in the Odeon-Vogue box office after a two-year absence. . . . Sammy Swartz, of the Lougheed drive-in, has left for Moose Jaw, Sask., where he will look after the Phillit circuit houses. . . . Phil Sherman of Audio Pictures home office here, conferring with B. C. manager, Howard Boothe. . . . Wendy Cox, Orpheum usherette, is over in Korea with the Vancouver Concert Party entertaining Canadian troops. . . . Doris Walls is the new secretary at the Orpheum, replacing Joan Edworthy, resigned. . . . Glenn Ireton, former WB publicity head in Canada, is now running a film trade paper in Tokyo.

WASHINGTON

Jack Foxe, publicity director for Loew's Theatres in Washington, received a $250 award for his promotional campaign on "Torch Song." . . . RKO Keith's brought back "Peter Pan" and two Disney short subjects for a very successful run. . . . Local F-13 elected George Sullivan, RKO, business agent; Max Rutledge, Columbia, president; Lillian Lee, Paramount, treasurer; and Judy Cohen, Allied Artists, secretary. Balloting for other offices will be held in December. . . . The Thanksgiving Day Football Game at Griffith Stadium sponsored by the Variety Club of Washington and the Armed Services, and featuring the Fort Belvoir Engineers vs. the Quantico Marines, will have all the military bands in a pageant, the WAVE Choral Group of Patuxent, and a big half-time show.

High Court Will Not Hear Chicago Suit

WASHINGTON: The Supreme Court Monday refused to review a lower court decision which said that the RKO divorcement had changed the legal situation of RKO theatres in Chicago under the Jackson Park decree.

The appeal, brought by Florence B. Bigelow, grew out of the Jackson Park case. At the time the Jackson Park decree was entered, the Winston Theatre Corp. owned and operated the Grand theatre in Chicago. Winston was a wholly-owned subsidiary of RKO Theatres, which also owned the Palace theatre in Chicago.

In January, 1948, Mrs. Bigelow filed a petition charging RKO with contempt because of the way RKO pictures were being exhibited at the Palace. The District Court and the Court of Appeals upheld the charge. In that proceeding, an attorney representing Winston said the outcome of the Palace case would also bind the Grand.

In June, 1952, Winston asked the District Court to make a new ruling that the Jackson Park decree no longer covered it because of the later RKO divorcement. The District Court rejected this, but the Seventh Court of Appeals said that the RKO divorcement did change the situation. It held that the burden of proof was now on the Jackson Park to show that the conditions necessitating the original injunction still remained. Without such a showing, the decree should be modified, the Circuit Court held.

The Jackson Park appealed this ruling to the High Court, but the justices Monday refused to review the lower court decision. They gave no reason for their action.

Presumably the case now goes back to the District Court, where the Jackson Park can offer evidence to show that the injunction should not be changed.

Allied Artists Now Official Firm Name

HOLLYWOOD: Monogram Pictures Corporation officially became Allied Artists Corporation last Friday when stockholders representing more than 60 per cent of the outstanding shares voted the name change and also approved the directors' recommendation that articles of incorporation be amended to permit increasing the number of $1 par shares from 1,000,000 to 1,500,000. The stockholders reelected the entire board of directors.

In commenting on the corporate name change, Steve Broidy, president, said: "We wanted that name change because our company in its current type of production has gone far beyond that operation, profitable though it was, from which Monogram originally was established.

"Our company, as indicated by our recent financial reports, is forging ahead, and we have reason to believe that by following our plans for larger production with star names, we shall continue to operate with good profit.

"Right now we have the largest product backlog in our history, and in this we have such films as Walter Wanger's 'Riot in Cell Block 11,' producer Hayes Goetz's 'Arrow in the Dust,' the first picture we have made in Hollywood in color by Technicolor, and John Champion's production of 'Dragonfly Squadron' soon to be released. Filming has just been completed in England on 'The Ghost of O'Leary,' Technicolor, starring David Niven, Yvonne DeCarlo and Barry Fitzgerald, and produced by Mario Zampi.

"We have plans for other large-scale films. One is 'The Black Prince,' for which we have a CinemaScope commitment, to be filmed in Technicolor in England in cooperation with Associated British Pictures Corporation. 'The Annapolis Story,' to be filmed in color by Technicolor, with Walter Mirisch handling the production, is another in our program which will reflect our continued up-grading of product."

Mr. Broidy disclosed that operations of the company and its wholly-owned subsidiaries for the first quarter of the present fiscal year, which ended September 26, resulted in a profit of $224,990 before Federal income taxes. This compares with $125,897 for the corresponding period last year. Net profit after taxes amounted to $98,990, which compares with $68,897 a year ago.

Film Editors Name Officers

Edward Powick has been elected president of Local 771, Motion Picture Film Editors, New York, IATSE. Other new officers are Leonard Hein, vice-president; Robert Dworsky, secretary; John Oxton, treasurer; Charles Wolfe, business agent; Fred Edwards and Edward Wyant, Jr., sergeants-at-arms.

People in The News

Lacy W. Kastner, vice-president of Columbia International in charge of Europe and the Near East and Emilio Lopez, of the company's Buenos Aires branch, have been promoted in a realignment of the overseas personnel. The former will return to New York as assistant to Joseph A. McConville, president of Columbia International, while the latter will transfer to Spain as managing director. Nick P. Pery, European sales manager, succeeds Mr. Kastner and Edmund Goldman, supervisor of the Philippines, Hong Kong and China, will take the Lopez position in the company's Buenos Aires branch.

E. V. Richards, Jr., former circuit operator, has been awarded a plaque in New Orleans in appreciation of his work as president of the Louisiana Purchase 150th Anniversary Association, which directed this year's celebrations.

Raymond M. Miles, assistant controller of Universal Pictures, has been elected controller and assistant treasurer, succeeding Eugene F. Walsh, who has been elected vice-president and treasurer.

Larry Graburn has resigned as advertising and publicity director of Odeon Theatres of Canada.

Ira S. Stevens has been elected treasurer of Cinerama Productions Corp., succeeding E. L. Scanlon.

Frank Beckwith has been appointed executive producer in charge of all commercial TV film productions of IMPS, Inc.

Dr. Alfred N. Goldsmith, consulting engineer, and editor of the Institute of Radio Engineer's "Proceedings," will receive the founders' award of the unit.

FCC Commissioner Sees Only 750 TV Stations

BOSTON: A Federal Communications Commissioner this week said he doubted there woulld be more than 750 television stations authorized and on the air "in the immediate future."

The statement came from FCC member John C. Doerfer in a speech here before the Radio and Television Executive Association. Mr. Doerfer said at present there are 275 UHF stations authorized, of which 99 are on the air. As of November 1, he said, there were 292 VHF stations under construction and 206 on the air. The total number of TV stations which the FCC could authorize, Mr. Doerfer said, would be 617 VHF and 1,436 UHF. However, he declared, he doubted that more than 750 would actually be authorized any time soon, based on pending applications and the Commission's current grant standards.

The FCC official also said he saw no reason why radio should not continue to prosper, despite TV competition. He also criticized industry officials who were suggesting that the Commission should minimize competition in the broadcasting field by restricting the number of its grants.

Buffalo Club Will Salute Nikita Dipson's 40 Years

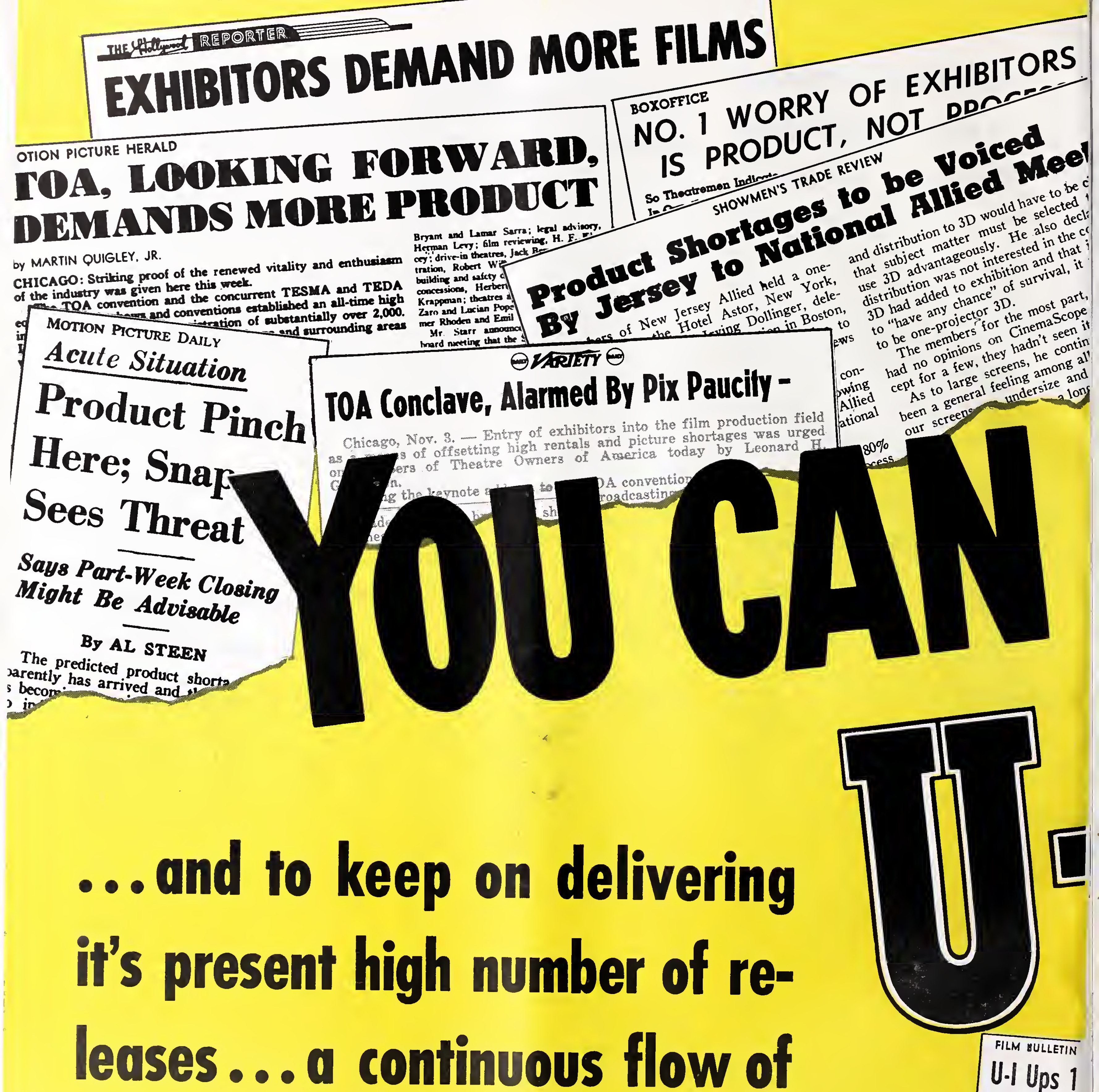
The 40 years exhibitor Nikita Dipson has served in the industry will be marked November 30 by a Buffalo film industry show in the Buffalo Statler, sponsored by the Buffalo Variety Tent. David Miller, manager of the Universal exchange, will be general chairman of the celebration dinner, and Myron Gross, of Cooperative Theatres, and Richard T. Kemper, zone manager of Dipson Theatres, are the co-chairmen.

Trade Show This Week For Canada

TORONTO: Interest in Canada's first trade show in the motion picture field runs high, not alone for the fact that this is the first such show in Canada, but also because it gives exhibitors from every part of the country an opportunity to bring themselves up to date on the newest developments in the trade during the past year.

The show, to be held in Toronto at the King Edward Hotel, November 25-26, comes during the week of motion picture activity, the like of which has not been seen in these parts in the industry's history. It will be a week of meetings of exhibitors, distributors and meeting of the two segments in conjunction with each other. Many problems will be thrashed out. A highlight will be the presentation of the Pioneer of the Year award to John J. Fitzgibbons, president of Famous Players Canadian Corp. The award will be a portrait plaque in bronze designed by the internationally-famous Canadian sculptor, Emmanuel Hahn. Presentation will take place during a dinner held by the Canadian Picture Pioneers.

The trade show is sponsored by the Motion Picture Theatres Association of Ontario. Leading equipment and supply organizations will have exhibits, as well as a number of film companies. The latter are to be given an opportunity to display posters of their product in a special section. Handling the show are Gerald F. Fitzgerald and Robert McCulloch, son of the MPTAO president, Jack McCulloch.



THE Hollywood REPORTER

EXHIBITORS DEMAND MORE FILMS

OTION PICTURE HERALD

TOA, LOOKING FORWARD, DEMANDS MORE PRODUCT

by MARTIN QUIGLEY, JR.

CHICAGO: Striking proof of the renewed vitality and enthusiasm of the industry was given here this week.

The TOA convention and the concurrent TESMA and TEDA ... and conventions established an all-time high ...istration of substantially over 2,000. ... and surrounding areas

Bryant and Lamar Sarra; legal advisory, Herman Levy; film reviewing, H. F. ... cey; drive-in theatres, Jack ... tration, Robert W... building and safety ... concessions, Herbert Krappman; theatres ... Zaro and Lucian Pope ... mer Rhoden and Emil ...

Mr. Starr announc... board meeting that the ...

BOXOFFICE

NO. 1 WORRY OF EXHIBITORS IS PRODUCT, NOT PROC...

So Theatremen Indicate ...

SHOWMEN'S TRADE REVIEW

Product Shortages to be Voiced By Jersey to National Allied Meet

...bers of New Jersey Allied held a one- ... the Hotel Astor, New York, ... Irving Dollinger, dele- ... in Boston, to ...ews

con- ...owing Allied ...ational

80% ...cess

and distribution to 3D would have to be c... that subject matter must be selected ... use 3D advantageously. He also decla... distribution was not interested in the c... 3D had added to exhibition and that ... to "have any chance" of survival, it ... to be one-projector 3D.

The members for the most part, had no opinions on CinemaScope ... cept for a few, they hadn't seen it ...

As to large screens, he contin... been a general feeling among al... our screens ... undersize and ... a long

MOTION PICTURE DAILY

Acute Situation

Product Pinch Here; Snap Sees Threat

Says Part-Week Closing Might Be Advisable

By AL STEEN

The predicted product shorta... ...parently has arrived and ... s becom... ... in...

VARIETY

TOA Conclave, Alarmed By Pix Paucity —

Chicago, Nov. 3. — Entry of exhibitors into the film production field as a means of offsetting high rentals and picture shortages was urged on ...ers of Theatre Owners of America today by Leonard H. G...n.

...g the keynote ... to ...DA convention ... roadcasting ... sh...

YOU CAN

U-

...and to keep on delivering it's present high number of releases...a continuous flow of top product to fill the needs of *all* theatres, whatever their screen dimensions may be!

FILM BULLETIN

U-I Ups 1 34 Set, 22

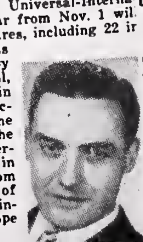
TWO WE... bet...

Universal To Mak

Biggest Program from Expenditures Standpoint Revealed After Confabs

West Coast Bureau of THE FILM DAILY

Hollywood — Universal-International in the year from Nov. 1 wil produce 34 features, including 22 ir Technicolor, it is announced by Edward Muhl, vice-president in charge of production. Schedule, he declared, is the biggest undertaken by U-I in recent years from a standpoint of expenditures involved, and scope of product.



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...but one thing IS certain...

COUNT ON

-I TO DELIVER..

BOXOFFICE

U-I Production to Go Up In '54 With 34 Features

Universal Will Release 50 Shorts for 1953-54

HOLLYWOOD—Exemplifying in concrete terms its faith in the futu and the industry, U scheduled 34 featu color, for producti beginning Novembe

The slate, disclos a series of high-leve the studio, was des vice-president in ch the biggest to be und

s will the ating me- rving r.

MOTION PICTURE HERALD

U-I ANNOUNCES 34 NEXT YEAR

22 Technicolor Pictures Included in Plans for Year Beginning Nov. 1

HOLLYWOOD: Thirty-four pictures, w in color by Technicolor, ional S eginnin in Ho ducti

pen nc a

U-I TO RELEASE 50 SHORTS IN 1953-54

Designed to meet the growing for unusual short trend

MOTION PICTURE DAIL

22 in Color

34 Set by 'U-I In 1953-1954, Muhl Reports

Program Was Adopted at Top Level Coast Meet

HOLLYWOOD, Oct. 26.—Thirty-four motion pictures, 22 of them in color by Technicolor, will be produced at Universal-International studios during the year beginning Nov. 1, it was announced by Edward Muhl, vice-president in charge of production.

Edward Muhl

From a standpoint of expenditures involved and scope of product, the new production schedule is the biggest undertaken by U-I in

---

954 Program;
in Technicolor

EKS

Film Daily

e 34, With 22 in Technicolor

8,500 Exchange Workers

FILM BULLETIN

U-I Hits Top Production Peak Since Early Summer

UNIVERSAL - INTERNATIONAL e mid-October production parade, x pictures in work. This is the highest peak since early summer. of tures are in Technicolor, and in is "Black Lagoon" dams, Richar Allan O "T Rom —Aa n, di tis, P lka Ch ge She sion"

Hollywood REPORTER

I SCHEDULES 34 FILMS IN '54

22 in Technicolor Listed Production Policy 's Rackmil

in recent years, from the nd scope of product, Universal features, 22 of them in nicolor, for the fiscal year ing Nov. 1, according to ard Muhl, v.-p. in charge

'Kate' In 3-D At Hall

's "Kiss Me Kate," premiering Nov. 5 at Radio City Music Hall, will be shown in the 2-D version, it is learned. It is said Music Hall officials feel the picture is just as entertaining in 2-D.

High Court Agrees To Hear 'La Ronde

THE INDEPENDENT FILM JOURNAL

U-I Sets 34 Pix For '54 Filming

Universal

VARIETY

UI SKEDS 34 PROD'NS NEXT YEAR

With the majority of majors pulling in their production horns due to uncertainty of the business, Universal-International announced a tures

MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen—Walter Brooks, Director

"None Of Us Is Alone In This Business"

ALFRED E. DAFF, executive vice-president of Universal Pictures, made the interesting point contained in the above editorial headline, in his address at the first session of the AMPA School, last week, and we thought it was particularly pertinent in this World Market issue of Motion Picture Herald, since he spoke also of the importance of the overseas outlet.

His point was that producers and distributors must expect nearly half of their income from foreign countries, if they are to create and market top-quality films for theatres here, and by the same token, our theatres must accept the international status of our business. We are not alone, in anything that we do, as showmen, anywhere in the world today. This Round Table desk has always tried to awaken the interest of our members in what is going on overseas, because it contains so much that is good and valuable in our weekly meetings on the all-absorbing subject of showmanship.

The bitter fact is that there are better showmen, if not more of them, over the border, than we'll find right here at home. Canada has enjoyed top business for the last several years, because Canadian showmen are on their toes, going somewhere and not waiting by the side of the road. They lead the parade, forward. Others in Britain, Continental Europe, South America, Australia, and elsewhere, put better campaign books on the table, as entries for the Quigley Awards, than originate with circuit and independent theatres here. Not necessarily more of them, but better showmanship.

There's another facet of the matter under discussion, that comes right down to the grass roots. Charlie Jones said it, in a recent conversation here in New York—that he was going to do more things cooperatively with neighboring showmen who surround his Dawn theatre, in the trading area of Elma, Iowa, local population, 800. Charlie says he will work out things with friendly and non-competitive managers in nearby towns so that various and sundry exploitation stunts can be developed for two or more theatres by the same coverage, with each house getting its proper share.

The old, hard days of cut-throat competition may be left behind in the modern march for supremacy over television and new devices. We remember when we started in this business, that competition was really cruel, and that exhibitors were the toughest of competitors, when dealing with each other. They would stop at nothing, in those "good old days," to put the other fellow out of business.

YOUNG PRESIDENTS

The election of Walter Reade, Jr., as the new President of Theatre Owners of America, is another indication of the second generation of top-bracket executives in the film industry, stepping into the leadership of various branches in the footsteps of their famous fathers. It's a good sign of real promise for motion pictures.

Elmer Rhoden, Jr., who is 31, is film buyer for the Commonwealth Theatres in Kansas City, and important in the circuit's concession business. In the same way, young Jack Fitzgibbons, son of John J. Fitzgibbons, stepped into the concession end in theatres, and not only has Famous Players-Canadian as a customer, but also the competition in many places. Young Jack didn't work from the bottom up, he drilled his way in from the outside, and made himself the president of his own corporation, doing business across Canada.

Other sons of prominent fathers include Myron Blank, son of A. H. Blank, veteran circuit operator in Des Moines, Iowa; Ed Fabian, son of Si H. Fabian, of Stanley-Warner Theatres and Cinerama; John Rowley, son of E. H. Rowley, head of Texas United Theatres; young Tom Edwards, whose father is the Tommy Edwards we used to travel with on the convention circuit out in the mid-west, and others we will probably recall as this is written.

¶ SPEAKING of competition, you've read the stories of proposed, or threatened, production in Hollywood by the exhibitor organizations, to obtain the kind of pictures they want, and to forestall a product shortage. Fact is, Hollywood would welcome any such procedure, and none of those interested would find any obstacle in the way, except the necessary production capital and the necessary know-how. There is no monopoly on brains in this business, and free enterprise obtains in Hollywood, and always has. Anybody can rent studio space, buy properties, engage talent and make films, to their heart's content, any time they wish.

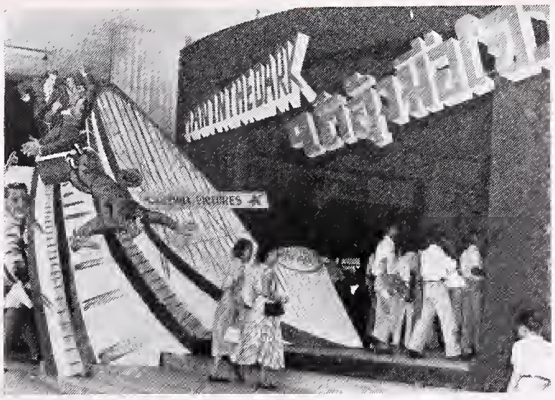
And they might learn something else to the advantage of the industry as a whole. Producers of motion pictures are not a separate kind or class—in fact, if the truth were known, most of the production sources were once in the exhibition field. Since Marcus Loew and Adolph Zukor were rivals within their own neighborhoods in New York, they and others like them have lead the way to the Hollywood studios.

* * *

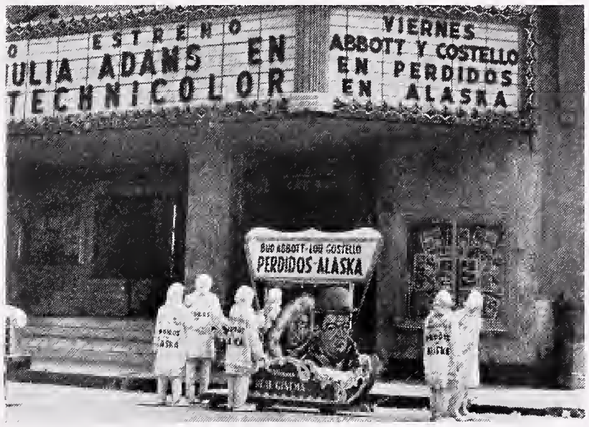
¶ "A QUEEN IS CROWNED"—says Charlie Jones in a recent column, "Aisle Say" in the Elma, Iowa, New Era, and it is self-explanatory. The full-color record of the recent crowning of England's new Queen is not supposed to be film-fare in Iowa. "We know that many of you will probably think this is from hunger, but here is one of the great stories of this generation; it is tremendously awe-inspiring, and we are proud to be able to present it to those who want to see ALL of the pageantry and splendor of the ceremony, a most worthwhile movie. Excellent shorts will make a pleasing program. We feel the women of this community will be very interested in this picture. Everything, just as it happened, with explanations by Sir Laurence Olivier." Even J. Arthur Rank doesn't know how much this means in Iowa, and we didn't know until we read it in the New Era. —*Walter Brooks*

Promotion Ideas from Overseas

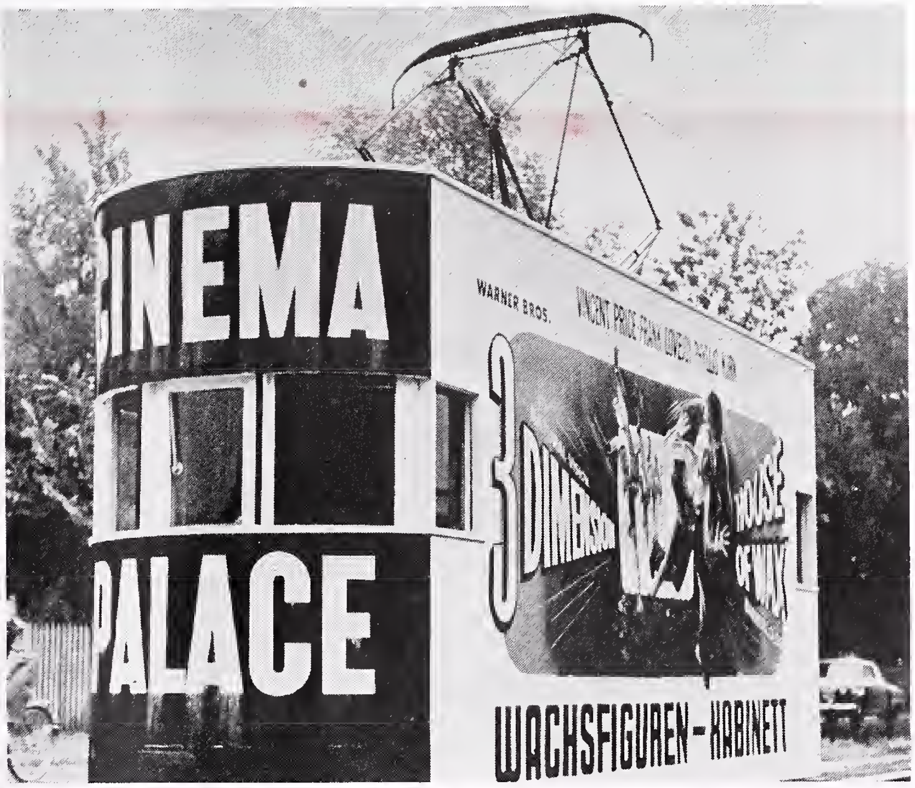
Variety to Offer Pictorial Proof of Showmen Skills



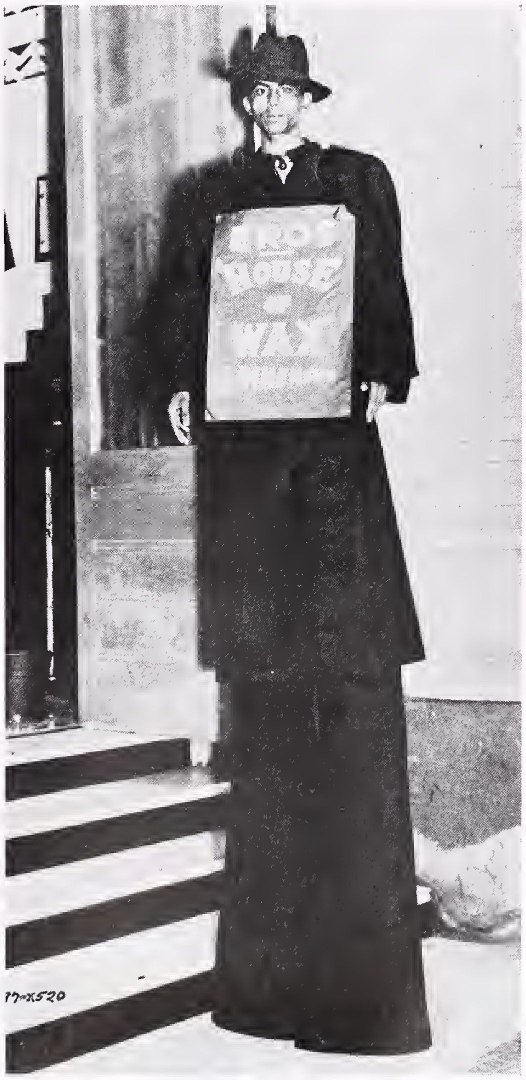
The lobby display leaps at you, as promotion for Columbia's "Man in the Dark" at the Chaleim theatre, Bangkok.


ESTRENO
ULIA ADAMS EN
TECHNICOLOR
VIERNES
ABBOTT Y COSTELLO
EN PERDIDOS
EN ALASKA
BUD ABBOTT-LOU COSTELLO
PERDIDOS-ALASKA

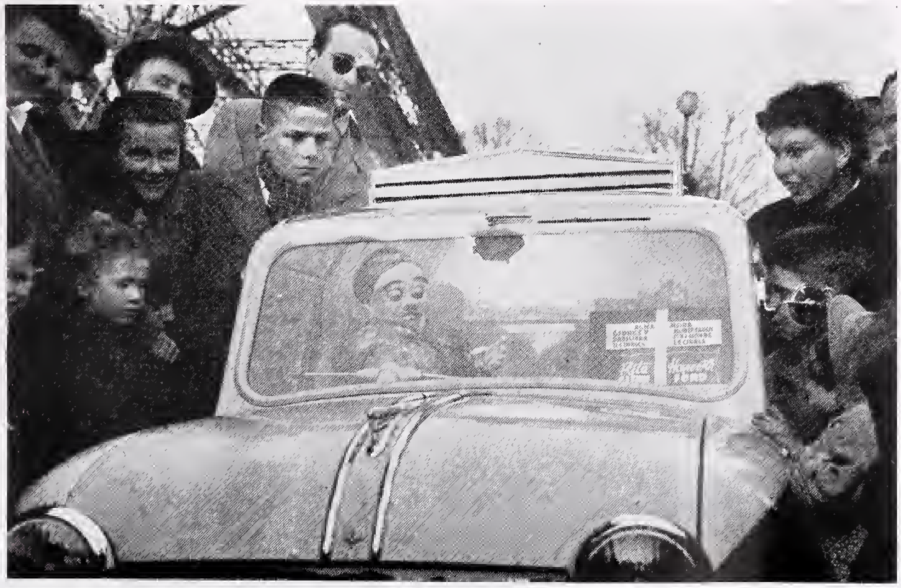
Reasonably authentic "Eskimos" on the streets of Mexico City, for Abbott & Costello's "Lost in Alaska" at the Real Cinema theatre.


CINEMA
PALACE
WARNER BROS.
VINCENT PRICE·FRANK LOVEJOY·PHYLLIS KIRK
3 DIMENSION
HOUSE OF WAX
WACHSFIGUREN-KABINETT

Streetcar ballyhoo for "House of Wax" at the Palace theatre, Basil, Switzerland; and at right, tall promotion for the same picture at the Eros theatre, Bombay.


EROS
HOUSE
OF
WAX
77-X520

Ingenious ballyhoo for "Affair in Trinidad" on the boulevards of Paris—the dummy apparently operated the tiny car, but the real driver, and "voice" were concealed in the back seat.



The BEST thing tha

"The Bes

of Our

...The MOST honored

t ever happened . . .

t Years Lives"

picture of our time.

South Africa SkyPremiere For "Moon"

A. J. (Jim) Stodel, general manager for African Consolidated Theatres, Ltd., Johannesburg, South Africa, sends his campaign on "The Moon Is Blue"—which he calls "Operation Moon-Flight — A Sky Premiere" of the picture, with the cooperation of Pan-American Airways, held on October 3rd, at the Jan Smuts International Airport, in Johannesburg, with the Minister of Transport and many distinguished guests. The field was decorated for the occasion, beginning at the gates, with signs indicating "This way to the Sky Premiere."

And the crowd at the airport was something they are still marveling about, in South Africa! It was the biggest, highest and handsomest exploitation stunt of all time, on this far-away continent. The airlines gave out window stickers in advance to bring their own people through the police lines. The newspapers gave it extraordinary publicity in two languages—and we quote *Die Transvaler,* which said "Premiere Van Film In Vliegtuig Hoog in Lug" — and that's a top headline. We won't attempt to detach any of the many photographs in the campaign book which is submitted in the Quigley Awards competition, because it would only ruin the book and you don't know any local officials, anyhow.

Monroe, N. Y. Named For Marilyn Monroe

It might have been reaching for a promotion point, but Monroe, N. Y., a nice little suburban town just north of here, decided to change the name of the community for one day only, and prominent officials posed with paper cut-outs of the famous screen star, which isn't what you'd call everything that could be desired—but it accomplished the publicity mission. Pictures of the Mayor, the Postmaster, and other town officials with the paper Marilyn—are supported by good shots of the massed high school and parochial school band and the parade on Main Street, with nice high school kids having a lot of fun with the idea. Teen-agers have seldom had such a celebration in Marilyn Monroe, N. Y., nor any of its incorporated boroughs.

"Prisoner of War" Day in Union City

Raymond A. Holley, Jr. who joins the Round Table at this meeting, from the Capitol theatre, Union City, N. J., sends very large display ads, with the Mayor's proclamation of "Prisoner of War Day" with the route of the parade to the theatre. This is not only in line with national appreciation of this exploitation for "Stalag 17" in theatres, but it's way out in front, and from a brand-new member, too!

SHOWMEN IN ACTION

Pearl Bryant's youngsters had a wonderful time at Schine's Federal theatre, Federalsburg, Md., on Hallowe'en, for it's an old custom to go to the theatre in the best costumes, for sponsored prizes.

▼

In Penn Yan, N. Y., another Schine manager, Irwin Promistel, tied up with the local committee to have the kids attend the Elmwood theatre for the annual judging on Hallowe'en.

▼

L. J. Kane, manager of Sullivan's Crest theatre, Wichita, Kans., built an engaging front for "Mogambo" with all jungle backgrounds, to provide the proper atmosphere.

▼

Jerry Baker, manager of the RKO Keith's theatre in Washington, who has it too good, with all those attractive visitors, entertaining pretty Myrna Hansen for a personal appearance with "The All American."

▼

Ray Boyea, manager of the Broadway theatre, Newburgh, N. Y., used a cute baby picture to advertise "So Big"—and printed the copy in baby-talk, with a translation!

▼

Joe Real, manager of the Stanley-Warner Midwest theatre, Oklahoma City, keeps up his contending for showmanship honors because he says he "hopes to crack the big deal" one of these days.

▼

Al Dennis, manager of Skirball's Madison theatre, Mansfield, Ohio, had a cooperative tieup with a local bank and the Army Recruiting Service, for "Take the High Ground."

▼

Ed Scandrett, manager of the Royal theatre, Woodstock, Ontario, submits his first entries to the Round Table, with good handling of "Shane" in lobby and window display.

▼

Elaine S. George, owner-manager of the Star theatre in the little town of Heppner, Oregon, playing the Marciano-LaStarza fight pictures for an interested audience.

Robert Ancell, manager of the Palms theatre, West Palm Beach, Fla., is a new member of the Round Table, and a hard worker for Florida State Theatres in his resort town.

▼

Vern Hudson, manager of the Capitol theatre, St. Catharines, Canada, had an interesting "wet paint" idea for the exploitation of "Dangerous When Wet," with the cooperation of a local dealer.

▼

Bill Raulerson, manager of Stein's Royal theatre, Blackshear, Ga., is another new member of the Round Table who shows skill in making his own front display.

▼

Gerry Collins, manager of Loew's Uptown theatre, Toronto, says we'll be hearing from him in the future. He's been sold on the idea of contending for showman's honors.

▼

Lester Pollock, manager of Loew's Rochester theatre, files a few sheets of what the newspapers call "flimsy"—but it's his report of a substantial campaign on "Kiss Me Kate," which had a world premiere, upstate.

▼

Frank Kovaletz, manager of the Paramount theatre, Wilkes-Barre, Pa., got his "Sabre Jet" engagement off to a flying start with a city-wide campaign that pulled all promotion stops.

▼

Jay Golden, managing director, and Frank Lindkamp, house manager at RKO's Palace theatre, Rochester, had the privilege and pleasure of putting on a prime promotion campaign for "The Robe"—with distinguished guests present.

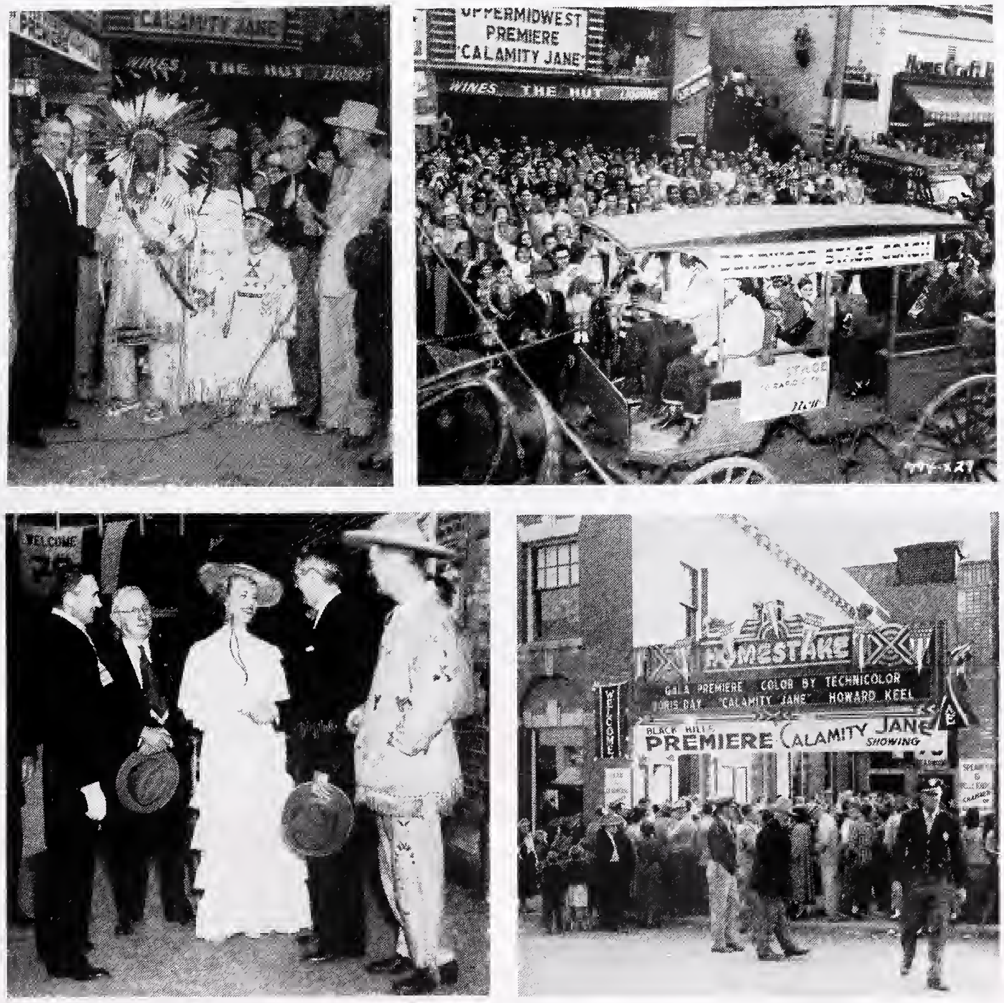
▼

Chick Tompkins, manager of Andy Anderson's Starling theatre, Owensboro, Ky., sends regards to all "Knights of the Round Table" with news of his sensational drive-in operation. He will be remembered as a former district manager with Alex Manta.

QUIET!
DON'T DISTURB
Mrs. Donald Dooley
SHE IS TOTALLY & UNDIVIDEDLY ENJOYING A PRIVATE ONE-PERSON SCREENING OF
The MOON IS BLUE
SHE WON'T MISS A SINGLE ONE OF ITS 168 BIG LAUGHS!

J. P. Harrison, who is one of P. T. Barnum's kinsfolk down in Denton, Texas, got both radio and newspaper coverage for this stunt. The lady sat alone in the theatre, for a very private preview of "The Moon Is Blue"—and the announcer carried on a conversation for the radio audience, to convey her feelings about the picture. The Denton Record-Chronicle liked the notion well enough to make a news picture of the very special event.

WILD WESTERN PREMIERE FOR "CALAMITY JANE"


UPPERMIDWEST PREMIERE CALAMITY JANE
WINES THE HUT
DEADWOOD STAGE COACH
WELCOME
HOMESTAKE
GALA PREMIERE COLOR BY TECHNICOLOR
DORIS DAY "CALAMITY JANE" HOWARD KEEL
BLACK HILLS PREMIERE CALAMITY JANE SHOWING

The Black Hills premiere of Warner Brothers' Technicolor musical, "Calamity Jane" starring Doris Day and Howard Keel, was celebrated in the neighboring areas of Rapid City, Lead and Deadwood, in South Dakota, the locale of the film story.

In the upper picture, Dick Kline, general manager of Black Hills Amusement Co., greets Chief Dewey Beard, one of the only survivors of Custer's Last Stand, at the Elks theatre, Rapid City; and at the right, the Deadwood Coach is greeted by Charlie Kline on its arrival in Rapid City, for the premiere performance.

Below, Dick Kline greets Miss South Dakota, at the Homestake theatre in Lead; and at right, the citizens of Lead line up in front of the Homestake to see the visiting celebrities—and the picture with their famous backgrounds.

Do You Like Our Theatre?

Morris Keppner and Barney Tarantul, partners in the Burnside theatre, East Hartford, Conn., are conducting a public relations poll of patrons, with cards distributed on which they can indicate their preferences and their complaints. "We will make corrections and additions to our policy as we receive these cards" says Keppner, "This is the only way of determining audience likes and dislikes, and we aim to find out."

Kids Them for "The Caddy"

Harry Margolesky, manager of the Gables theatre, Coral Gables, Florida, set up a neat hole-in-one carpet golf game in his lobby, as exploitation for "The Caddy"—but the golf balls were loaded, and the game was aimed at the wise-guys who thought they knew the score.

Norris Hadaway Obtains Newspaper Cooperation

Norris Hadaway sends tear sheets from the Alabama theatre, Birmingham, to show the extra-ordinary coverage given in a local campaign, "There's Nothing Like a Movie for Entertainment"—created by Lily May Caldwell, motion picture editor of the Birmingham News, and supported by highly attractive full-page, two-color advertisements placed by the major downtown theatres association in Birmingham. These proclaim, "In any dimension, making people happy is our business."

George Peters' completed campaign on "Torch Song" at hand from Loew's theatre, Richmond, after we had seen his proposal as an entry in Metro's "Lucky 7" contest.

Sam Sings A 'Torch Song'

Sam Gilman, manager of Loew's State theatre, Rochester, must have been carrying a torch for Joan Crawford, for he certainly goes down the line, selling "Torch Song" in Rochester, and after we had advance knowledge of his "proposal" in Metro's "Lucky 7" contest, we are still admiring the way in which he did it. He says it was a world premiere, and it was handled like one. We don't know how old Sam is, nor Joan, and we remember both of them a long while now, but she looks good in tights. Makes good lobby display.

The Syracuse *Post Standard* gave Joan a color cover on their Sunday magazine, simultaneous with play dates, and the public responded to the idea that this was another dramatic picture comparable with "Sudden Fear"—and Joan's first picture in Technicolor. Excellent windows and merchandise tieups support the campaign as a whole, with both radio and TV—and then, more TV and (still reading the campaign outline) still more TV. Syracuse University, always on call for picture promotion, came through in style. A contest for amateur movie critics enlisted the enthusiastic co-operation of the student population, who wanted to tell Dore Schary their opinions.

Bob Walker Has Luck!

Bob Walker, owner-manager of the Unitah theatre, Fruita, Colorado—a good member of the Round Table and contributor to "What the Picture Did for Me"—picked up our recent short subject issue of The HERALD, and found a cut illustrating Paramount's "Sportlights" a swimming pool scene, and in the foreground, two youngsters known in his little town, grandchildren of one of Fruita's foremost merchants. He says "These are the little things that give the small town showman an extra break"—and just when he's not looking for it, we might say.

"The Fruita Times" is a paper that Charlie Jones would like, and the local newspaper cooperation is something any manager would like, for it's real. We have some cute pictures of the local small fry in their Hallowe'en costumes, and the big story in the *Times,* about it. Thing they like best about it, in Fruita, is that the kids call him Bob, and the theatre has the kind of a place in community affairs that does us proud, as an industry. If everyone could do as well, our troubles would be over, for our business future would be assured.

Alfred Loewenthal, manager of Skouras' David Marcus theatre in the Bronx, has arranged a new series of Saturday morning children's shows in cooperation with the Parent-Teacher Assn.

MR. EXHIBITOR!

REPUBLIC HAS WHAT YOU WANT FOR YOUR PROGRAM

GREAT STARS! GREAT TITLES! GREAT STORIES!

TOPS IN AUDIENCE ENTERTAINMENT!

FRANCES LANGFORD
PHIL REGAN
in

I'LL REACH FOR A STAR

Re-edited from
"THE HIT PARADE"

JOHN CARROLL
SUSAN HAYWARD
in

CHANGE OF HEART

Re-edited from
"HIT PARADE OF 1943"
with
GAIL PATRICK
EVE ARDEN

MIDNIGHT MELODY

Re-edited from
"MURDER IN THE MUSIC HALL"
starring
VERA RALSTON
WILLIAM MARSHALL

GALLANT THOROUGHBRED

Re-edited from
"SOMEONE TO REMEMBER"
with
MABEL PAIGE
JOHN CRAVIN
DOROTHY MORRIS

STARS and GUITARS

Re-edited from "BRAZIL"
Co-starring
TITO GUIZAR
VIRGINIA BRUCE
featuring
EDWARD EVERETT HORTON
Guest star
ROY ROGERS

STAND UP AND SING

Re-edited from
"EARL CARROLL'S SKETCHBOOK"
starring
CONSTANCE MOORE
WILLIAM MARSHALL
with **BILL GOODWIN**

STARDUST and SWEET MUSIC

Re-edited from "CALENDAR GIRL"
starring
JANE FRAZEE
WILLIAM MARSHALL
GAIL PATRICK
KENNY BAKER
VICTOR McLAGLEN

FLAME OF SACRAMENTO

Re-edited from
"IN OLD SACRAMENTO"
starring
WILLIAM ELLIOTT
CONSTANCE MOORE

DENNIS O'KEEFE
CONSTANCE MOORE
in

MOONSTRUCK MELODY

Re-edited from
"EARL CARROLL VANITIES"
featuring
EVE ARDEN

UNDERGROUND SPY

Re-edited from
"THE RED MENACE"
with
ROBERT ROCKWELL
HANNE AXMAN
BETTY LOU GERSON

JAMES DUNN
MONA FREEMAN
in

TOUGH GIRL

Re-edited from
"THAT BRENNAN GIRL"
co-starring
WILLIAM MARSHALL
JUNE DuPREZ

WILLIAM ELLIOTT
JOHN CARROLL
CATHERINE McLEOD
in

THE TEXAS UPRISING

Re-edited from "THE FABULOUS TEXAN"
with
ALBERT DEKKER • ANDY DEVINE

LOST PLANET AIRMEN

Re-edited from
"KING OF THE ROCKET MEN"
featuring
TRISTRAM COFFIN
MAY CLARKE

ROMANCE and RHYTHM

Re-edited from "HIT PARADE OF 1941"
starring
KENNY BAKER • FRANCES LANGFORD
HUGH HERBERT • MARY BOLAND
ANN MILLER with PATSY KELLY
PHIL SILVERS • STERLING HOLLOWAY
and featuring BORRAH MINEVITCH and
HIS HARMONICA RASCALS

KING OF THE RACETRACK

Re-edited from Frank Borzage's
"THAT'S MY MAN"
starring
DON AMECHE
CATHERINE McLEOD

CORPORAL DOLAN GOES A·W·O·L.

Re-edited from
"RENDEZVOUS WITH ANNIE"
starring
EDDIE ALBERT
FAY MARLOWE
GAIL PATRICK

VERA RALSTON
in

WINTER SERENADE

Re-edited from "LAKE PLACID SERENADE"
featuring
EUGENE PALLETTE • VERA VAGUE
ROBERT LIVINGSTON • STEPHANIE BACHELOR
Guest Star
ROY ROGERS

CALIFORNIA OUTPOST

Re-edited from "OLD LOS ANGELES"
starring
WILLIAM ELLIOTT
JOHN CARROLL
CATHERINE McLEOD
JOSEPH SCHILDKRAUT

RULES OF THE

QUIGLEY AWARDS

¶ TWO Grand Award plaques will be awarded annually to the two theatre managers or theatre publicity men whose exploitation and promotion campaigns are adjudged best throughout the year, one in smaller situations, where the manager is "on his own"—the other in larger cities, where there may be circuit cooperation.

▽

Every three months a committee of judges will appraise the campaigns submitted by contestants during the preceding quarter period and select two showmen to receive the Quarterly Awards for outstanding achievement. The next seven best will receive Scrolls of Honor. Citations of Merit will be awarded to forty theatre men whose work is outstanding.

▽

Consistency of effort is of paramount importance. Single submissions are less likely to win awards, which are made on the premise of sustained effort, but these may have news value in the Round Table.

▽

No fancy entries are necessary. Costly and time-wasting "gingerbread" decoration are not encouraged.

▽

In addition to exploitation on feature pictures, entries may be made on short subjects, serials, stage shows, or institutional and civic promotions.

▽

Evidence proving authenticity of each entry should be submitted, such as photos, tear sheets, programs, heralds, etc.

▽

The Round Table cannot undertake to prepare campaign books for submission to the judges from material sent in without assembly at the source.

▽

The Quigley Awards make no distinction for size of theatre or community except the two classifications above. The judges make full allowance for individual showmanship displayed by comparing budgets, newspaper facilities and assistance from distributing companies.

▽

In addition to the awards mentioned, special Certificates of Merit will be awarded quarterly and annually to showmen from outside the United States and Canada. The campaigns submitted by theatre men abroad which are deemed of special merit shall be included in the annual competition.

Address all entries to:

QUIGLEY AWARDS COMMITTEE
MANAGERS' ROUND TABLE
1270 *Sixth Avenue, New York* 20, *N. Y.*

Selling Approach

ALL THE BROTHERS WERE VALIANT—An MGM Picture. In color by Technicolor. All the adventure in the world—mutiny, typhoons, buried treasure! All the excitement in the world—man against monsters of the deep! All the romance in the world—brother against brother for a beautiful bride! With Robert Taylor, Stewart Granger and Ann Blyth, plus Betta St. John, Keenan Wynn—all-star cast. 24-sheet and other posters contain art materials for lobby and marquee displays in full color at low cost. A set of lobby door panels and special exploitation devices for theatre front display have been provided. Metro's new 8x10 color prints, a set of 12, make special lobby display to sell color with color. Giant two-color herald, as big as a newspaper, from Cato Show Print, at $5.50 per M. Sample included in the pressbook. Many flags, banners, valance materials, to dress up your house. Metro's special novelties for this picture include a pictorial blotter, to print from your own mat, bookmark mats, and "Whaler's Club" membership certificates, from a mat, to give away to small fry. Newspaper ad mats are generally good, and in good variety, with the Metro invention, the 35¢ bargain mat for small situations, leading in values. It includes ten display ads, two publicity mats, and enough borders to give you a change of style. The large coloring mat, No. 5XB, is better than usual as bait for young artists, as a contest. Study your pressbook and note what first-run theatres do in the "Lucky 7" contest.

SO BIG—Warner Brothers. Edna Ferber's Pulitzer Prize novel—an important production starring Jane Wyman, in her finest performance since "Johnny Belinda." Make room in your memory—"So Big" is so tender . . . "So Big" is so exciting . . . "So Big" is so very big, as motion picture entertainment. The 24-sheet is a brilliant full-color flash that will make marquee and lobby display. Other poster sizes have similar quality. No herald listed, but you can print your own with an oversized newspaper ad mat. Most of these contain too much type for quick-reading, but try No. 401 or 402. Somehow, the nature and quality of this famous story, nor any of its atmosphere, seems to come through in any of the advertising or accessories. Just Jane, and that's all, if it's enough. A series of teaser ads are also type, but the ideas may suggest advertising off the amusement pages, in which case, you can set your ads without buying any mats. The 25¢ economy campaign mat is adequate, but not inspired. It supplies six ad mats and slugs, and two publicity mats, all good, and sufficient for small situations, at the price of a single mat. Giant books, for street ballyhoo, and book exploitation with retail stores, recommended because this is a book that millions will remember. A manager's letter of commendation is also suggested as your guarantee.

CALAMITY JANE—Warner Brothers. In color by Technicolor. Sure as shootin' you'll be rootin' for "Calamity Jane." It's immense—a stompin', a stampin' jumbo jamboree. The high, wide and happiest hit ever made. Doris Day and Howard Keel in the wild-and-wooliest wonder musical. Special 24-sheet design, with other poster materials have been planned to help you create marquee and lobby display. Use these cut-outs and get a maximum value at the least cost. Warners again supply their giant standee, 10-feet high, for $11.50 and it is a real bargain. Newspaper ad mats are amusing and sell the happy musical comedy setting, with a set of advance teasers that will serve many purposes. The complete campaign mat at 35¢ from National Screen has everything for small situations. There are many music tieups, with eight published songs, and a new Columbia record album. Columbia furnishes their own counter cut-out standee to music stores. The coloring contest mats are bigger and with better opportunity than usual, for kiddies. No herald, but you can print your own with a cooperative advertiser, and the other accessories are generally good, and interesting. Publicity mats, included in the campaign, will put over comedy in the picture.

SEA OF LOST SHIPS—Republic. Frozen hell of the North Atlantic, where daring men gamble their lives to conquer the danger of the sea. Made with the sponsorship of the U. S. Coast Guard, who extend their cooperation to the theatre manager in exploitation tieups for local playdates. Contact your Coast Guard at district and regional offices listed in the pressbook. No posters larger than the 6-sheet, and all are crowded with type and credits, but you can contrive some cut-outs for lobby or marquee display. A mat for a flash circus herald will be supplied gratis from Republic, in New York. Newspaper ad mats are in the frozen-Atlantic theme, and are numerous and varied in size, for your choice. The economy campaign mat, which sells for 35¢ as Special Mat No. 1 at National Screen, is not illustrated by itself in the pressbook but it contains six ad mats and two publicity mats that are shown separately, and it is a real bargain for small theatres. Promotion is generally along school lines, and with the Coast Guard.

FOR FAST SERVICE PLUS QUALITY
Get Your SPECIAL TRAILERS from
FILMACK
Try Us On Your Next Order!
1327 S. Wabash Ave. CHICAGO
630 Ninth Ave. NEW YORK

$23,402

THE BIGGEST

WEEK'S BUSINESS IN THE HISTORY OF NEW YORK'S 575-SEAT SUTTON THEATRE

ACCLAIMED BY PUBLIC AND PRESS!

•

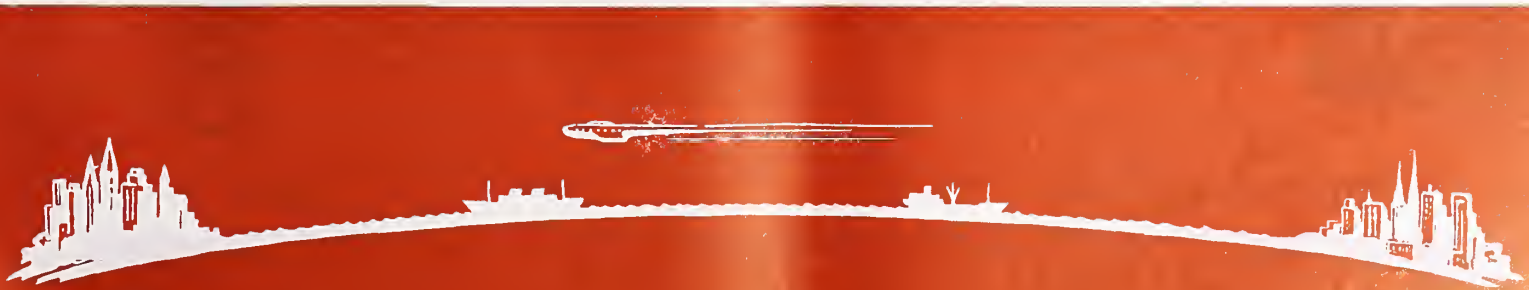
For booking information on this boxoffice champion — contact
Buena Vista Film Distribution Co., Inc.
1270 Sixth Avenue
New York City

Walt Disney's

The Living Desert

FIRST FEATURE-LENGTH TRUE-LIFE ADVENTURE • PRINT BY TECHNICOLOR

The WORLD MARKET



FOR THEATRES OUTSIDE U.S.A. AND CANADA

No matter what you need Westrex has it!

FOR STUDIOS EVERYWHERE

The stereophonic sound presentation at Carnegie Hall, New York City, in April 1940, was the first public auditorium demonstration of stereophonic sound. It was the result of years of research along this line by the Bell Telephone Laboratories.

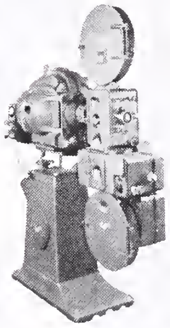
WESTREX THEATRE EQUIPMENT provides quality presentation of stereophonic sound, 3-D films, and wide-screen projection.

WESTREX MULTIPLE TRACK magnetic recording equipment, using advanced techniques, is the accepted studio standard.

The complete Westrex theatre supply and service organization is the answer to every equipment supply problem for theatres in 62 countries outside the U. S. A. and Canada. Offices in over 100 cities are staffed with Westrex-trained engineers who have installed over 5000 Western Electric and Westrex Sound Systems, and who service our systems plus hundreds of installations of other makes.

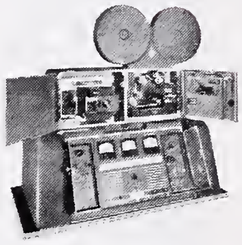
For studios throughout the world, Westrex offers a full line of Western Electric and Westrex studio recording equipment and accessories to meet every photographic and magnetic recording and rerecording need. This equipment—like the Westrex Theatre Sound Systems—is the outcome of many years of research by Bell Telephone Laboratories and the Westrex Hollywood Laboratories.

No one else serves the industry so well as Westrex



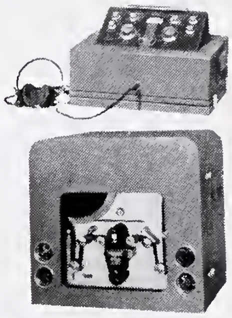
SOUND AND PROJECTION SYSTEMS. Academy Award Winning Hydro Flutter Suppressor is featured in Westrex Master, Westrex Advanced and Westrex Standard Systems.

PHOTOGRAPHIC RECORDING SYSTEMS. For outstanding results with either area or density recording, the Westrex line ranges from newsreel systems to de luxe studio equipment.



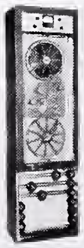
AMPLIFYING EQUIPMENT. Westrex Amplifiers, in power output ranges from 15 to 100 watts, are designed to give clear, undistorted reproduction even when operated at full capacity.

MAGNETIC RECORDING SYSTEMS. Magnetic recording on film offers maximum quality, immediate playback, reusable film, higher signal-to-noise ratio, and eliminates film processing.



LOUDSPEAKER SYSTEMS. Designed for theatres of every size and shape, these systems are built around Western Electric loudspeakers for single or multiple installations.

RE-RECORDERS. The Westrex line provides facilities for 35mm and 16mm, 100 mil standard, 100 and 200 mil push-pull photographic, and also for magnetic film recordings.

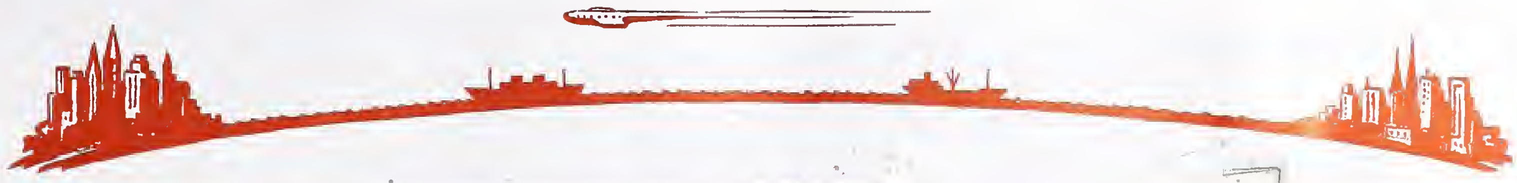


Research, Distribution and Service for the Motion Picture Industry

Westrex Corporation

111 EIGHTH AVENUE, NEW YORK 11, N. Y.
HOLLYWOOD DIVISION: 6601 ROMAINE STREET, HOLLYWOOD 38, CAL.

FORMERLY WESTERN ELECTRIC EXPORT CORPORATION



The WORLD MARKET

***ALL OVER THE WORLD** the motion picture industry is now aroused by the excitement of the new techniques. In only a few fortunate areas is business at the box office so good that any possibility of adding to the splendor of the screen may be regarded as superfluous. In most countries producers, distributors and exhibitors alike have been seeking means of increasing the public's acceptance of good films. The new dimensions of the screen and stereophonic sound—together with the stimulus they provide to make better pictures—offer the best hope for prosperity.*

The film industry needed to be stirred from the technological rut in which it had slumbered since the advent of talking pictures a quarter of a century ago.

The current revolution of the new techniques once again has attested to the international character and interdependence of the motion picture industries everywhere. The post-war stimulus of 3-D film-making came from the British. CinemaScope is based on the anamorphic lens system of the French optical scientist, Henri Chretien. Magnetic recording was made practical in Germany during World War II. Hollywood and leading national film capitals have adopted all these technical aids. Special lenses, sound systems, screens and polarizing viewers are produced in several different countries.

Even though commercial application of the new techniques up to now has been on a limited scale in relation to the total number of theatres of the world, it is certain that the screen has been freed from its traditional physical boundaries. Motion pictures of the future will be shown on screens wider than the 1.33 to 1 dimensions which prevailed universally for six decades.

With this, the eighth annual World Market number, The HERALD turns the spotlight of attention on the vital international trade in pictures, equipment and services. Never before has the world market been so important to every film producing nation. Despite the grave present problems the prospects are so favorable that everyone should face the future with confidence.

—Martin Quigley, Jr.

OPTIMISIM IS ANTIDOTE TO PROBLEMS OVERSEAS

DOLLAR deficiencies, trade restrictions, tax burdens, scarcity of raw materials and manufacturing facilities, all inevitable results of World War II, continue to hamper the development of the world market for motion picture, especially with respect to the new film techniques.

This is the foremost impression one gathers from the reports on the film scene in 22 countries and three trading areas, detailed at length in the following pages. From Europe, where the war's physical effects were most devastating, The HERALD's correspondents report a general eagerness about the new changes coming out of Hollywood, but also a fear that hard-pressed independent exhibitors might very easily be put out of business by any revolution or evolution. The latter mean dollar outlays which cannot be borne immediately by most theatres.

In the Far East—sterling bloc countries all—and Latin America, the financial situation on the whole is not as critical as in Europe, although still far below a level necessary to insure a quick acceptance for any new projection which wins approval.

Generally, the interest in stereoscopic films has fallen off in all markets after several pictures have been shown—the pattern being that the initial attractions rack up huge records and subsequent runs fall off sharply. It still is too early to see if these countries will show a revival of interest of 3-D—now becoming evident in the States—with the recent release of truly top calibre productions. Wide screen, as differentiated from CinemaScope or any other anamorphic process, has come into use in many of the foreign markets, without exciting violent reaction either pro or con. As this World Market issue goes to press, the trade in all corners of the earth awaits the first "off-shore" reaction to CinemaScope, due to make its debut in London November 19.

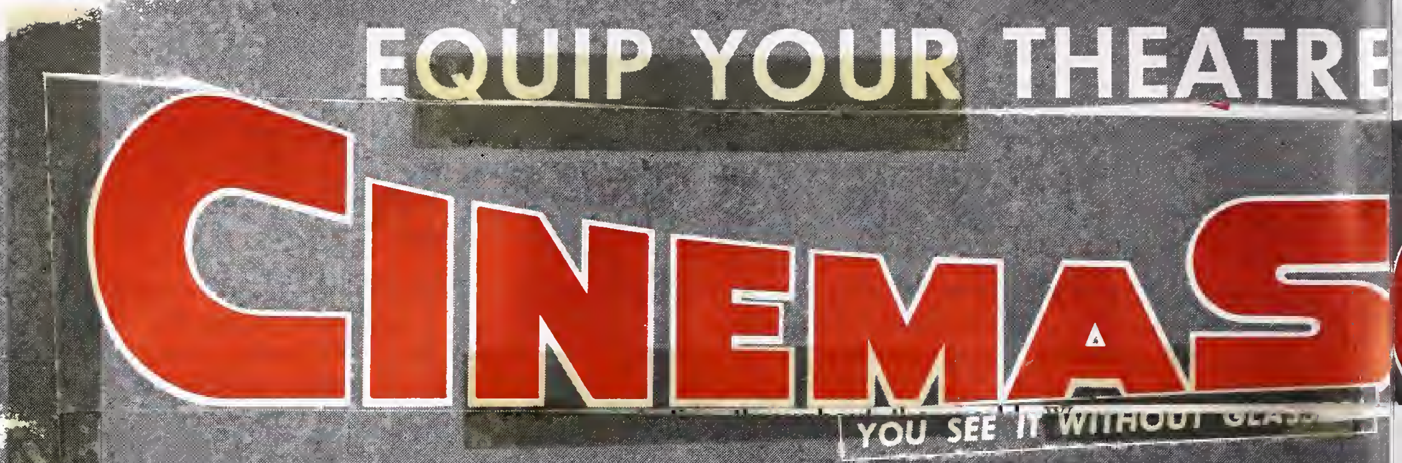
Taxes, admission and other kinds, plague the industry in Great Britain, Denmark and Mexico, to name just a few, while government "aid" laws—their passage, expiration or mere contemplation—keep on tenterhooks the industries of France, Italy, Argentina and Mexico. Trade restrictions are omnipresent, with the possible exception of Switzerland and one or two Latin American countries, while the dollar shortage—dollars with which to buy new equipment—today looms as important as it has at any time since the immediate post-war period.

The HERALD reports, however, are marked by excitement, anticipation and optimism, especially in regard to local production. This includes the growing number of co-productions in Europe and distinct possibilities along those lines between European and Latin American producers. New German product has been found so healthy that it does not need quota protection; Holland is turning out features; Brazil's output is in-

(*Continued on page 6*)

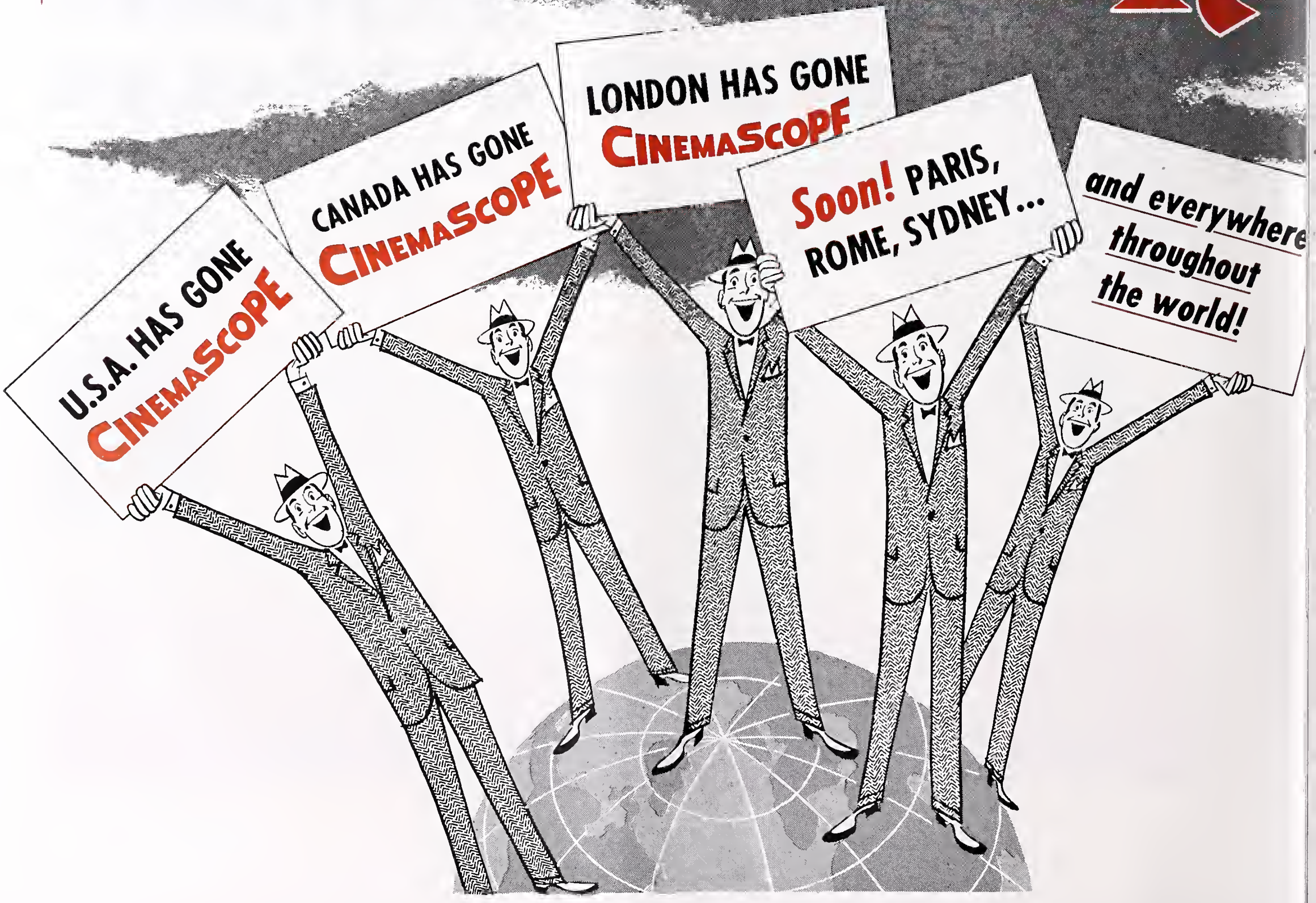
IN THIS SECTION

The most complete of its kind ever published, this eighth annual World Market Section of The HERALD covers up-to-the-minute developments with specific reference to the new screen processes in every country of the world where motion pictures are an important industry. Starting on this page are country-by-country reports, illustrated with production stills. Page 18 starts a series of illustrated features on theatres in foreign countries. The World Buyers' Index is in two sections, the Manufacturers, starting on page 28, and the Equipment Distributors, starting on page 38.


EQUIP YOUR THEATRE
CINEMAS
YOU SEE IT WITHOUT GLAS

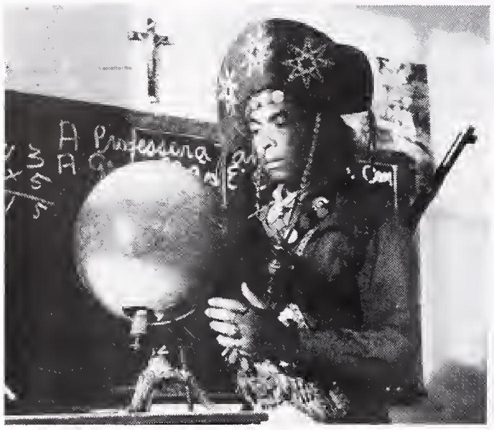
THE SENSATION OF TH
---AND BE PREPARED FOR T
IN ENTERTAINMENT

The Ro


U.S.A. HAS GONE CINEMASCOPE
CANADA HAS GONE CINEMASCOPE
LONDON HAS GONE CINEMASCOPE
Soon! PARIS, ROME, SYDNEY...
and everywhere throughout the world!

NOW FOR
COPE
INDUSTRY
E GREATEST HIT
HISTORY
pe
CHNICOLOR

......and all the wonderful CinemaScope pictures being produced by M-G-M, Warner Bros., Walt Disney, Columbia, Universal-International, United Artists and 20th Century-Fox!



From Brazil, "O Cangaceirdo," produced by Vera Cruz Productions and starring Alberto Ruschel, and Marisa Prado.

A tense moment from Germany's "She Was Stronger," produced by Capitol-Film and directed by Wolfgang Liebeneiner.

Maria Schell and O. W. Fischer star in another German production, "While You Are Here," from Neue Deutsche Filmgesellschaft.

(Continued from page 3)

creasing. Also, in almost all cases, quality and the international market are being stressed as never before in history.

Country-by-country reports on the World Market, circa 1953-54, follow:

CONTINENTAL EUROPE

Two major problems affecting the film industry in **DENMARK,** reports the HERALD correspondent, Borge Slot, will come up for consideration in the 1953-54 season. They are film rentals, now at 30 per cent and which American distributors in particular would like to see raised to 40 or 45 per cent, and the duty collected from exhibitors for the film fund. Exhibitors, who now are assessed film duty on earnings of 12,000 kr. and up, see hope of having that limit raised to 20,000 or 24,000 kr.

Danish film companies will have produced about 15 features this year, most of which are of the popular comedy or melodrama genre. There were, however, four particularly artistic successes: "Royal Visit," "Another Day Came," "A Matter of Life" and "Dangerous Youth."

Few 3-D films have been exhibited in Denmark and, with the exception of "House of Wax," none was a marked financial success. Mr. Slot adds that "Thunder Bay" was happily received exhibited on a panoramic screen and that interest is high in CinemaScope "but, on the whole, the trade is a little reluctant and awaiting further news from Hollywood."

"The passing of the new Aid Law in **FRANCE** is expected to keep the film industry afloat in 1954," writes Henri Kahn, the HERALD correspondent in Paris. "If it will do more than that remains to be seen."

Mr. Kahn continues: "It is a fact that without aid the industry would suffer. Most of the anomalies of the previous law have been taken out of the new one. This means that the industry, while receiving aid, will not be able to lean too heavily on the law. The result should be slightly fewer pictures, but [illegible]

"On the exhibition side, the relaxing of controls and more freedom for exhibitors are expected to bring more people into the theatres. Attendances have fallen off mainly because the public found little of value."

Mr. Kahn writes that although 3-D has aroused much interest in France, pictures which require the wearing of spectacles are not popular. Some production in CinemaScope is expected locally and also an adaptation of a wide screen process, comparable to CinemaScope, but which does not require special lenses.

Volkmar von Zuehlsdorff, HERALD correspondent in Munich, reports that the film industry in **GERMANY,** in contrast to other German industry, "still is in an unsettled condition." There are too many film producing companies which are too small and too weak financially for long-range planning, says Mr. von Zuehlsdorff.

The industry is, however, trying to make the best of a bad situation. Fifteen million dollars have been set aside by the Bundestag as a guarantee fund this year. About 130 films are planned for the coming season, 80 of which will be backed by public guarantees. "While not all of these may come through," says Mr. von Zuehlsdorff, "the figure still is considerably larger than last season's total of 78." Foreign films to be offered should number about 350.

With the improved quality of local product, the screen time share of German product has increased to 38 per cent, equal to that of American films, the Munich correspondent reports. This automatically has made obsolete any plans for a quota system for Western Germany. Three-dimension and wide screen films are studied with interest, but, as yet, have caused no great stir at the box office. "Perhaps," adds Mr. von Zuehlsdorff, "because television has not yet become a threat in Germany."

He concludes: "Taking all in all, the

(Continued on opposite page)

"The Peerless Beauty" is super-production from China, produced by Great Wall Movie Enterprises in Hongkong.

An artistic success in Denmark, "Royal Visit" is a costume drama produced by Nordisk Film.

"Judge Thomas," starring Ton van Duinhoven and Johan Valk, is one of the new films from Holland.

(*Continued from opposite page*)

motion picture industry, once the fourth largest in the country, is looking forward with hope and expectation to a time when, relying on its own private initiative, it will resume its rightful postion."

From **GREECE**, the HERALD correspondent, Basil E. Lambiris, writes that the quality and quantity of film production continued to improve this year as last. He also emphasizes that the average Greek film collects more money at the box office than a high-grossing import.

Greek theatre men are reported to be cautious on 3-D, still an unknown quantity to Greek audiences. There seem to be no plans whatever to produce any 3-D films locally. Of the nation's 320 theatres, only six—all in Athens—have made any equipment changes in line with the new techniques. Five have installed wide screens and one CinemaScope.

Admission taxes still plague the theatre owner in **HOLLAND**, reports HERALD correspondent Philip de Schaap. During the year, two features were produced ("Stars Are Shining Everywhere" and "Judge Thomas"), and 419 were imported, of which 294 were from the U.S. Although total theatre admissions decreased slightly, gross receipts actually were over the previous year. Television still presents no major problem to the film industry and, it is thought, should not present any serious competition for some time.

"In **IRELAND** the cinema still maintains its very strong position as the public's chief and favorite form of entertainment. There is no television and little likelihood of any for some years to come," according to Tom Sheehy, HERALD correspondent in Dublin.

Cinema attendance has remained steady, says Mr. Sheehy, as have prices, although overheads have risen sharply. The Government does not contemplate any increase in admission taxes.

Concerning new techniques, Mr. Sheehy writes: "The first showings of 3-D films aroused no more public enthusiasm than the premieres of good feature films. The public and press reception has been rather critical and the attitude toward further showings is lukewarm. Irish exhibitors who have seen wide screen express polite approval but do not consider that it would win increased box office in this country. Independent exhibitors in particular feel that structural changes needed in wide screen installations would impose a capital burden that would probably result in balance sheet deficits. They are confident, however, that even where wide screen is not feasible, it will give terrific impetus to improvement in projection techniques in ordinary theatres."

The HERALD correspondent, Albert D. Matalon, in **ISRAEL**, reports that the

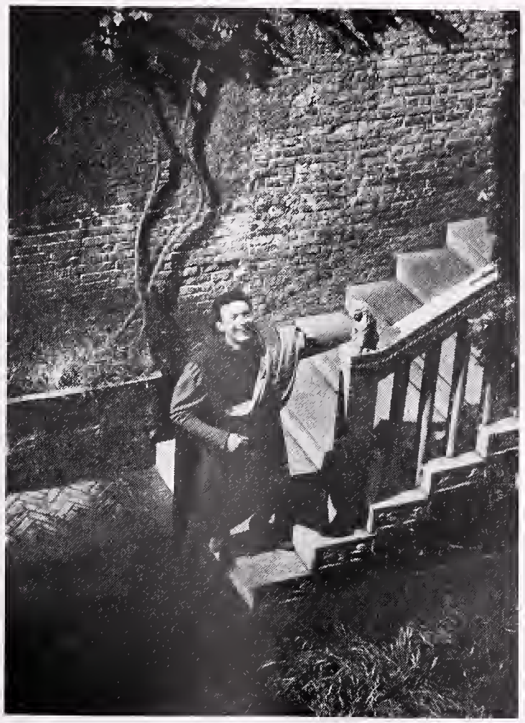
(*Continued on page* 10)

"Our Times," from Italy, is directed by Alessandro Blasetti and stars Marcello Mastroianni and Lea Padovani. Lux Film is distributor.

"Shadow on the Prairie," right, is a production from the National Film Board of Canada.

A Franco-Italian co-production from Italy, "The Age for Love" stars Marina Vlady and Pierre Michel Beck and Aldo Frabrizi.

From Italy, a drama entitled "Jealousy," produced by Excelsa-Minerva Film starring Marisa Belli.



From the new state of Israel comes a drama of present-day tensions called "Tent City."

British actor Lawrence Harvey stars in the Italian production of "Romeo and Juliet," after Shakespeare and in color by Technicolor.

CHALLENGE!

The challenge to the motion picture distributor today
is to supply to exhibitors thruout the world
the highest quality product
in an ever increasing quantity.
A challenge can only be answered by performance
—our answer is the greatest list of quality product
in the history of this company.
A continuing flow of four or five top pictures a month.

UNITED ARTISTS

35TH ANNIVERSARY
1919 UA 1954

ACT OF LOVE

Anatole Litvak Prod. Starring
Kirk Douglas and Dany Robin
Produced by Benagoss Inc.

Adventures of ROBINSON CRUSOE

in PatheColor
Starring Dan O'Herlihy

ALEXANDER THE CONQUEROR

Color by Technicolor. Produced
and Directed by Robert Rossen

AMERICANO

In Eastman color, Widescreen
Starring Glenn Ford,
Arthur Kennedy

BEACHHEAD

Prints by Technicolor
Starring Tony Curtis
An Aubrey Schenck Prod.

BEAT THE DEVIL

John Huston's Production, starring
Humphrey Bogart, Jennifer Jones,
Gina Lollobrigida

BRONCHO APACHE

Color by Technicolor, Widescreen
Starring Burt Lancaster

CAMELS WEST

in PatheColor. Starring
Rod Cameron, Joanne Dru
An Edward Small Production

CANNIBAL ISLAND

in Color, 3-D. Starring Lex Barker
An Edward Small Production

CAPTAIN JAN

Based on the best seller
Produced and Directed by
Brian Desmond Hurst

CAPTAIN KIDD'S SLAVE GIRL

in Color, Widescreen. Starring
Tony Dexter. An Edward Small Prod.

CHALLENGE THE WILD

in Eastman Color. Produced and
Directed by Frank O. Graham

CHIEF CRAZY HORSE

in Color
An Edward Small Production

CROSSED SWORDS

in PatheColor. Starring Errol Flynn
and Gina Lollobrigida

GILBERT AND SULLIVAN

Color by Technicolor. Starring
Robert Morley, Maurice Evans
A Lopert Films Release

GOG

in SuperCinecolor, 3-D. Starring
Herbert Marshall, Constance
Dowling. Produced by Ivan Tors

KHYBER PASS

Color by Technicolor
Starring George Montgomery
An Edward Small Prod.

KING SOLOMON and his THOUSAND WIVES

in Color. An Edward Small Prod.

MILLION DOLLAR DIAMOND

in 3-D. Starring Dennis O'Keefe
Produced by Steven Pallos

NEW YORK CONFIDENTIAL

A Greene-Rouse Production
Presented by Edward Small

OTHELLO

Starring Orson Welles. Produced
and Directed by Orson Welles

OVERLAND PACIFIC

in SuperCinecolor, Widescreen
Starring Jack Mahoney, Peggie
Castle. An Edward Small Prod.

PERSONAL AFFAIR

Starring Gene Tierney,
Leo Genn, Glynis Johns
A J. Arthur Rank Presentation

RETURN TO TREASURE ISLAND

in PatheColor, Widescreen
Starring Dawn Addams, Tab Hunter
An Edward Small Presentation

RIDERS TO THE STARS

Color Corp. of America. Starring
William Lundigan, Richard Carlson,
Herbert Marshall. An Ivan Tors Prod.

RING AROUND SATURN

Eastman Color, 3-D, Widescreen
With electrically animated puppets.
A Nassour Bros. Prod.

SCREAMING EAGLES

Starring Rod Cameron, Tab Hunter
An Edward Small Production

SITTING BULL

Color by Technicolor. Starring
Dennis Morgan and Boris Karloff
Produced by W. R. Frank

STAR OF INDIA

Color by Technicolor, Widescreen
Starring Cornel Wilde, Jean Wallace
Produced by Raymond Stross

THE BAREFOOT CONTESSA

Starring Humphrey Bogart, Edmond
O'Brien. Written, Directed and
Produced by Jos. L. Mankiewicz

THE CAPTAIN'S PARADISE

Starring Alec Guinness and Yvonne
de Carlo. A Lopert Films Release

THE CONQUEST OF EVEREST

Prints by Technicolor
Full-length feature documentary

THE FIREBIRD

Prints by Technicolor. Starring
International Ballet and Opera Stars
Produced by Sol Lesser

THE GOLDEN MASK

Color by Technicolor. Starring
Van Heflin and Wanda Hendrix
Produced by Aubrey Baring
and Maxwell Setton

THE LONG WAIT

By Mickey Spillane. Starring
Anthony Quinn and Peggie Castle
Produced by Victor Saville

THE MALTA STORY

Starring Alec Guinness
A J. Arthur Rank Presentation

THE MAN BETWEEN

Starring James Mason, Claire Bloom
Produced and Directed by Carol Reed
A Lopert Films Release

THE MILLION POUND BANK NOTE

Color by Technicolor
Starring Gregory Peck
A J. Arthur Rank Presentation

THE PURPLE PLAIN

Color by Technicolor
Starring Gregory Peck
A J. Arthur Rank Presentation

THE SCARLET SPEAR

Color by Technicolor
Starring Martha Hyer
Produced by Charles Reynolds

THE STORY OF WILLIAM TELL

PatheColor, in CinemaScope
Starring Errol Flynn
Produced by J. Barrett Mahon

THE TIME OF THE CUCKOO

Color by Technicolor
A Lopert Films Release

THE WONDERFUL COUNTRY

Color by Technicolor
Starring Gregory Peck

TIMBUCKTU

Color by Technicolor
An Edward Small Production

VERA CRUZ

Color by Technicolor, Widescreen
Starring Gary Cooper, Burt Lancaster
A Hecht-Lancaster Production

WAR CLOUDS

Color Corp. of America. Starring
Rory Calhoun and Peggie Castle
A Schenck-Koch Production

WICKED WOMAN

Starring Beverly Michaels and
Richard Egan. A Greene-Rouse Prod.
An Edward Small Presentation

WITNESS TO MURDER

Starring Barbara Stanwyck,
George Sanders and Gary Merrill
Produced by Chester Erskine

(*Continued from page 7*)

outlook there for 1953-54 is encouraging from the point of view of production "but more than a bit discouraging from the point of view of exhibition." While production expands "by leaps and bounds," exhibitors are hampered by a general high cost of living, making the entertainment budgets very tight, and recently by misunderstanding with customs authorities which prevented the clearing of a large number of American film imports. The industry is eager to introduce 3-D and wide screen in Israel but because of the equipment situation, it seems likely to be some time before it will happen.

"In **ITALY** the production of both feature films and shorts will be affected by the fact that the current law supporting native production will expire in the forthcoming year," according to Dr. Argeo Santucci, the HERALD correspondent in Rome.

Mr. Santucci says there is little likelihood that the subsidies will be continued in their present amounts and as a result of projected curtailment, a rush of new films is expected to be made in the first six months of the new year before the law expires. Needed capital is expected to be obtained in co-production agreements with France, Spain, Germany and Argentina. "No one doubts," adds the Rome correspondent, "that native production will drop to much less than 100 features a year, and limited to the more important companies, after the 1953-54 season."

"In 1953-54 the total gross income from films in Italy is expected to reach $140,000,000," he continues. "This is an increase of about 7½ per cent over 1952. Total number of attendances is expected to jump to 760,000,000 from 738,000,000 the previous year, principally as the result of the opening of many new theatres in small central and southern Italian towns.

"Native production's share of the gross income is expected to increase to 35 per cent from about 30 per cent, while Hollywood's share may decline to 55 per cent from 60 per cent, depending on the extent to which 3-D and wide screen are introduced—the latter processes seen as possibly greatly increasing U.S. revenue. 'Bwana Devil,' the only 3-D film released so far, was a big financial success.

"Total number of releases for the year will total about 550 films, of which 400 will have been imports. The average cost of feature films here next year will increase from about $200,000 to $300,000. Color films, which presently account for about 35 per cent of native production, are expected to make up about 40 per cent of the production schedule in 1953-54."

"Film production in **NORWAY** still is on a very modest scale but, with the aid of Government subsidies, six or seven films are expected to be made in 1953-54, reports Finn Nyman, HERALD correspondent in Olso.

Three-dimension films have not had much of a success here," he continues, "either on the part of the public or the industry, partly because of the confusion in rental terms. So far, only two or three theatres are equipped for 3-D." As a result in the increase in rentals for American pictures, exhibitors are being much more selective about what they play. American pictures, however, are still the most popular, while an increasing number of good films are being received from France and Italy.

The film production outlook in **SPAIN** is somewhat better this year than last, according to Joseph E. Dorrell, HERALD correspondent in Madrid. In the two key cities of Madrid and Barcelona, American films occupy 45 per cent of the screen time, followed by 13 per cent for Spanish product, nine per cent British, six per cent French, nine per cent Italian, 16 per cent Latin American and two per cent from other nations.

As in many other European countries, 3-D has not been particularly successful in Spain, says Mr. Darrell. "Bwana Devil" and "Man in the Dark" drew well in their initial weeks but fell off sharply afterwards. Two Spanish-made 3-D films, one a program of shorts and the other a production of the "Swan Lake" ballet, were received well by press and public. Most successful, however, has been the projection of standard films on wide screens, especially in the case of the showing of "Gone With the Wind."

From **SWITZERLAND**, Arthur Goepfert, HERALD correspondent, reports: "The general outlook for the coming season is good and nobody is worried, one way or the other, about new screen techniques.

"Theatre owners say that they are quite prepared to wreck their theatres making various installations if the movie makes it worth while, i.e., if enough customers show up at the box office. In the meantime, they watch and wait."

"Officials of film production companies in **YUGOSLAVIA** see little change in the outlook for the 1953-54 season," according to Stoyan Bralovic, HERALD correspondent writing from Belgrade. On the schedule of the six production companies for the coming year are 12 features, 50 documentaries and 60 newsreels. In addition there may be some co-productions with other countries. About the only change in the local scene will be a change in production costs—upwards, adds Mr. Bralovic.

Various schemes are under consideration aimed at reinforcing the Yugoslav industry, harmed to no little extent by the fact that the public much prefers even poor foreign features to average Yugoslav films. The producers now hope for increased Government aid in forms of subsidies.

GREAT BRITAIN

by PETER BURNUP

Characteristically British caution marks the approach of exhibitors here to the impact of new screen techniques. Television undoubtedly has dented their business but not to any great extent. Indeed, after the initial savage assault of the new medium, the box office take has assumed a stable air.

The total number of admissions in the

(*Continued on opposite page*)

Ibsen's "Lady of the Sea," produced in Argentina by Mapol and starring Zully Moreno and Alberto Closas.

In Italy, Ingrid Bergman, below, in "Journey to Italy," produced by Sveva-Junior-Titanus and directed by Roberto Rossellini.

A drama from Greece, "The Wind of Hatred," produced by Millas Film with Snaro Giouli and Georgio Foundas.

(*Continued from opposite page*)

country's 4,534 theatres (total seating capacity 4,180,000) for the three months ended June 27, 1953, was 323,545,000, less than one per cent below admissions for the second quarter of 1952. That represents a gratifying improvement over the previous two quarters, when admissions were running at a rate of five per cent and six per cent, respectively, below those of the corresponding quarter of the year before. There are indications, moreover, that the position may still further improve in the last two quarters of 1953.

Contributing Factors

Current wariness arises primarily in those circumstances but there are other contributing factors. Due to the crushing entertainment tax burden and in a lesser degree to the Eady levy, the fiscal position of many theatre men has deteriorated to a disturbing degree over the last three or four years.

They are loath to embark on heavy capital investment. They are disposed, moreover, to regard developments to date—3-D, CinemaScope *et al*—as possibly passing phases; feeling that the ferment of thought and discussion which Spyros P. Skouras in particular has provoked throughout the world may well lead to even more revolutionary processes.

Exhibitors feel no urgent need to panic toward a given system. Many of them, indeed, have melancholy recollections of the fate which overtook them in the early days of sound. Nevertheless, a refreshing, albeit to date minor, trend to improved and widened screens is to be observed.

About 700 houses—15 per cent of the total—have now been equipped with screens with wider aspect ratio than the conventional. The bulk of these have adopted a ratio of 1.65 to 1 and one consideration emerges in a recent survey which may well give concern to advocates of CinemaScope and similar processes.

Making CinemaScope

It is reliably stated that less than five per cent of the country's theatres can take screens with ratios greater than 2 to 1 without extensive structural alterations. Nevertheless, following agreements between 20th Century-Fox and the Rank Organization, CinemaScope equipment is already being manufactured here by the Rank controlled British Optical and Precision Engineers, Ltd.

Taylor, Taylor and Hobson—a company within the B.O.P.E. group—have designed their own anamorphic lens covering focal lengths up to 5¾ inches. These will have a list price of £550 a pair; nearly £100 below the current American price. Production of stereophonic sound equipment has been begun by a number of concerns at prices ranging from £2,500 to £3,000. Arrangements are in hand for the manufacture here of CinemaScope screens, the first of which are anticipated to be available in March next.

Ten theatres are momentarily in process of equipment. All of them are in the Rank group, two in London and eight in key provincial cities.

Initial enthusiasm for 3-D projection here has largely spent its force. Less than 200 theatres have been equipped.

In the nine months ended September 30, 1953, motion-picture equipment to the value of £1,074,000 was exported from the United Kingdom. That is approximately £500,000 less than the comparable figure last year. The fall is attributed primarily to a shortage of sterling in the Continent of Europe.

FAR EAST, AUSTRALIA

"The movie scene in **AUSTRALIA**," according to The HERALD correspondent in Sydney, Frank O'Connell, "should be no different in the next 12 months from its present quiescent state.

"Even CinemaScope will be quite a while getting beyond its first few openings. Television still is far away: the Royal Commission continues to hear evidence and will not present its report for some time, and when it does, the Government is not expected to act immediately. If the Labor Party gets into office next year—a strong possibility—a wider inquiry, including the film industry, has been promised.

"3-D has proved a dud in Australia. In major cities—the only places where it has shown—the response has been disappointing. Metro converted all their houses to wide screen, but results show this has not boosted box office or lengthened runs.

"Main trade worries for the ensuing 12 months: threatened product shortage; strong possibility of night racing as well as existing night trotting and night dog races; small or no entertainment tax relief; cost of installing new equipment if CinemaScope goes over big; and, last but not least, the attitude of longhair film critics in lowbrow Sunday press."

From **INDIA** The HERALD's V. Doraiswamy writes: "There is evident a refreshing change in the type of recent Indian productions, and if this tempo continues, the industry can look forward to a more purposeful and profitable year. It is unlikely, however, that India can regain her position as the second largest film producer in the world, which position was lost to Japan last year.

"The number of films to be imported next

(*Continued on page* 14)

Gevacolor enhances the Kashmir locales in "Pamposh," said to be India's first full-length, neo-realist film.

From a recent Hindu production, "Bahar," a scene showing Miss Vyjayanthimala performing an Indian dance.

From Spain, "Path to the Kingdom," an Aspa-Master Films production, starring French actress Dominique Blanchar.

Above, a scene from "God's War," a production from Spain, produced by Aspa-Master Films and starring Claude Laydu.

lux film *presents*

ITS PRODUCTIONS FOR THE 1953-54 SEASON

HISTORY'S GREATEST ADVENTURE —
PHOTOGRAPHED FOR LARGE SCREEN PROJECTION.

ULYSSES

Color by **TECHNICOLOR**

KIRK DOUGLAS
SILVANA MANGANO
Anthony Quinn
and with
Rossana Podestà — Daniel Ivernel — Jacques Dumesnil
Franco Interlenghi — Sylvie — Teresa Pellati

Directed by MARIO CAMERINI

Produced by DINO DE LAURENTIIS and CARLO PONTI

Distributed in the U.S.A. and Canada by
PARAMOUNT PICTURES

A LUX FILM

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LARGE SCREEN PRODUCTION OF
THE WORLD'S MOST FEARED INVADER!

ATTILA

Color by
TECHNICOLOR

ANTHONY QUINN

Directed by PIETRO FRANCISCI

An Italo-French Co-production

LUX — PONTI DE LAURENTIIS — LUX COMPAGNIE
CINEMATOGRAPHIQUE DE FRANCE

A LUX FILM

FILLED WITH ALL THE DANCE, MUSIC, BEAUTY OF THE MUSICAL CAPITAL OF THE WORLD!

NEAPOLITAN CAROUSEL

Color by **PATHECOLOR**

Antania — African Ballet af Kéita Fadéba — Alberta Banucci — Vittaria Capriali — Maria Pia Casilia — Yvette Chauviré — Maria Fiare — French Can-Can — Grand Ballet af Marchese de Cuevas — Nadia Gray — Sophia Loren — Folca Lulli — Leanide Massine — Clelia Matania — Giacama Randinella — Paola Stoppa

Directed by ETTORE GIANNINI

Choreography by Leonide Mossine

A LUX FILM

A MAGNIFICENT ROMANCE WITH AN EXCITING ALL-STAR CAST!

SUMMER HURRICANE

Color by **TECHNICOLOR**

ALIDA VALLI

FARLEY GRANGER

Massimo Girotti

Heinz Maag — Rina Marelli

Directed by LUCHINO VISCONTI

A LUX FILM

SPECTACLE OF THE TIMES AND LOVES OF HISTORY'S MOST SEDUCTIVE WOMAN!

THEODORA
Empress of Byzantium

Color by **PATHECOLOR**

GIANNA MARIA CANALE

GEORGES MARCHAL

Renata Baldini — Irene Papas

Carla Spasita — Henri Guisal — Rager Pigaut

Directed by RICCARDO FREDA

A LUX FILM

In Preparation

ITALY'S FIRST CINEMASCOPE PRODUCTION!
AN IMMORTAL ROMANCE!

Judith and Holophernes

Produced in **CINEMASCOPE**

Color by **TECHNICOLOR**

SILVANA MANGANO
YUL BRYNNER

Directed by JEAN NEGULESCO

Produced by DINO DE LAURENTIIS and CARLO PONTI

A LUX FILM

From France: Gerard Philip stars in "Les Belles de la Nuit" from Franco London Flims.

Posa Films of Mexico is producing "El Sr. Fotografo" starring Cantinflas.

The classic "Heidi" has been made by Praesens-Film A.G. of Switzerland.

"That Gypsy Woman" comes from Avala Films in Belgrade, Yugoslavia.

(*Continued from page* 11)

year will be about the same as last, although their earnings may be up, because of the attraction of 3-D or wide screen. In the major cities, more and more theatres are equipping for the new techniques. Emphasis is being placed now on the need to expand the foreign market for Indian films.

"There has been no marked improvement in the film trade relations between India and **PAKISTAN.** More than 100 Indian features are reported to be lying in customs in Pakistan, keeping Pakistani theatres empty and depriving Indian producers of one-third of their revenue."

The HERALD correspondent in **NEW ZEALAND,** R. A. Usmar, contributes an optimistic report. Says Mr. Usmar:

"Exhibition prospects are sound, theatres are in A-1 condition, the general run of product is first class and the new presentation methods will undoubtedly attract much additional interest and patronage. Uncertainty in regard to the final method of presenting wide screen and 3-D films will react in some measure of confusion, but exhibitors have adopted a watch-and-wait attitude.

LATIN AMERICA

"The difficulties which have been affecting the motion picture industry in **ARGENTINA** for over a year seem to be slowly clearing as a result of the improvement in diplomatic relations with the United States," says N. Bruski, the HERALD correspondent in Buenos Aires. More American films now are receiving exhibition permits. The remittance problem, however, remains unsettled.

Concerning Argentine production, Mr. Bruski writes: "While it is true some outstanding films have been produced here, most are of the mass-produced, quick payoff type which add little prestige to the industry." No 3-D films have been screened in Argentina yet.

There is optimism in the film industry of **BRAZIL,** reports HERALD correspondent R. Ekerman from Rio de Janeiro. Scheduled for production during 1954 are between 40 and 50 films, well above any total for any previous year. This also will ease the plight of exhibitors who are required to show one Brazilian picture for every eight foreign features shown.

Severe import restrictions have resulted in a sharp decrease in the number of new foreign films for Brazilian exhibition, especially American product. The import laws also have sharply curbed the import of theatre equipment, particularly projector carbons. For quite a while now, no import licenses for this material have been granted and stocks have reached an all-time low, threatening to force some theatres to close. In spite of this, the number of theatres is constantly increasing.

The past year has seen a tremendous increase in the number of theatres in **ECUADOR,** especially in the small towns, according to The HERALD correspendent, Hernan Romero. The Government acted on behalf of exhibition by lifting all duty on the import of equipment for new theatres, thus encouraging the establishment of new houses, says Mr. Romero. Theatres in the larger cities also have done extensive remodeling and installing of new equipment. Unlike many other countries, Ecuador has had generally fine results in 3-D films, with "House of Wax" the box office winner of them all.

The film trade in **MEXICO** is somewhat apprehensive about the future and will be content if business continues at its present state, writes Luis Becerra Celis, The HERALD correspondent in Mexico City. The principal reason for the gloomy outlook, however, is a result of nature, not man—that is, the country's worst drought in nearly a century, which has resulted in a general economic depression in all phases of industry.

Reports Mr. Celis: "Mexican production is not expected to exceed 100 films in 1953, but the trend is toward quality rather than quantity.

"Mexico City exhibitors hope, before long, to defeat the 20 to 25 per cent reduction in admission prices which was effected in December, 1952, and to which they accredit the decline in their profits. Three-dimension films are not popular with exhibitors since they are not allowed any increase in admission prices and have to make up for extra costs out of their diminishing profits. Nevertheless, some local production in 3-D has begun.

Motion picture theatre business has declined in **VENEZUELA,** reports Mona London Caldwell, HERALD correspondent. The decline, she says, is principally the result of over-seating. although television is beginning to make inroads on the attention of the public. In Caracas, where 50 per cent of all the film business in the country is done, there are 88 theatres, with more under construction.

Of the eight theatres in Venezuela equipped for 3-D, five are in Caracas. There are some plans for installation of wide screens in the future and, so far, two orders for CinemaScope equipment.

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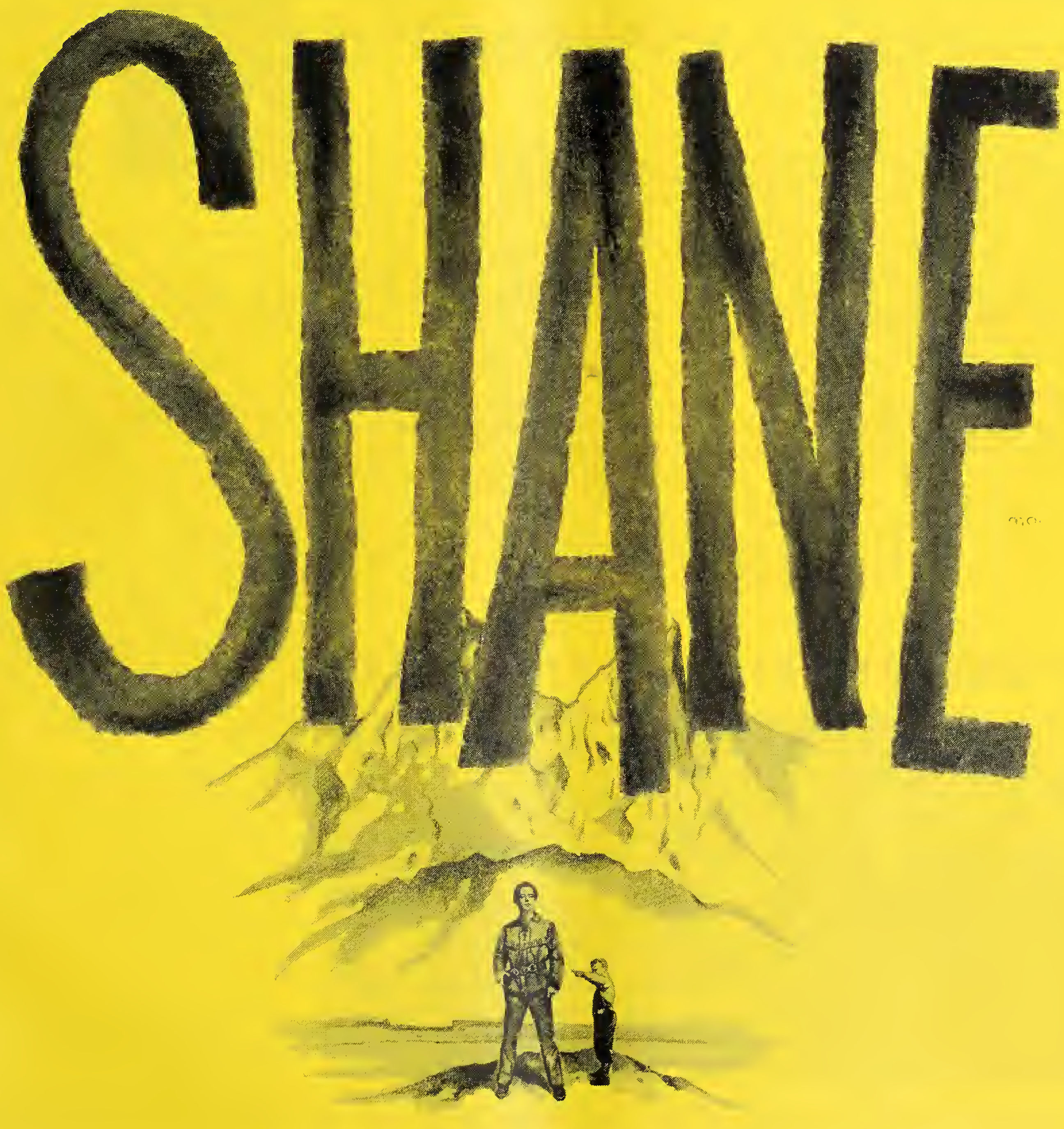
1953

—now being celebrated throughout the world
with Paramount's Mighty International Jubilee Attraction



ALAN LADD · JEAN ARTHUR · VAN HEFLIN
IN GEORGE STEVENS'
PRODUCTION OF

SHANE

CO-STARRING BRANDON DE WILDE WITH JACK PALANCE
BEN JOHNSON · EDGAR BUCHANAN · PRODUCED AND DIRECTED BY GEORGE STEVENS
SCREENPLAY BY A. B. GUTHRIE, JR. · ADDITIONAL DIALOGUE BY JACK SHER
BASED ON THE NOVEL BY JACK SCHAEFER

Showmen the World Around Speak a Common Language

Scanning the Round Table mail, we are most impressed with one point of similarity, from the four corners of the globe. Whether it is a showman in Bombay, India, or Baraboo, Wisconsin; Melbourne, Australia or Mahonoy City, Pa.; Turin, Italy, or Toronto, Canada; Valparaiso, Chile, or Indiana—the essence of showmanship distills the same. You can sense the ingredients as they mix to create business-building methods, even if you can't read the language.

For many years, The HERALD has had the largest world circulation of any trade paper, or even any combination of trade papers from this side of the water. The HERALD is the manager's trade journal in many countries around the world. We can even boast that we out-do local trade papers in their country of origin, because we have so many bona fide subscribers abroad. The Round Table is the oldest, largest and best known international association of motion picture showmen, and your Round Table membership card will be recognized in Brazil or Brighton, in Cambodia or Kansas City, Djakarta or Joplin.

Seek International Understanding

What we seek is better appreciation of the overseas showmanship by our own self-satisfied members of this country. It is plainly apparent that they do as good a job, in remote parts of the world, as they do in top circuit posts here, and it is an error in judgment to believe that we have nothing to learn from our fellow members in other lands. We've heard managers ask why they should read the British Round Table, for instance, and we remind them that there is much of great value in this limited space. Reading it would reveal good showmanship in nearly every line of type. Many of the best ideas current anywhere in the world are commonplace in England, where showmanship is an older art than it is with us. Few of our members take the trouble to try those ideas here.

Cites Showman in Chile

Or consider, for instance, such a showman as Benno Erbe, veteran publicist for Metro-Goldwyn-Mayer in Chile, who has spent a full life in our business, and is doing as fine a job in Santiago as Boyd Sparrow does in San Francisco. Our boys can't seem to understand that things happen down there, along the broad Avenue named Bernardo O'Higgins after a fighting Irishman who was a South American hero, that correspond exactly with events in a showman's day on Woodward Avenue, Detroit, or on the boulevards of Paris, or in any first run, top-bracket neighborhood.

We like to think that managers everywhere in the world turn on the marquee lights at dusk, and the show goes on, exactly as it does here. And there is this similarity, that the manager is responsible for catching and holding the interest of the paying public at the point of sale, here, there and everywhere. It's his *job* to be a showman.

—*Walter Brooks.*

RKO EXECUTIVES: A PARIS PARLEY

On a recent trip abroad—his first since becoming president of RKO Radio, James R. Grainer meets with his men in Paris. He was accompanied by Alfred Crown, foreign manager. Above, left to right: René Béja, manager for Spain; Marcel Gentel, manager for France; Georges Renault, comptroller; Victor Szwarc, technical manager; Charles Rosmarin, European sales manager; Al Crown; Armand Palivoda, manager for Switzerland; James R. Grainger; Carl Wallman, manager for Sweden; Joe Bellfort, European general manager; Fernand Bourland, manager for Belgium; Jacques de Faramond, assistant to Mr. Rosmarin; Raoul Cartier, sales manager for France, and Simon Brotman of the European organization.

U.A. Reports Take Abroad As Up 300%

United Artists business abroad is now 200 to 300 per cent greater than when the present management took over in 1951, Arnold Picker, foreign vice-president, disclosed at his home office headquarters last week. He attributed the upswing to superior product and the streamlined organization.

Arnold Picker

In 1954 United Artists will hold an international celebration of its 35th anniversary in honor of Arthur Krim, president. During the year the company will release the largest number of pictures in its history, making use of all film forms: 2-D, 3-D, CinemaScope, wide screen, and stereophonic sound.

Citing the progressive growth of the company abroad, Mr. Picker said he was "happy the company was an important source of supply to exhibitors around the world."

Since 1951 he asserted the company has opened offices in Germany, Formosa and Siam and has made new affiliations in Italy, Mexico, Spain. In Brazil it took over the distribution of the biggest local corporation, U.C.B.

Looking forward to continued growth abroad, Mr. Picker declared, "exhibitors overseas are counting on us for product." Speaking of theatre grosses, he made the familiar observation: "Good pictures always do well; bad pictures don't." He said that Charles Chaplin's "Limelight" was showing amazing box office stamina in countries abroad.

The company's sales drive honoring Mr. Krim actually got under way Monday throughout the United States and Canada. The campaign, which will be an integral part of the year-long, global celebration, will continue for six months until May 15, 1954. A year-long international sales push involving every U.A. branch outside the U.S. and Canada will be launched December 1.

In an announcement saluting the opening of the anniversary campaign, William J. Heineman, distribution vice-president, declared: "This sales drive will pay tribute to the outstanding leadership given our company by Arthur Krim and, through him, to the entire company, which is now beginning the celebration of its 35th anniversary.

"It is fitting that, in its 35th year, U.A. should be able to assure exhibitors of its part in preventing any product shortage by releasing a record schedule of top productions."

The phenomenal success of

FROM HERE TO ETERNITY

in its openings in England,
in Australia, in Norway and in Japan
proves again that outstanding
entertainment has no barrier
of language or geography.

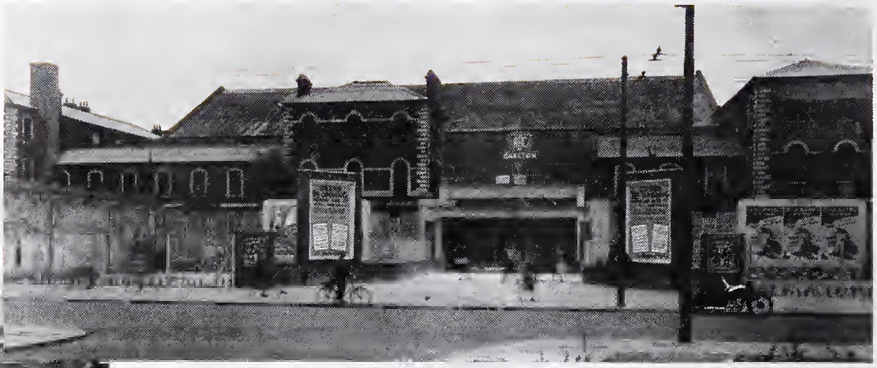
*More and more,
the exhibitors of
the world
look to...*

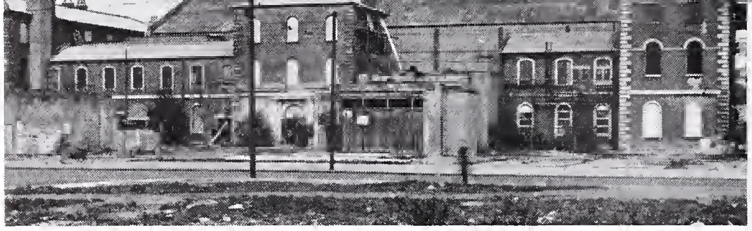
**COLUMBIA PICTURES
INTERNATIONAL CORPORATION**

Views of Theatres Overseas

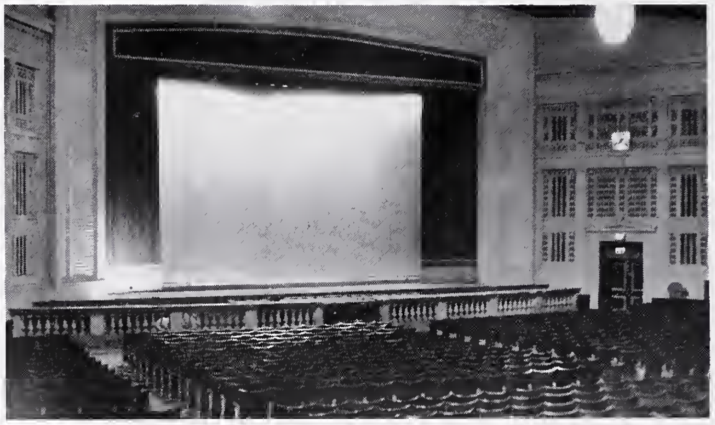
British Theatre Rebuilt

Damage done to the Carlton theatre, London, by German bombers is evidenced in the photograph below taken in January 1945. The theatre is shown at right following restoration this year with areas formerly occupied by shops turned into forecourts planted with shrubs.





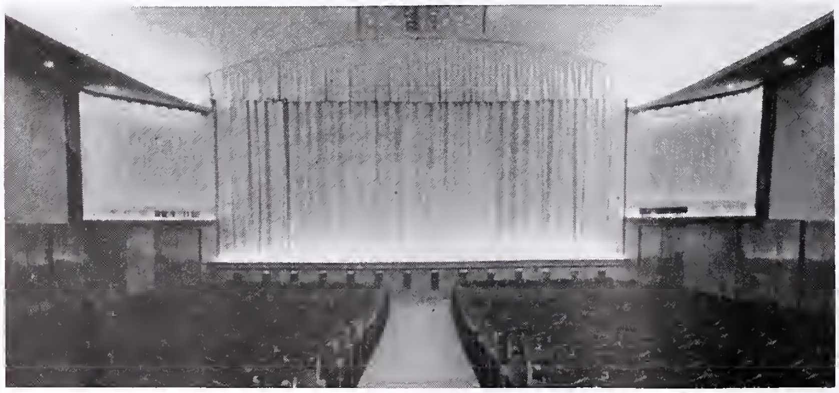
SEVERELY damaged by German bombs during the war, the Carlton theatre in Upton Park, East London, was recently restored to operation by Associated British Cinemas. Building restrictions on theatres are still rigid in Britain, and the architect had to work within a limited budget. Primary damage done by the bombs consisted of complete destruction of the front and shattering of the main walls, roof and ceiling. To restore the main structure brickwork was repaired and a new roof of corrugated asbestos sheeting fitted. Since the frontage could not be reestablished to its original form, areas formerly occupied by shops were cleared and set out as forecourts, enclosed by low, brick walls with shrubs and flowers. The original entrance hall paving has been "buffed-up," and extended with concrete to the heel of the pavement. The new entrance is constructed of brick piers with cement facings and precast stone coping. Box-offices are located on either side of the entrance hall. The original plaster ceiling has been replaced and a woolen serge nailed to the existing beams. Similar material has been used to drape sections of the rear walls and to curtain exit doors. New auditorium chairs and carpets were also acquired, along with RCA projection equipment and an Andrew Smith Harkness "all-purpose" aluminum screen, 43x22 feet.

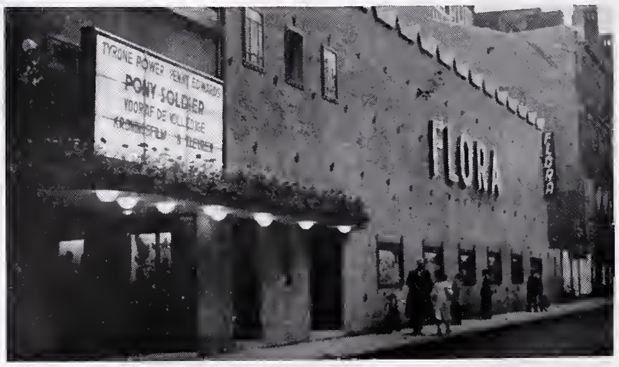


The Carlton's "all-purpose" screen is 43 by 22 feet.

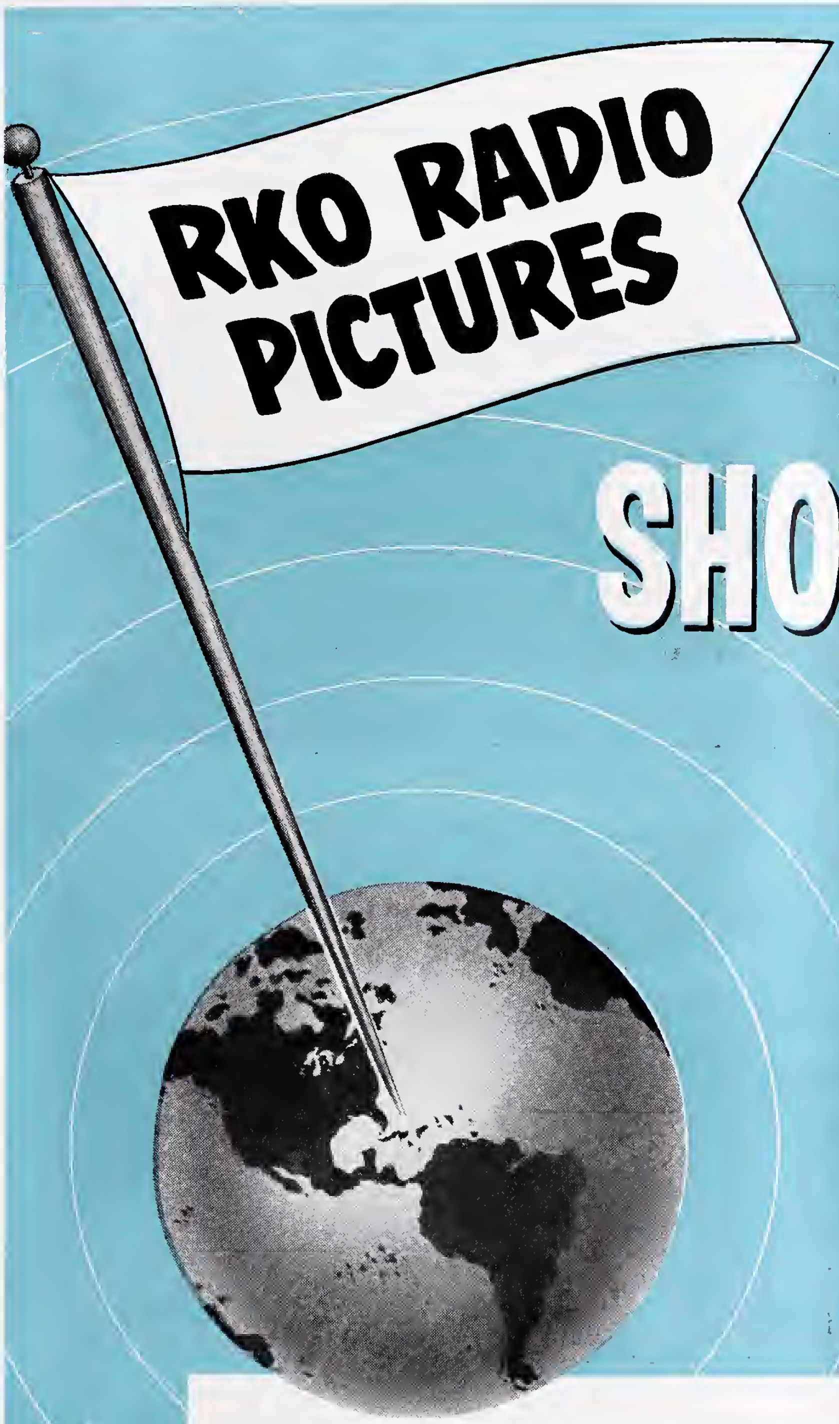
In the inner foyer damaged plasterwork was restored.

New Amsterdam Theatre





With the opening of the Flora (shown at right and above), Amsterdam, Holland, acquired a new theatre equipped for projecting both 3-D and wide-screen films.

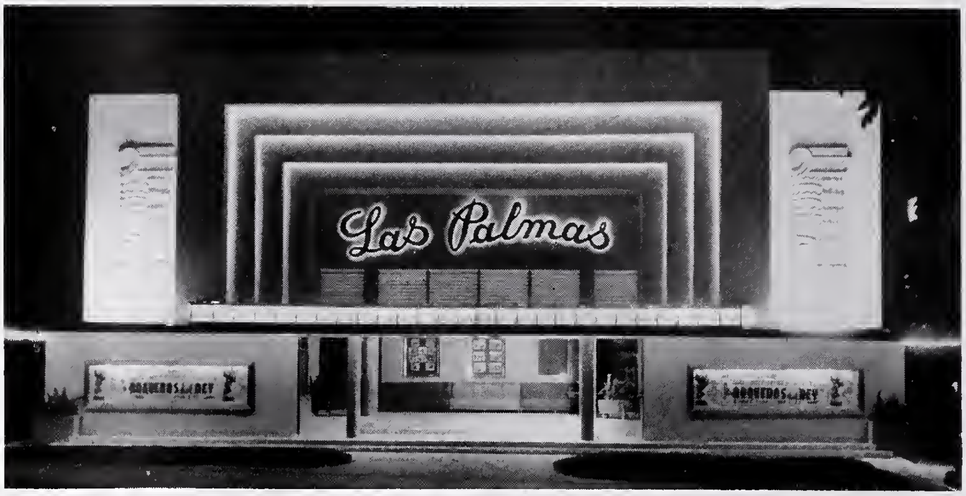


THE SHOWMANSHIP COMPANY OF THE WORLD!

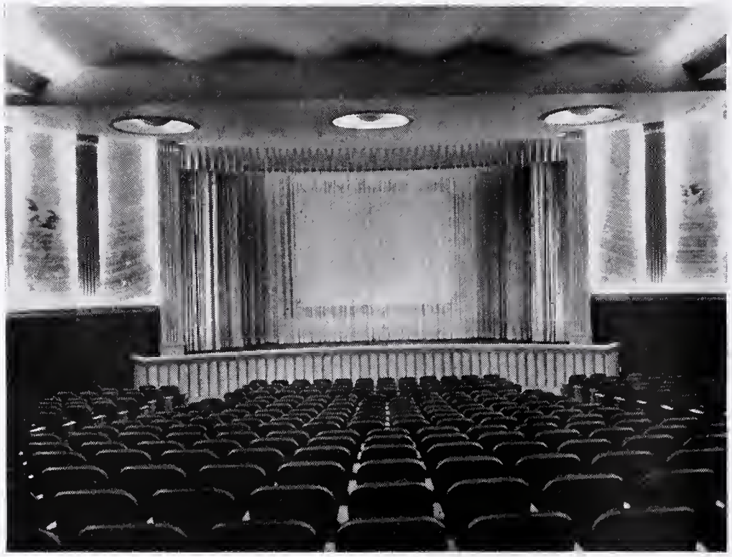
- THE FRENCH LINE
- RANGERS OF THE NORTH
- ROB ROY — THE HIGHLAND ROGUE
- JET PILOT
- HANS CHRISTIAN ANDERSEN
- PETER PAN
- SECOND CHANCE
- THE SWORD AND THE ROSE
- DECAMERON NIGHTS
- APPOINTMENT IN HONDURAS
- BLACKBEARD THE PIRATE
- ANGEL FACE
- SUDDEN FEAR
- STORY OF ROBIN HOOD
- ONE MINUTE TO ZERO
- BEAUTIFUL BUT DANGEROUS
- SPLIT SECOND
- THE SEA AROUND US
- BELOW THE SAHARA
- NO TIME FOR FLOWERS
- THE BIG FRAME
- CAPTIVE WOMEN
- PORT SINISTER
- SWORD OF VENUS
- TARGET EARTH
- SON OF SINBAD
- THE BIG RAINBOW
- CARNIVAL STORY
- SUSAN SLEPT HERE
- TARZAN AND THE SHE-DEVIL
- DEVIL'S CANYON
- MARRY ME AGAIN
- SEA DEVILS
- NEVER WAVE AT A WAC
- ROME 11 O'CLOCK
- ANDROCLES AND THE LION
- FACE TO FACE
- MONTANA BELLE
- THE LUSTY MEN
- AFFAIR WITH A STRANGER
- THE BIG SKY
- UNDER THE RED SEA
- SATURDAY ISLAND
- EVERY MINUTE COUNTS
- RASHO-MON
- BEWARE MY LOVELY
- THE HITCH-HIKER
- DISNEY TRUE LIFE ADVENTURES
- DISNEY CARTOONS
- RKO RADIO SHORT SUBJECTS

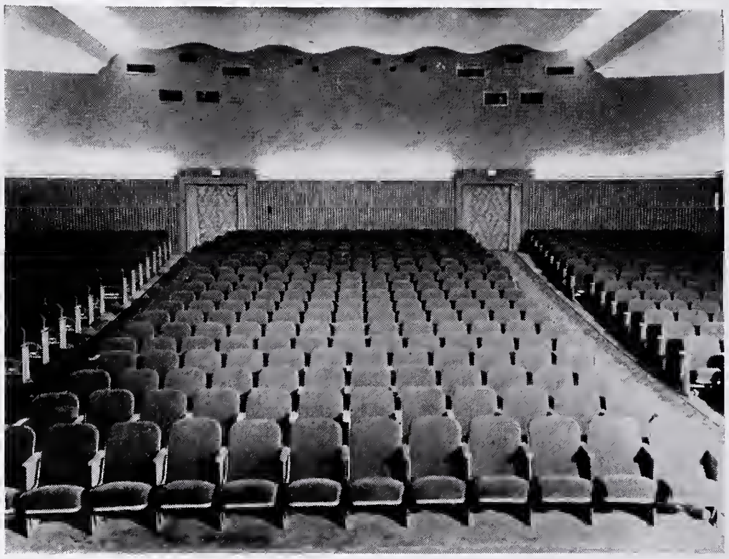
RKO
RADIO
PICTURES

Las Palmas Theatre
Caracas, Venezuela

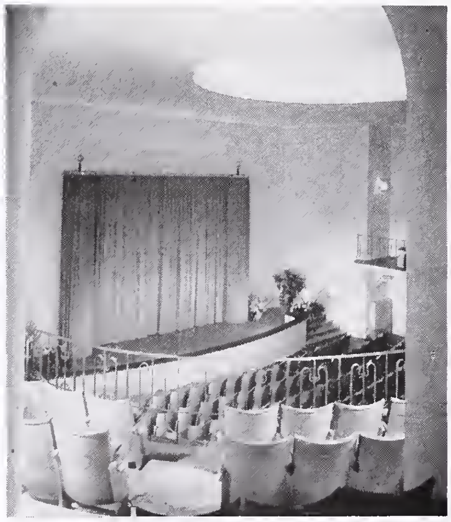


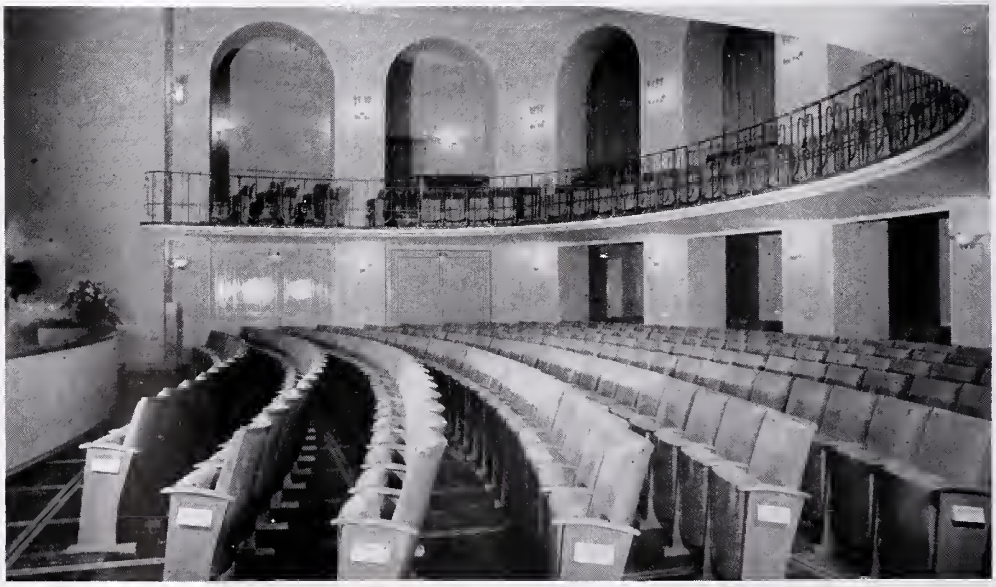
LOCATED in a residential area of Caracas, Venezuela, is the new Las Palmas theatre, owned by Luis E. Franceschi. The theatre is of brick construction with the front done in white and ivory colors. The auditorium (shown below) is seated with 537 Kroehler "push-back" chairs. The lobby-foyer (visible at right) features marble columns and mirrors on the side walls.





New in Germany

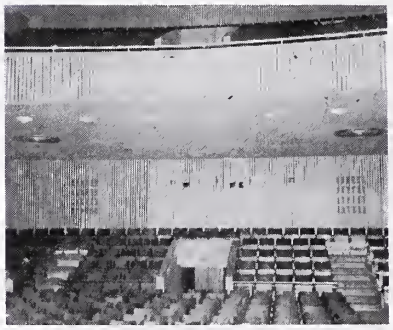


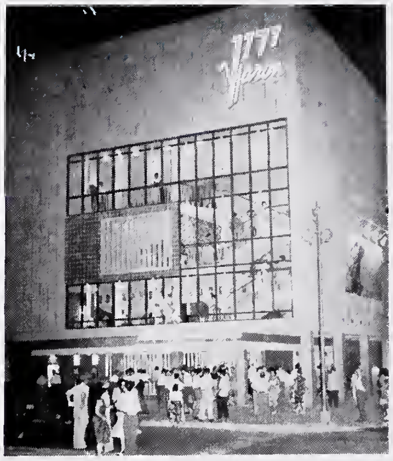


Opened in July this year in Freiburg, Germany, was the new Camera theatre, auditorium views of which are shown above and at left. Seating capacity of the theatre is 500.

LET THE RECORDS SPEAK!
Universal International
"IT CAME FROM OUTER SPACE" -BELGIUM
"BECAUSE OF YOU"-MEXICO
"MA and PA KETTLE ON VACATION" -AUSTRALIA
"MISSISSIPPI GAMBLER"-ITALY
"THE PRINCE WHO WAS A THIEF"-BRAZIL
"FRANCIS COVERS THE BIG TOWN" -SPAIN
"AGAINST ALL FLAGS"-GREECE
"A QUEEN IS CROWNED" -CHILE
"THE WORLD IN HIS ARMS"-HOLLAND
"THE GOLDEN BLADE"-HONG KONG
"IT CAME FROM OUTER SPACE"- GREAT BRITAIN
HOY GRANDIOSO ESTRENO
LORETTA YOUNG Y JEFF CHANDLER
ALMA DE MI ALMA
MA PA KETTLE
TONY CURTIS EVERETT SLOANE
PIPER LAURIE JEFF COREY
Julia LAURIE·ADAMS TECHNICOLOR
L'Avventuriero
MI MULA FRANCIS
O AETOS MADAGASKARIS
EN VAN CAPTAIN CLARK
Regie: RAOUL WAL
PAVILION

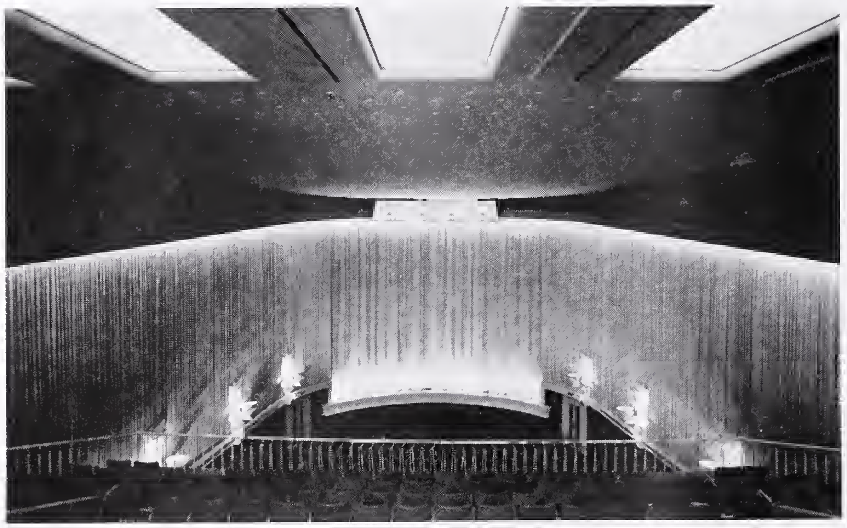
Tel Aviv's New Yaron

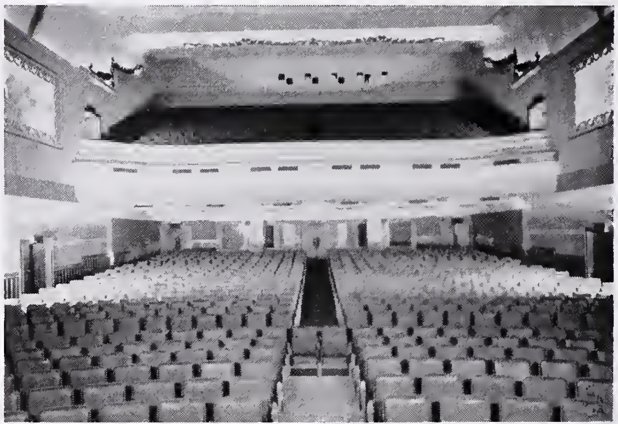




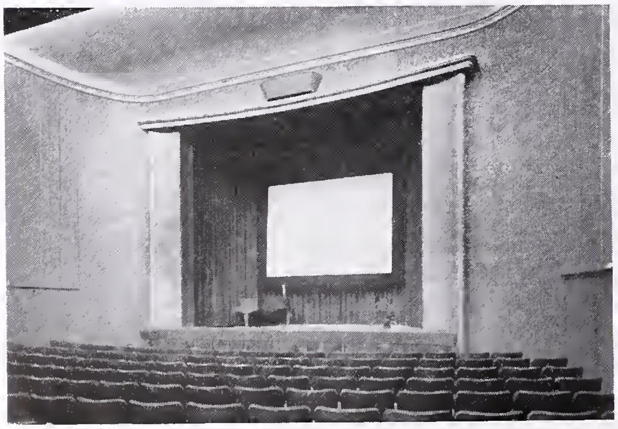
The modern design of the new Yaron theatre in Tel Aviv, Israel, is indicated in these views of the front (above), the auditorium (left) and the lobby-foyer (center, top).

New Auditoriums in France, India, and Switzerland

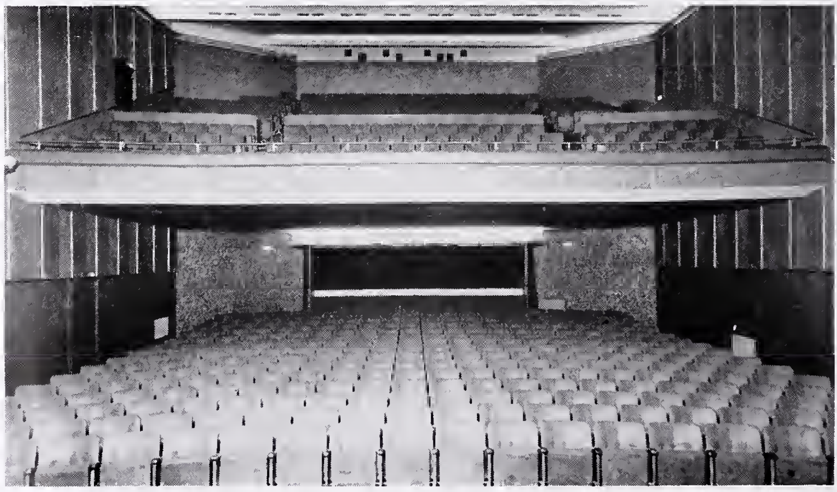




The auditorium of India's newest theatre, the Naaz in Bombay, is pictured above, while one of the latest in Paris, France, the Bosquet-Gaumont, is shown at left.



The front of the auditorium of the Kursael theatre in Locarno, Switzerland (above and at right), was constructed in circular fashion so as to facilitate the installation of a wide-screen.



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EXCITINGLY DIFFERENT!

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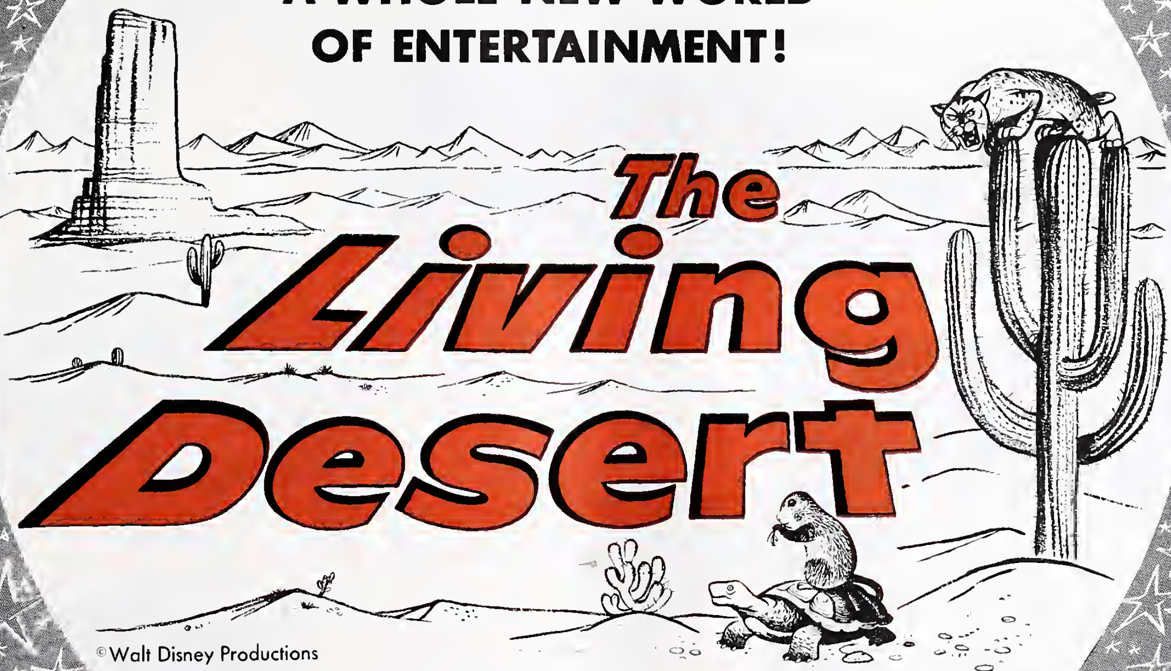
OF ENTERTAINMENT!



The Living Desert

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His First Feature-Length
True-Life Adventure!
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FLASH!

**Broke all-time
opening day record
at the
SUTTON Theatre
in New York**

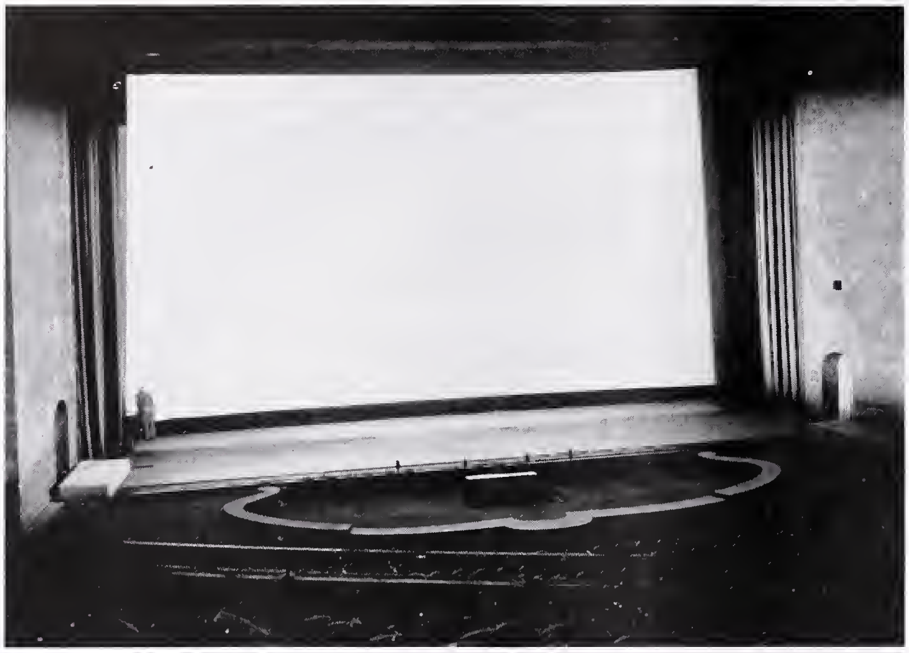
"Living Desert a Walt Disney film Triumph...Truly an exceptional movie . . . it gets our highest rating."
— *New York Daily News*

●

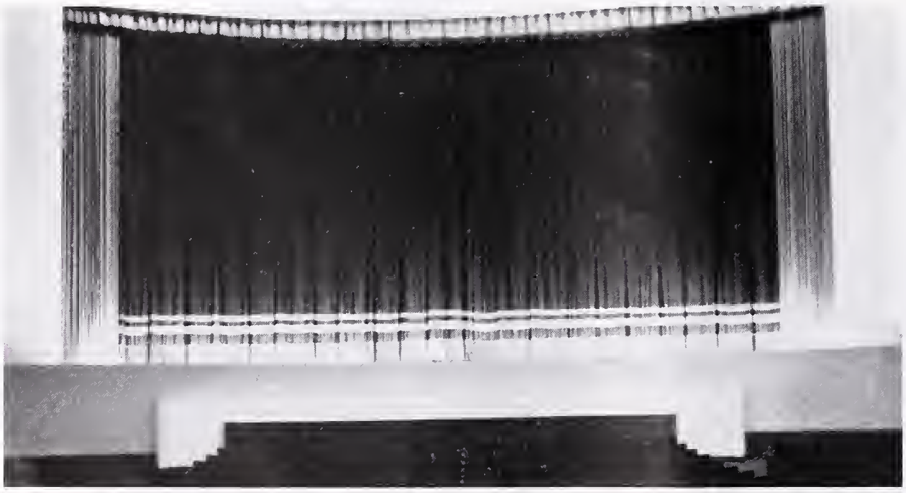
"The Living Desert . . . a triumphantly beautiful film!"
— *Time Magazine*

Distributed by BUENA VISTA FILM DISTRIBUTION CO., INC.

Wide-Screens Abroad



That theatres abroad are keeping pace with the developments in new film techniques is evidenced by installations for wide-screen projection made recently in France and Egypt by subsidiaries of Westrex. At the Gaumont Palace theatre in Paris a new Raytone screen 73x44 feet was installed as shown above with workmen completing the job overnight (see left). In addition this theatre has Ashcraft lamps. Also at the new Odeon theatre in Cairo (below) a wide-screen was installed along with Westrex sound equipment, Century projectors and Ashcraft lamps.



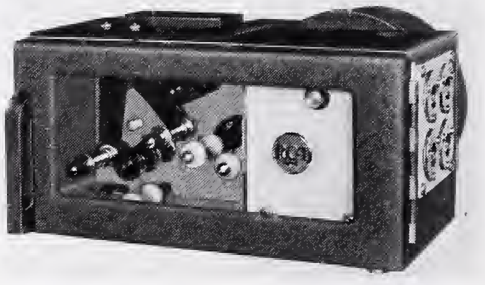
RCA Stereophonic Sound Equipment

Stereophonic sound equipment has been announced by RCA with a separate reproducer for three-track magnetic pickup and a "button-on" reproducer for the four-track recording of the CinemaScope method.

The "button-on" soundhead is designed to be attached to the top of the projector just below the upper magazine, without interfering with showings of standard film. It employs a "soft-loop" system for high-fidelity reproduction accomplished by compensating for such irregularities as bad splices and other causes, the company explains. Weighing 30 pounds, the unit is 12¼ inches wide; 6 inches high; and 9⅝ inches deep.

In operation the separate channels of sound come from either of the two projectors to a sound changeover and from there to four separate pre-amplifiers. In addition four separate power amplifiers are provided in various power ratings depending on the size of the theatre. The volume suppressor panel reduces sound from the effects' track when auditorium speakers are not in use.

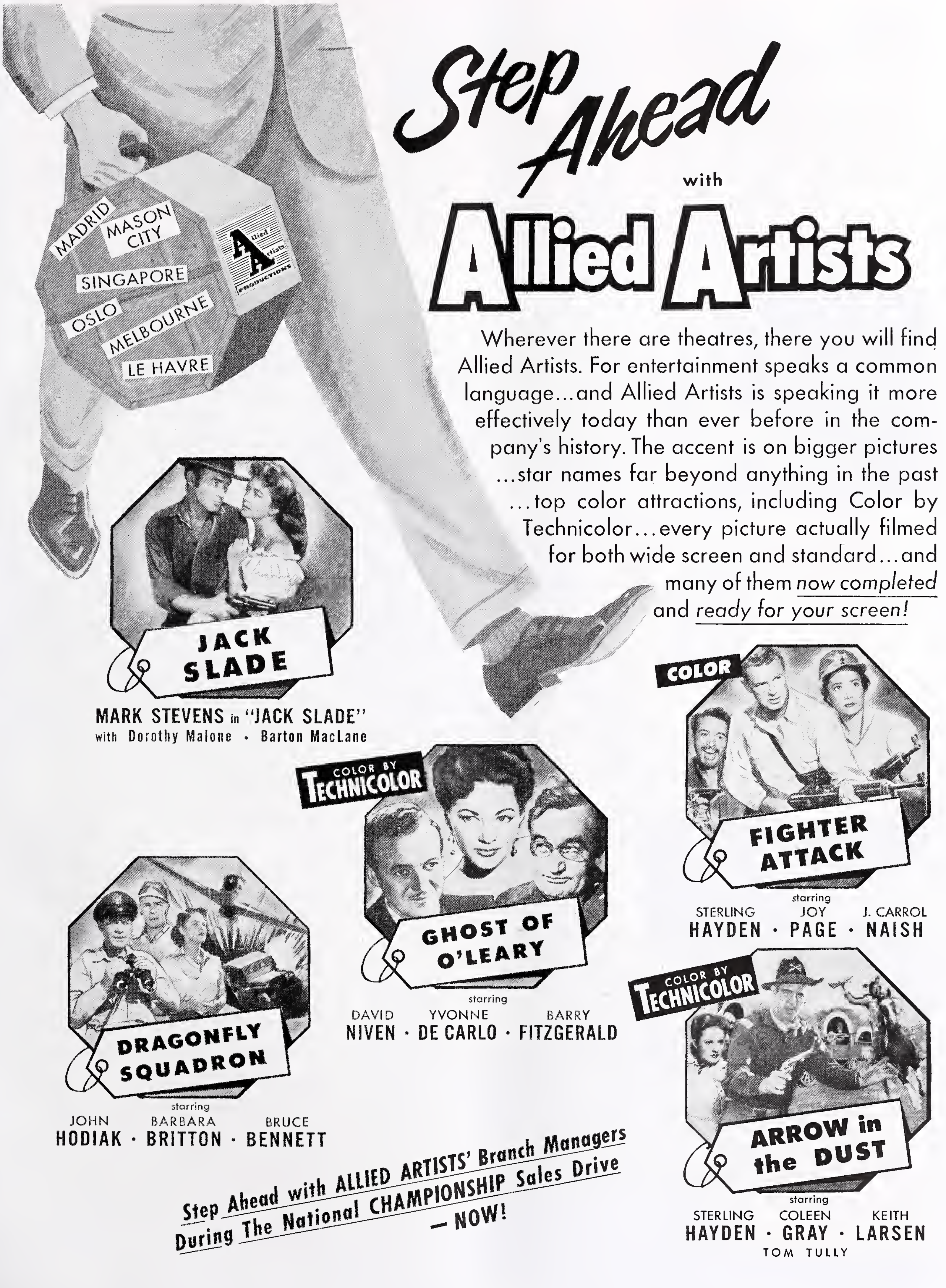
The sound effects carried on the special effects' track are distributed through auditorium wall-mounted speakers. The remaining three channels of sound are carried separately to each of three sets of stage speakers. The number and size of each of these speaker systems also varies according to the size of the theatres. Unitized rack construction puts all amplifier units for the stereophonic system in a minimum space.



The RCA "button-on" soundhead.

The separate magnetic reproducer is mounted on a special pedestal designed for use with a film feed mechanism for the reproduction of sound only. The entire mechanism is driven by a single-phase induction motor kept in synchronism with the motors on the picture held by means of a selsyn motor coupled to it.

The film-feed mechanism mounts on the sound reproducer and is driven by it through a rubber cog belt. The upper and lower magazines both have a capacity for 5,000 feet of film. The lower magazine take-up mechanism is driven by a leather belt. The magnetic head is coupled to a three-channel pre-amplifier through three special two-conductor, shielded, rubber-covered cables. These cables are provided with cannon plugs so that they can be attached easily between the soundhead and amplifier input.



Step Ahead with Allied Artists

Wherever there are theatres, there you will find Allied Artists. For entertainment speaks a common language...and Allied Artists is speaking it more effectively today than ever before in the company's history. The accent is on bigger pictures ...star names far beyond anything in the past ...top color attractions, including Color by Technicolor...every picture actually filmed for both wide screen and standard...and many of them *now completed* and *ready for your screen!*

JACK SLADE

MARK STEVENS in **"JACK SLADE"**
with Dorothy Malone · Barton MacLane

COLOR

FIGHTER ATTACK

starring
STERLING **HAYDEN** · JOY **PAGE** · J. CARROL **NAISH**

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GHOST OF O'LEARY

starring
DAVID **NIVEN** · YVONNE **DE CARLO** · BARRY **FITZGERALD**

DRAGONFLY SQUADRON

starring
JOHN **HODIAK** · BARBARA **BRITTON** · BRUCE **BENNETT**

COLOR BY TECHNICOLOR

ARROW in the DUST

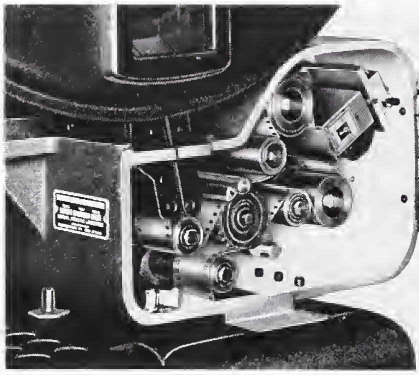
starring
STERLING **HAYDEN** · COLEEN **GRAY** · KEITH **LARSEN**
TOM TULLY

Step Ahead with ALLIED ARTISTS' Branch Managers During The National CHAMPIONSHIP Sales Drive — NOW!

Simplex Magnetic Sound Reproducer

Stereophonic sound systems, including a "button-on" soundhead for reproducing four-track magnetic sound from a single film, have been developed by the International Projector Corporation, Bloomfield, N. J., for distribution by National Theatre Supply.

The "Simplex XL Magnetic Reproducer" is designed for adaptation to any standard make projector. It weighs 24 pounds; has a width of 9 inches; a depth of 13 inches; and a height of 4 inches—which is the most an upper magazine would need to be raised for installation of the new soundhead, the company points out. Since it is also offset toward the back, allowance is made for head room and front wall clearance.



The soundhead is completely film-driven, requiring no drive motor or mechanical coupling. Adequate clearance in threading is also provided for, since the reproducer is simply by-passed for normal operation. Preamplifiers, the effects switch and the power supply are plug-in units, mounted in compact wall cases.

The reproducer employs the "tight loop" system; shielded ball bearings; and a film speed stabilizing system with the main drums made of non-magnetic, hardened, ground stainless steel.

●

FOR SINGAPORE NEWSREELS

A license agreement for a "235-D" newsreel recording set was signed recently with the Westrex Company, Asia, by the Nusantara Film Production Studios of Singapore. Shown above on the occasion of the signing are (left to right) Hsu Chao Meng, Nusantara recording director; Leonard Lee, Westrex recording engineer; Ong Chin Kum, Nusantara managing director; and E. F. Vanderhoek, Westrex manager.

Ten Months' Achievement

by GEORGE SCHUTZ

Editor of Better Theatres

Out of the fury and confusion in the motion picture industry during the past ten months has precipitated this elemental and crystalline fact: A relatively larger, wider picture has been adopted, soon to end, for theatrical exhibiton, the constricted, squarish screen image characteristic of the art since its invention.

To expect more is to make impatient miscalculation in the equation of time to task. Ten months are little enough for any substantial revision of standards and practices in effect more than 50 years, and that many months have produced, in "wide-screen" technique, a significant advance in the art.

In the 1952 World Market Edition a year ago, reporting on Cinerama, which had just then opened in New York, we observed:

"Cinerama is spectacular affirmation of the fact the motion picture is distinctly an art of the theatre—the theatre of today and of the future—and not an art of the home. For after you resolve its technical differences into their ultimate effect, Cinerama is an expansion of the theatre's motion picture, as televised films are a contraction of it. And the motion picture is going to grow, one may assume—for certainly it can grow—in directions essentially parallel to those of Cinerama."

A few months later, major American film producers were committing themselves, one by one, to devices of screen image expansion, which of course contemplated corresponding changes in cinematography. Stereophonic sound promptly followed as a logical concomitant of those decisions.

Necessary for realistic directionalism with the widest pictures, stereophonic sound is advantageous also with smaller screen images, since it supplies conditions similar to those of natural binaural hearing, even when the technique is confined to reproduction. And greater tonal fidelity is available through the use of magnetic tracks.

EQUIPMENT IS DEVELOPED

The bewildering disorder of these frenzied months has thus established essentials of a technique which already has demonstrated its capacity to present a screen performance of increased impact and conviction, even under the necessity to adapt it to existing theatres. Refinements will come as directors, cinematographers and their associated technologists continue to work with this larger canvas, and as theatres may be substantially remodeled to integrate that canvas into the whole functional scheme of the auditorium.

But the basic tools of "wide-screen" are here, in arc lamps capable of delivering a practicable amount of light to the aperture, in the required lenses for both anamorphic and aperture methods, in far more efficient screen materials, and in stereophonic equipment.

Now, moreover, the question of aspect ratio—a term with which many exhibitors long in the business were unfamiliar—may be reduced to answerable simplicity. Except for CinemaScope productions, "wide-screen" product generally—at least in Hollywood—is being made for projection proportions ranging from 1.66-to-1 to 2-to-1. That is a considerable spread; however, it is no greater than that between the old standard 1.33 and 1.66, which latter was adopted because it was compatible with the height allowances of the former.

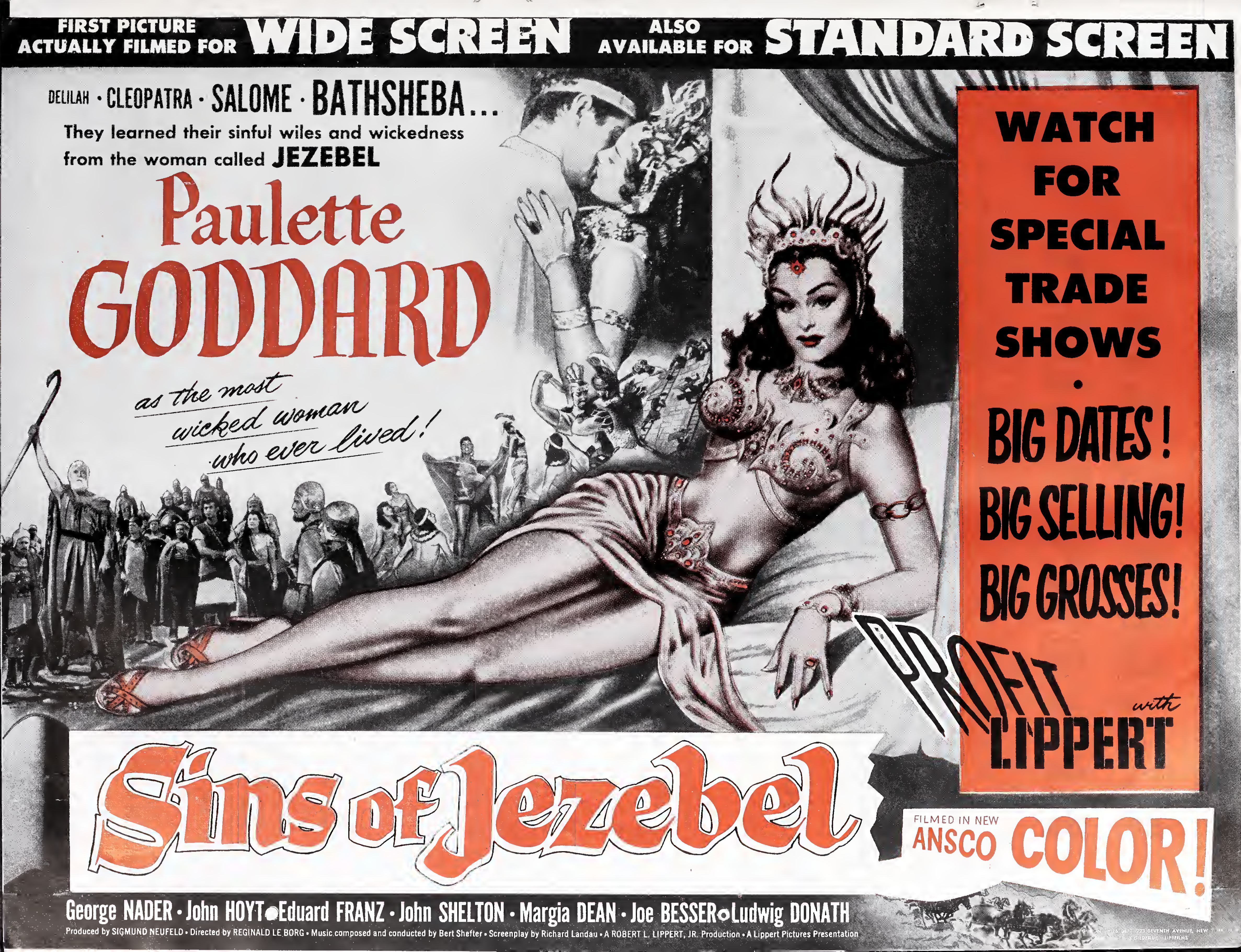
Furthermore, the expanded picture is characterized by a greater volume of environmental material, to which the extreme sides are for the most part devoted. It also is plausible—and the possibility has had some authoritative confirmation—that aspect ratios prescribed for certain productions are observed with appreciable latitude for reduction of height in projection.

FIXING A BASIC ASPECT RATIO

The upshot of these circumstances is that a width factor from 1.75 to 1.8 for projected picture proportions is likely to be well adapted to product generally, and acceptable for 1.33 features during the shrinking period of time they are yet to be played. That leaves CinemaScope with its 2.55-to-1. Might a little of the sides be sacrificed to facility in projection? Be the answer what it may, a mask merely across the bottom of the screen is not an unreasonable adjustment.

The explosion—stereoscopy—which propelled the industry into this course of technical development, reverberates as a persistent fact of the current disturbance. There is product in 3-D still to come, and several thousand theatres in America and elsewhere are presently equipped to exhibit it. Many exhibitors have lost their original faith in 3-D; the more vehement opposition may have been incurred by (1) the necessity to distribute spectacles, and (2) the difficulty of getting competent two-print projection. Application of new one-print devices may restore the kind of interest necessary to stimulate first-rate production in 3-D.

Successful application of one-print methods, which are now available, would eliminate the second complaint; and if it encouraged first-rate production in 3-D, it could well obliterate the first, for if the public were willing to put on spectacles in order to enjoy certain sensations not otherwise available, distributing them would be a welcome nuisance to most exhibitors.



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Produced by SIGMUND NEUFELD · Directed by REGINALD LE BORG · Music composed and conducted by Bert Shefter · Screenplay by Richard Landau · A ROBERT L. LIPPERT, JR. Production · A Lippert Pictures Presentation

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World Market
BUYERS INDEX

A Classified Directory of Manufacturers and Distributors who are leading sources of motion picture equipment & supplies.

Section 1: *Manufacturers*

Acoustic Materials

The Celotex Co., 120 S. LaSalle St., Chicago, Ill.

Johns-Manville Corp., 22 E. 40th St., New York, N. Y.

Owens-Corning Fiberglass Corp., 16 E. 56th St., New York 22, N. Y.; CABLE: Fiberglas.

United States Gypsum Co., 300 W. Adams St., Chicago, Ill.

Air-Conditioning and Ventilating Equipment

Carrier Corp., 310 S. Geddes St., Syracuse, N. Y.; CABLE: Caricor. EXPORT: Carrier International Division, 385 Madison Ave., New York 17. N. Y.

Chelsea Fan & Blower Co., 639 South Ave., Plainfield, N. J. **EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.**

Chrysler Corp., Export Division. P. O. Box 1688, Detroit 31, Mich.; CABLE: Chedco.

Ilg Electric Ventilating Co., 2850 N. Crawford Ave., Chicago 41, Ill.; CABLE: Ilgco.

National Engineering & Manufacturing Co., 519 Wyandotte St., Kansas City 6, Mo. EXPORT: Allied Manufacturer's Export Co., 1100 S. McComas Ave., Wichita, Kan.

The Trane Co., 206 Cameron Ave., La Crosse, Wis.

Typhoon Air Conditioning Co., Inc., 794 Union St., Brooklyn 15, N. Y.

Westinghouse Electric International Co., 40 Wall St., New York 5, N. Y.

Attraction Advertising and Exploitation Equipment

Adler Silhouette Letter Co., 11843 W. Olympic Blvd., Los Angeles 64, Calif.; CABLE: Adlerco. (Changeable letter lighted signs). **EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.**

Associated T. & R. Co., 354 W. 44th St., New York 36, N. Y. (box office plastic admission signs).

International Register Co., 2622 W. Washington Ave., Chicago 12, Ill.; CABLE: Register, Chicago (cutout machine). EXPORT: Rocke International Corp., 13 E. 10th St., New York, N. Y.

Poblocki & Sons, 2159 S. Kinnickinnic Ave., Milwaukee, Wis. (marquees).

Theatre Specialties, Inc., 1615 Cordova St., Los Angeles 7, Calif., (changeable letter lighted signs, poster frames). **EXPORT: NATIONAL THEATRE SUPPLY, 92 Gold St., New York 7, N. Y.; CABLE: Nathesupply.**

Time-O-Matic Co., 1106 Bahls St., Danville, Ill. (time switches). EXPORT AGENT: W. R. Magnus, Inc., 188 West Randolph Bldg., Suite 1909, Chicago, Ill.

WAGNER SIGN SERVICE, INC., 218 S. Hoyne Ave., Chicago, Ill. (changeable letter signs). EXPORT: NORPAT SALES, 113 West 42nd St., New York 19, N. Y.; CABLE: Norpacrest. See page 36.

Auditorium Seating, Upholstery & Supplies

American Seating Co., 9th & Broadway, Grand Rapids, Mich. (chairs). EXPORT DIVISION, 1776 Broadway, New York, N. Y.

Chicago Expansion Bolt Co., 1338 West Concord Place, Chicago 22, Ill. (anchors for chairs). EXPORT: United Export Suppliers, 20 North Wacker Drive, Chicago 6, Ill.

Chicopee Manufacturing Corp., 40 Worth St., New York 7, N. Y. (fabric).

Goodall Fabrics, Inc., 525 Madison Ave., New York, N. Y. (fabric).

Griggs Equipment Co., Box 630, Belton, Tex.; CABLE: Falmark, New York (chairs). EXPORT: Fally Markus, 1560 Broadway, New York, N. Y.

Hewitt-Robins, Inc., Buffalo 5, N. Y. (foam rubber cushions).

Heywood-Wakefield Co., Gardner, Mass. (chairs).

IDEAL SEATING CO., Grand Rapids, Mich. (chairs). EXPORT: W. G. PREDDEY, 187 Golden Gate, San Francisco, Calif.; CINEMATOGRAPH INTERNATIONAL, INC., 630 Ninth Ave., New York, N. Y. See page 42.

INTERNATIONAL SEAT CORP., Union City, Ind. (chairs). EXPORT: NORPAT SALES, INC., 113 West 42nd St., New York, N. Y.; CABLE: Norpacrest. See page 36.

Irwin Seating Co., Waters Bldg., Grand Rapids, Mich. (chairs). EXPORT: Jack Benjamin, 346 W. 44th St., New York, N. Y.

G. B.-Kalee, Ltd., Mortimer House, 37-41 Mortimer St., London W. 1, England (chairs).

Kroehler Manufacturing Co., 666 Lake Shore Drive, Chicago 11, Illinois. (chairs). **EXPORT: WESTREX CORP., 111 Eighth Ave., New York, N. Y.**

Southern Desk Co., Drawer 30, Hickory, N. C. (chairs). EXPORT: STREUBER & LA CHICOTTE, INC., 1819 Broadway, New York 23, N. Y. CABLE: Kastreuber.

Black Light Paints and Lighting Equipment

Black Light Products, 67 E. Lake St., Chicago 1, Ill.; CABLE: Blacklight.

Lawter Chemicals, Inc., 3550 W. Touhy Ave., Chicago 45, Ill.

Stroblite Co., 35 West 52nd St., New York 19, N. Y.

Switzer Brothers, Inc., 4732 St. Clair Ave., Cleveland 3. Ohio.

Carbons for Projection

Rinsdroff Werke, Mehlem Rhein, Germany. U.S.A. Address: Helios Bio Carbons, Inc., 122 Washington St., Bloomfield, N. J.

Societe Le Carbone-Lorraine, Pagny, France. U.S.A. ADDRESS: Carbons, Inc., 400 Myrtle Ave., Boonton, N. J.

Ship Carbon Co. of Great Britain, Ltd., 60-66 Wardour St., London, W. 1, England.

UNION CARBIDE INTERNATIONAL CO., A Division of Union Carbide & Carbon Corp., 30 East 42nd St., New York 17, N. Y. CABLE: Unicarbide, New York. See page 39.

Carbon Savers

End-Gripper Co., 1224 Homedale, N.W., Canton 8, Ohio.

ROBERT HANOVER, 4035 Spruce St., Philadelphia 4, Pa. EXPORT: NORPAT SALES, Inc., 113 West 42nd St., New York 19, N. Y.; CABLE: Norpacrest. See page 36.

Hal I. Huff Manufacturing Corp., 659 West Jefferson Blvd., Los Angeles 7, Calif.

Payne Products Co., 2450 Stadium Blvd., Ann Arbor, Mich. EXPORT: Frazar & Hansen, Ltd., 301 Clay St., San Francisco, Calif., and 120 Broadway, New York 5, N. Y.

Carpeting—

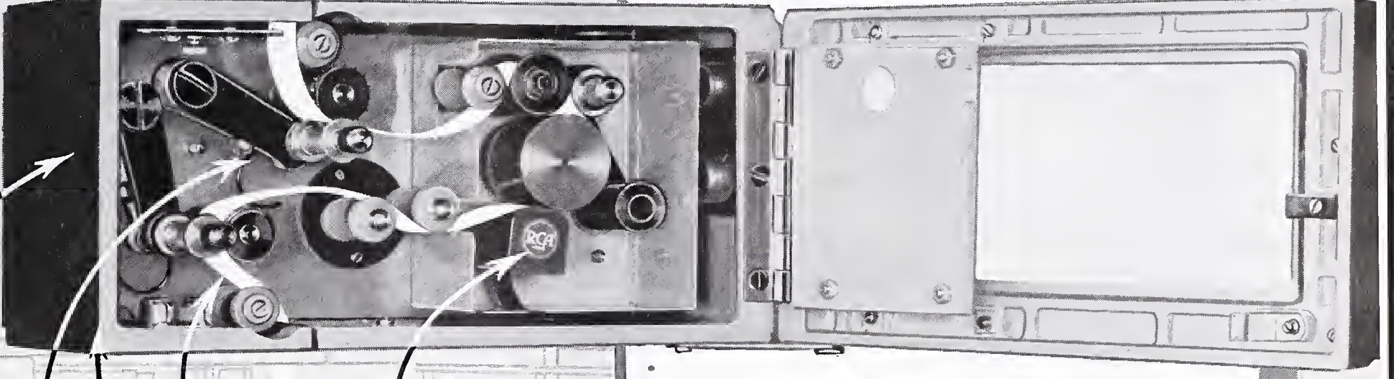
See Floor Coverings

Cleaning & Maintenance Equipment & Supplies

Breuer Electric Manufacturing Co., 5100 N. Ravenswood Avenue. Chicago 40, Ill. (vacuum cleaners). EXPORT: O. O. Mallegg, 400 W. Madison St., Chicago.

NOW . . . another *practical answer* from RCA

easiest, most dependable way to handle STEREOPHONIC SOUND



NEW RCA *"BUTTON-ON" SOUNDHEAD*

- **FOUR-TRACK** magnetic sound feeds into four magnetic soundheads.
- **SINGLE FILM** carries picture and stereophonic sound. Only one film to thread—only one film to watch.
- **"BUTTON-ON"** soundhead becomes an integral part of projector—not an extra accessory.
- **ENDS PROJECTION-ROOM CONFUSION.** Projectionists handle single film in the same way they have always handled standard sound film. No synchronization problems—no extra equipment to operate.
- **PRECISION CONSTRUCTION** gets all the smooth, wide-range response that magnetic recording offers.
- **DESIGNED BY EXPERTS** in magnetic recording and all phases of motion picture recording.

PRODUCERS, EXHIBITORS, AND DISTRIBUTORS are becoming more convinced every day that the single-film, four-magnetic-track system is the logical way to handle stereophonic sound. Actual "in-theatre" experience proves the RCA "Button-On" Soundhead and RCA Stereoscope Sound have been designed to make these new films as easy to handle as standard optical-sound prints.

Here is the final answer to the problems of stereophonic sound—the new RCA "Button-On" Soundhead. This compact unit fits easily on your present projectors—lets you show the new single film, four-track features without changing standard projection procedures.

See your RCA Distributor today for information on RCA's true-to-life Stereoscope Sound and the new "Button-On" Soundhead for single-film, four-track productions.

"Marcas Registradas"

RCA INTERNATIONAL DIVISION
RADIO CORPORATION of AMERICA
RCA BUILDING
30 ROCKEFELLER PLAZA, NEW YORK, N.Y., U.S.A.

Dayton Safety Ladder Co., 2337 Gilbert Ave., Dayton, Ohio. (ladders).

Kent Co., Inc., Rome, N. Y. (vacuum cleaners). CABLE: Kentcoinc. EXPORT: J. M. Homs, 44 Whitehall St., New York, N. Y.

Multi-Clean Products, Inc., 2277 Ford Parkway, St. Paul 1, Minn. (vacuum cleaners). **EXPORT** M. Correa & Son, 838 W. Hubbard, Chicago, Ill.

National Super Service Co., 1946 N. 13th St., Toledo, Ohio (vacuum cleaners).

Patent Scaffolding Co., The, Inc., 38-21 12th St., Long Island City, N. Y. (ladders).

Pullman Vacuum Cleaner Corp., 33 Allerton St., Boston 19, Mass. (vacuum cleaners).

Rustain Products, Inc., 240 East 152nd St., New York, N. Y. (stain remover).

Spencer Turbine Co., Hartford, Conn. (vacuum cleaners).

●

Crowd Control Equipment

Apex Brass & Bronze Works, Inc., 116 Walker St., New York 13, N. Y.

Hupp Metal Works Co., 1123 Broadway, New York, N. Y.

Lawrence Metal Products, Inc., 79 Walker St., New York, N. Y.

●

Curtain Controls and Tracks

Automatic Devices Co, 116 N. 8th St., Allentown, Pa. EXPORT AGENT: Fernando Mier, 220 West 42nd St., New York City.

J. R. Clancy, Inc., Syracuse, N. Y. **EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.**

Vallen, Inc., 225 Bluff Street, Akron 4. Ohio. **EXPORT: NATIONAL THEATRE SUPPLY, 92 Gold St., New York, N. Y.; CABLE: Nathesupply. RCA INTERNATIONAL DIVISION, 30 Rockefeller Plaza, New York, N. Y.; RADIO ADDRESS: Radiointer.**

Joseph Vasconcellos, Inc., 27-22 Jackson Ave., Long Island City. N. Y.

●

Drive-In Playground Equipment

American Playground Devices, Anderson, Ind.

King Amusement Co., Mt. Clemens, Mich.

Miniature Train Co., Rensselaer, Ind.

Miracle Whirl Sales Co., Box 275, Grinnell, Ia.

Pedal Plane Manufacturing Co., South Beloit, Wis.

●

Drive-In Screen Paint, Facing

Drive-In Theatre Manufacturing Co., Inc., 505 W. 9th St., Kansas City, Mo.

National Theatre Screen Refinishing Co., 129 Zenner St., Buffalo 11, N. Y.

Poblocki & Sons. 2159 S. Kinnickinnic Ave., Milwaukee 7, Wis. (aluminum screen panels).

Raytone Screen Corporation, 165 Clermont Ave., Brooklyn, N. Y.

Tropical Paint & Oil Co., 1148-1246 W. 70th St., Cleveland, Ohio. (screen paint).

VOCALITE SCREEN CORP., Roosevelt, N. Y. EXPORT: STREUBER & LACHICOTTE, INC., 1819 Broadway, New York 23, N. Y. CABLE: Kastreuber. See page 36.

●

Drive-In Speakers

BALLANTYNE CO., 1712 Jackson St., Omaha 2, Nebr. EXPORT: STREUBER & LACHICOTTE, 1819 Broadway, New York 23, N. Y.; CABLE: Kastreuber. See page 33.

Century Projector Corp., 729 Seventh Ave., New York 20, N. Y. **EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.**

Dawo Corp., 145 N. Erie, Toledo, Ohio.

Eprad, 1206 Cherry St., Toledo 4, Ohio.

INTERNATIONAL PROJECTOR CORP., 55 LaFrance Ave., Bloomfield, N. J. EXPORT: National Theatre Supply, 92 Gold St., New York 38, N. Y.; CABLE: Nathesupply.

Minneapolis Speaker Reconing Co., 2312 Cedar Ave., S., Minneapolis 14, Minn. (speaker reconing).

Motiograph, Inc., 4431 W. Lake St., Chicago, Ill. EXPORT: Frazar & Hansen, Ltd., 301 Clay St., San Francisco 11, Calif., and 120 Broadway, New York 5, N. Y.

RADIO CORP. OF AMERICA, RCA INTERNATIONAL DIVISION, 30 Rockefeller Plaza, New York 20, N. Y.; RADIO ADDRESS: Radiointer.

Utah Radio Products Co., Inc., 1123 East Franklin St., Huntington, Ind. (dual cones).

WESTREX CORP., 111 Eighth Ave., New York 11, N. Y. CABLE: Westrex, N. Y.

Whitney-Blake Company, New Haven, Conn. (speaker system underground cable). **EXPORT: WESTREX CORP., 111 Eighth Ave., New York, N. Y.**

●

Electric Power Plants

Ansaldo S. A., Via Dante 16, Milan, Italy.

Fairbanks, Morse & Co., 600 S. Michigan Ave., Chicago, Ill.

D. W. Onan & Sons, Inc., 2515 University Ave., S. E., Minneapolis 10, Minn.

●

Fabrics for Stage and General Decoration

Chicopee Manufacturing Corp. of Georgia, 40 Worth St., New York 13, N. Y.; CABLE: Chicopee, New York.

J. R. Clancy, Inc., Syracuse, N. Y. **EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.**

Goodall Fabrics, Inc., 525 Madison Ave., New York 22, N. Y.; CABLE: Goodall, New York.

Knoxville Scenic Studios, Inc., Box 1029, Maryville Pike, Knoxville, Tenn.

Thortel Fireproof Fabrics, Inc., 101 Park Ave., New York 17, N. Y. CABLE: Thortel.

●

Fire Preventives

The General Detroit Corp., 22 Worth St., New York 13, N. Y.

Neva Burn Products Corp., 17 W. 60th St., New York, N. Y. (flameproofing chemical).

New York Flameproofing Co., 115 Christopher St., New York 14, N. Y. (flameproofing chemical).

Pyrene Manufacturing Co., 560 Belmont Ave., Newark 8, N. J. (fire extinguishers). EXPORT: G. R. LeCerff, 10 Empire St., Newark 5, N. J.

●

Floor Coverings

American Mat Corp., 2019 Adams St., Toledo 2, Ohio (rubber mats).

A. & M. Karagheusian, Inc., 295 Fifth Ave., New York 16, N. Y. (carpeting).

Alexander Smith-C. H. Masland, 295 Fifth Ave., New York, N. Y. (carpeting).

●

Hearing Aids, Group

Audivox, Inc., 123 Worcester St., Boston, Mass. **EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.**

RADIO CORP. OF AMERICA, RCA INTERNATIONAL DIV., 30 Rockefeller Plaza, New York 20, N. Y.; RADIO ADDRESS: Radiointer.

Telesonic Theatrephone Corp., 3 East 48th St., New York 17, N. Y.; CABLE: Charlehman, New York.

Trimm, Inc., 400 W. Lake St., Libertyville, Ill. **EXPORT: WESTREX CORP., 111 Eighth Ave., New York, N. Y.**

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Lighting Equipment

Adams Lighting, Inc., 48 W. 27th Street, New York 1, N. Y. (fixtures); CABLE: Adliting. **EXPORT: NORPAT SALES, 113 West 42nd St., New York 36, N. Y.; CABLE: Norpacrest.**

General Electric Co., Nela Park, East Cleveland, Ohio (lamps). EXPORT: 570 Lexington Ave., New York, N. Y.

Kliegl Bros., 321 West 50th St., New York, N. Y. (dimmers).

Lamplighter Products Co., 95 Atlantic Avenue, Brooklyn 2, N. Y. (emergency).

Sola Electric Co., 4633 W. 16th St., Chicago 50, Ill. (transformers); CABLE: Solec.

Superior Electric Co., Bristol, Conn. (dimmers); CABLE: Superlek.

Sylvania Electric Products, Inc., 1740 Broadway, New York 19, N. Y. (lamps); CABLE: Hysylvania.

Voigt Co., 1649 N. Broad St., Philadelphia 22, Pa. (fixtures).

Ward Leonard Electric Co., 31 South St., Mt. Vernon, N. Y. (dimmers). EXPORT: Ad. Auriema, Inc., 89 Broad St., New York, N. Y.

Westinghouse Electric International Co., 40 Wall St., New York 5, N. Y. (lamps).

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Lobby Mats

American Mat Corp., 2019 Adams St., Toledo, Ohio.

Perfo Mat & Rubber Co., Inc., 281 Fifth Ave., New York 16, N. Y.

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Murals, Photographic

Foto Murals of California, 8921 West Pico Blvd., Los Angeles 35, Calif.

RCS Studios, 123 N. Wacker Dr., Chicago 5, Ill.

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Projection Accessories

Essannay Electric Manufacturing Co., 1438 North Clark St., Chicago 10, Ill. (changeovers). **EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.**

Goldberg Brothers, 3500 Walnut St., Denver, Colo. (film cabinets, reels, rewinders). **EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.**

Golde Manufacturing CCo., 4888 N. Clark St., Chicago 40, Ill. (changeovers, rewinders).

Griswold Machine Works, 412 Main St., Port Jefferson, N. Y. (splicers). EXPORT: Neumade Products Corp., 330 W. 42nd St., New York, N. Y.

Hollywood Film Co., 946 Seward St., Hollywood, Calif. (film rewinders).

Jefrona Laboratories, 1007 S. Salina St., Syracuse, N. Y. (film cement and cleaning equipment); CABLE: Jefrona. EXPORT: Camera Equipment Co., 1600 Broadway, New York, N. Y.

Lake Products Co., 6576 Oleatha Ave., St. Louis, Mo. (film cement).

Neumade Products Corp., 330 West 42nd St., New York 18, N. Y. (film cabinets, splicers, rewind tables, etc.); CABLE: Neumadecor, New York. **EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.**

Prestoseal Manufacturing Corp., 37-27 33rd St., Long Island City, N. Y. (splicers).

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Projection Current Rectification Equipment

C. S. Ashcraft Manufacturing Co., 36-32 Thirty-eighth St., Long Island City, N. Y. (rectifiers). **EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.**

Automatic Devices Co., 116 N. 8th St., Allentown, Pa. (motor-generators). EXPORT AGENT: FERNANDO MIER, 220 W. 42nd St., New York City.

BALLANTYNE CO., 1712 Jacksno St., Omaha, Nebr. (rectifiers). EXPORT: STREUBER & LA CHICOTTE, INC., 1819 Broadway, New York 23, N. Y. CABLE: Kastreuber. See page 33.

Century Electric Co., 1806 Pine St., St. Louis, Mo. (motor generators). **EXPORT AGENT: RCA INTERNATIONAL DIVISION, 30 Rockefeller Plaza, New York 20, N. Y. RADIO ADDRESS: Radiointer.**

Cinematic Corp., 122 Washington St., Bloomfield, N. J. (motor-generators, rectifiers and rectifier tubes).

Electric Specialty Co., 211 South St., Stamford, Conn. (motor generators). **EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.**

Garver Electric Co., Union City, Ind. (rectifiers). EXPORT: Streuber & La Chicotte, Inc., 1819 Broadway, New York 23, N. Y.; CABLE: Kastreuber.

GORDOS CORP., 86 Shipman St., Newark 2, N. J. (rectifier tubes). EXPORT: BIZZELLE CINEMA SUPPLY CORP., 420 W. 45th St., New York 19, N. Y. See page 46.

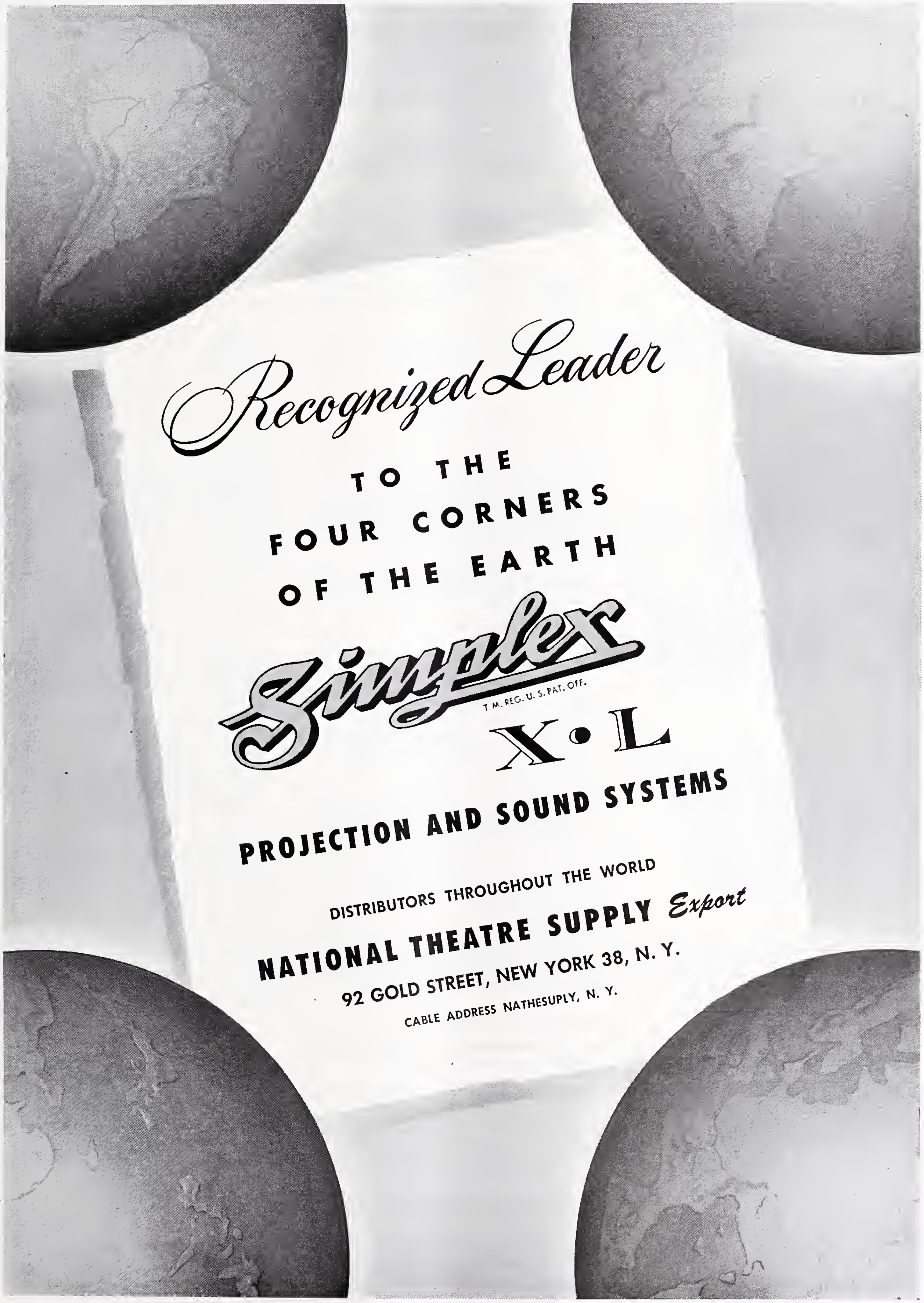
Hertner Electric Co., 12690 Elmwood Ave., Cleveland, Ohio. (motor-generators). **EXPORT: NATIONAL THEATRE SUPPLY: 92 Gold St., New York 7, N. Y. CABLE: Nathesupply.**

Imperial Electric Co., 64 Ira Ave., Akron, Ohio (motor-generators); CABLE: Impelectro.

Kneisley Electric Co., Toledo, Ohio (rectifiers); CABLE: Kelco.

McColp[illegible]ristie Corp., Ltd., 3410 W. 67th St., Los Angeles 43, Calif. (rectifiers); CABLE: Colchris. **EXPORT: NATIONAL THEATRE SUPPLY, 92 Gold St., New York 7, N. Y.; CABLE: Nathesupply.**

Motiograph, Inc., 4431 W. Lake St., Chicago, Ill. (motor generators). EXPORT: Frazar & Hansen, Ltd., 301 Clay St., San Francisco, Calif., and 120 Broadway, New York 5, N. Y.



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CABLE ADDRESS NATHESUPLY, N. Y.

NORPAT SALES, INC., 113 West 42nd St., New York, N. Y. See page 36.

J. E. ROBIN, INC., 267 Rhode Island Ave., East Orange, N. J. (rectifiers). **CABLE: Jerobin. See page 45.**

Strong Electric Co., 87 City Park Ave., Toledo, Ohio (rectifiers).

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Projection Lamps

C. S. Ashcraft Manufacturing Corp., 36-32 Thirty-eighth St., Long Island City, N. Y. **EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.**

BALLANTYNE CO., 1712 Jackson St., Omaha 2, Nebr. EXPORT: STREUBER & LA CHICOTTE, 1819 Broadway, New York 23, N. Y.; CABLE Kastreuber.

J. E. McAuley Manufacturing Co., 554 West Adams St., Chicago, Ill. **EXPORT: NATIONAL THEATRE SUPPLY, 92 Gold St., New York 7, N. Y.; CABLE: Nathesupply.**

Motiograph, Inc., 4431 W. Lake St., Chicago, Ill. EXPORT: Frazar & Hansen, Ltd., 301 Clay St., San Francisco 11, Calif., and 120 Broadway, New York 5, N. Y.

Strong Electric Corp., 87 City Park Ave., Toledo, Ohio; CABLE: Stronglamp. **EXPORT: NATIONAL THEATRE SUPPLY, 92 Gold St., New York 7, N. Y.; CABLE: Nathesupply.**

All of above firms manufacture carbon arc lamps. The following make filament lamps for projection:

General Electric Co., Nela Park, East Cleveland, Ohio. EXPORT: 570 Lexington Ave., New York, N. Y.

Westinghouse Electric International Co., 40 Wall St., New York 5, N. Y.

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Projection Lenses

BALLANTYNE CO., 1712 Jackson St., Omaha, Nebr. EXPORT: STREUBER & LA CHICOTTE, INC., 1819 Broadway, New York 23, N. Y. CABLE: Kastreuber. See page 33.

Bausch & Lomb Optical Company, 679 St. Paul St., Rochester, N. Y.; CABLE: Bauschlomb. **EXPORT: RCA INTERNATIONAL DIVISION, 30 Rockefeller Plaza, New York 20, N. Y.; RADIO ADDRESS: Radiointer: STREUBER & LA CHICOTTE, 1819 Broadway, New York 23, N. Y.; CABLE: Kastreuber; WESTREX CORP., 111 Eighth Ave., New York, N. Y.: NATIONAL THEATRE SUPPLY, 92 Gold St., New York 7, N. Y.; CABLE: Nathesupply.**

Cinematic Corp., 122 Washington St., Bloomfield, N. J.

S. A. Galioleo, Via Carlo Bini, 44, Florence, Italy.

Kollmorgen Optical Co., 2 Franklin Ave., Brooklyn 11, N. Y.; CABLE: Kollmorgen. **EXPORT: NATIONAL THEATRE SUPPLY, 92 Gold St., New York 7, N. Y.; CABLE: Nathesupply.**

PHILIPS, 11 Rue Edward Nortier, Neuilly (Seine), France. See page 35.

Projection Optics Company, Inc., 330 Lyell Ave., Rochester 6, New York; CABLE: Pro-Jax.

J. E. ROBIN, INC., 267 Rhode Island Ave., East Orange, N. J. See page 45.

Ross, Ltd., The Optical Works, Clapham Common, London S.W. 4, England.

Salmoiraghi, Via Sanzio 5, Milan, Italy.

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Projection Screens

Artkraft-Strauss Sign Corp., 830 Twelfth Ave., New York, N. Y. (wide-screen frames).

CinemaScope Products, Inc., 444 W. 56th St., New York, N. Y.

Da-Lite Screen Co., Inc., 2711 N. Pulaski Road, Chicago 39, Ill.

Nu-Screen Corp., 1501 Broadway, New York 18, N. Y. **EXPORT: NATIONAL THEATRE SUPPLY, 92 Gold St., New York 7, N. Y.; CABLE: Nathesupply.**

Perforated Front Projection Screen Co., Ltd., 43-49 Higham St., Walthamstow, London E. 17, England.

Raytone Screen Corp , 165 Clermont Ave., Brooklyn, N. Y.

Cinematic Corp., 122 Washington St., Bloomfield, N. J.

Glowmeter Corp., 455 Bryant St., North Tonawanda, N. Y.

Hollywood Curvascope Frame Co., 2311 Foshay Tower, Minneapolis 2, Minn. (wide-screen frames).

H. R. Mitchell & Co., P. O. Box 690, Hartselle, Ala. (wide-screen frames).

PHILIPS, 11 Rue Edward Nortier, Neuilly (Seine), France. See page 35.

Radiant Manufacturing Corp., 2627 Roosevelt Rd., Chicago, Ill.

MAX SCHUMANN, Speckstrasse 61-63, Hamburg 36, Germany. (wide-screen). U. S. A. Address: J. E. ROBIN, INC., 267 Rhode Island Ave., East Orange, N. J. See page 45.

VOCALITE SCREEN CORP., Roosevelt, N. Y.; CABLE: Vocalite, Freeport, N. Y. EXPORT: STREUBER & LA CHICOTTE, INC., 1819 Broadway, New York 23, N. Y. CABLE: Kastreuber. See page 36.

Walker American Corp., 800 Beaumont St., St. Louis 6, Mo. **EXPORT: NATIONAL THEATRE SUPPLY, 92 Gold St., New York 7, N. Y.; CABLE: Nathesupply.**

Williams Screen Co., 1670 Summit Lake Blvd., Akron 7, Ohio. EXPORT: Streuber & La Chicotte, 1819 Broadway, New York 23, N. Y.; CABLE: Kastreuber.

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Projectors, 35mm; and Accessories

THE BALLANTYNE CO., 1712 Jackson St., Omaha, Nebr.; CABLE: Balco. EXPORT: Streuber & La Chicotte, Inc., 1819 Broadway, New York 23, N. Y. CABLE: Kastreuber. See page 33.

Century Projector Corp., 729 Seventh Ave., New York, N. Y. **EXPORT: WESTREX CORP., 111 Eighth Ave., New York, N. Y.**

Charlin, 181 Ave. Pierre Brossolette, Montrouge (Seine), France.

Cinemeccanica S. A., Viale Campania 25, Milan, Italy.

DeVry Corp., 1111 Armitage Ave., Chicago 14, Ill.; CABLE: Hermdevry.

Gevaert Company of America, Inc., 423 W. 55th St., New York 19, N. Y.; CABLE: Gevafilm

Holmes Projector Corp., 1815 Orchard St., Chicago, Ill. **EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.**

INTERNATIONAL PROJECTOR CORP., 55 LaFrance Ave., Bloomfield, N. Y.; CABLE: Presimplex, New York. EXPORT: National Theatre Supply, 92 Gold St., New York 38, N. Y.; CABLE: Nathesupply. See page 31.

G. B.-Kalee, Ltd., Mortimer House, 37-41 Mortimer St., London W. 1, England.

LAVEZZI MACHINE WORKS, 4635 W. Lake St., Chicago 44, Ill. (projector parts). See page 40.

Maquinaria Cinematografica S. A., Mallorca, 228, Barcelona, Spain.

Microtecnica, Via Madama Cristina 149, Turin, Italy.

Motiograph, Inc., 4431 W. Lake St., Chicago, Ill. EXPORT: Frazar & Hansen, Ltd., 301 Clay St., San Francisco, Calif., and 120 Broadway, New York 5, N. Y.

PHILIPS, 11 Rue Edward Nortier, Neuilly (Seine), France. See page 35.

Pio Pion, Via Rovereto 3, Milan, Italy.

RADIO CORP. OF AMERICA, INTERNATIONAL DIVISION, 30 Rockefeller Plaza, New York 20, N. Y.; RADIO ADDRESS: Radiointer. See page 29.

Ross Ltd., The Optical Works, Clapham Common, London S. W. 4, England.

Schoen Products Co., 105029 S. Figueroa Blvd., Gardena, Calif. EXPORT AGENT: Hollywood Photo Manufacturers, 1801 S. Olive St., Los Angeles, California.

Wenzel Projector Co., 2505-2519 S. State St., Chicago 16, Ill.; CABLE: Wenzko. EXPORT: Streuber & La Chicotte, 1819 Broadway, New York, N Y.; CABLE: Kastreuber.

EDWARD H. WOLK, 1241 S. Wabash Ave., Chicago 5, Ill. (projector parts). CABLE: Edwolk. See page 47.

Zeiss-Ikon AG, Dornhalden Strasse 5, Stuttgart, Germany (projectors).

(Above firms manufacture projector mechanisms, bases, magazines and takeups unless otherwise specified.)

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Projectors, 16mm

Cinemeccanica S A., Viale Campania 25, Milan, Italy.

Compco Corp., 2251 W. St. Paul Ave., Chicago 47, Ill.; CABLE: Compco. EXPORT: Cinefot International Corp., 303 W. 42nd St., New York 18, N. Y.

DeVry Corp., 1111 Armitage Ave., Chicago 14, Ill.

Holmes Projector Corp., 1815 Orchard St., Chicago, Ill. **EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.**

Pio Pion. Via Rovereto 3, Milan, Italy.

RADIO CORP. OF AMERICA, INTERNATIONAL DIVISION, 30 Rockefeller Plaza, New York, N. Y.; RADIO ADDRESS: Radiointer. See page 29.

Schoen Products Co., 105029 S. Figueroa Blvd., Gardena. Calif

VICTOR ANIMATOGRAPH CORP., Davenport Bank Bldg., Davenport, Ia.; CABLE: Vianco, Davenport. See page 43.

Sand Urns

Compco Corp., 2257 W St. Paul Ave., Chicago 47, Ill.; CABLE: Compco.

Glaro Machine Products Co., Inc., 220 B. 82nd St., Rockaway Beach, N. Y.

Goldberg Brothers, 3500 Walnut St., Denver, Colo.

Golde Manufacturing Co., 4888 N. Clark St., Chicago 40, Ill.

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Sound Equipment (Theatre)

Altec Lansing Corp., 9356 Santa Monica Blvd., Beverly Hills, Calif. (amplifiers, speaker systems). EXPORT AGENT: Frazar & Hansen, Ltd., 301 Clay St., San Francisco 11, Calif., and 120 Broadway, New York 5, N. Y.

Ampex Corp., 934 Charter St., Redwood City, Calif.

Cinematic Corp., 122 Washington St., Bloomfield, N. J. (stereosound adapter).

Magnasync Mfg. Co., Ltd., 5517 Satsuma Ave., North Hollywood, Calif.

BALLANTYNE CO., 1712 Jackson St., Omaha 2, Nebr. (reproduction equipment). Export: STREUBER & LA CHICOTTE, INC., 1819 Broadway, New York 23, N. Y. Cable: Kastreuber. See page 33.

Fairchild Recording Equipment Corp., 154th St. & 7th Ave., Whitestone, N. Y. EXPORT: Fairchild Camera & Instrument Corp., 88-06 Van Wyck Boulevard, Jamaica, N. Y.

Industria Cinematografica Espanola de Aparatos Sonores S. A. Iceas, Fulgencio de Miguel 14, Madrid, Spain (reproduction equipment).

INTERNATIONAL PROJECTOR CORP., 55 LaFrance Ave., Bloomfield, N. J. (reproduction equipment). EXPORT: NATIONAL THEATRE SUPPLY, 92 Gold St., New York 38, N. Y. CABLE: Nathesupply. See page 31.

PHILIPS, 11 Rue Edward Nortier, Neuilly (Seine), France. (reproduction equipment). See page 35.

Motiograph, Inc., 4431 W. Lake St., Chicago, Ill. (reproduction equipment). EXPORT: Frazar & Hansen, Ltd., 301 Clay St., San Francisco 11, Calif., and 120 Broadway, New York 5, N. Y.

Racon Electric Co., Inc., 52 E. 19th St., New York, N. Y. (speakers); CABLE: Reconelec. EXPORT: M. Simmons Sons Co., 25 Warren St., New York, N. Y.

RADIO CORP. OF AMERICA, RCA INTERNATIONAL DIVISION, 30 Rockefeller Plaza, New York, N. Y. (recording and reproduction equipment). **RADIO ADDRESS: Radiointer. See page 29.**

SIEMENS & HALSKE, AG, Karlsruhe, Germany (sound equipment). See page 56.

Superson, Aribau, 21 Barcelona, Spain (reproduction equipment).

WESTREX CORP., 111 Eighth Ave., New York 11, N. Y. Reproduction equipment [except in U.S.A. and Canada]; recording equipment [world-wide]. CABLE: Westrex, N. Y. See page 2.

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Spotlights and Stereopticons

Beseler Visual Products Co., Inc., 200 E. 23rd St., New York City (stereopticons).

Best Devices Co., 10921 Briggs Rd., Cleveland, Ohio (stereopticons).

Genarco, Inc., 3656 34th St., Long Island City N. Y. CABLE: Latiltrac, New York spotlights).

Golde Manufacturing Co., 4888 N. Clark St., Chicago 40, Ill. (spotlights stereopticons).

Kliegl Bros., 321 West 50th St., New York 19. N. Y. (spotlights).

Strong Electric Corp., 87 City Park Ave., Toledo, Ohio (spotlights, slide projectors).

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Stage Lighting, Rigging & Hardware

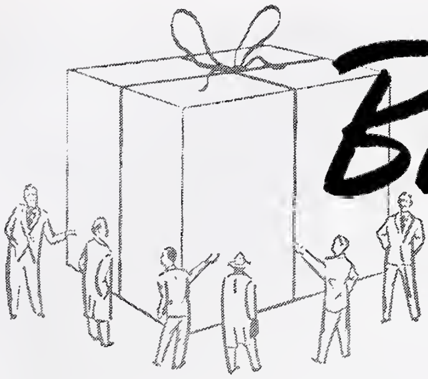
J. R. Clancy, Inc., 1010 W. Belden Ave., Syracuse, N. Y. (rigging & hardware). **EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.**

Hub Electric Co., 2219 W. Grand Ave., Chicago, Ill. (switchboards).

G. B.-Kalee, Ltd., Mortimer House, 37-41 Mortimer St., London W. 1, England (lighting & rigging).

Kliegl Bros., 321 West 50th St., New York 19, N. Y. (stage lighting equipment).

Joseph Vasconcellas, Inc., 27-22 Jackson Ave.. Long Island City, N. Y. (lifts).



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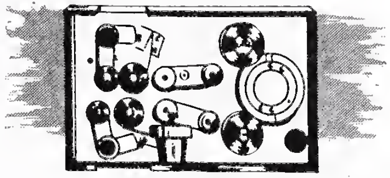
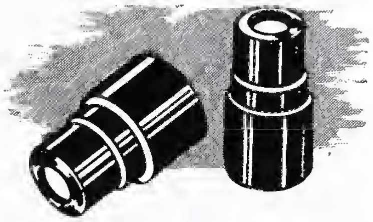
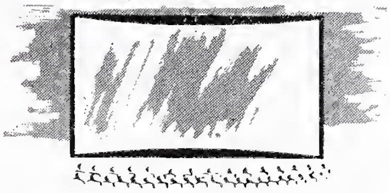


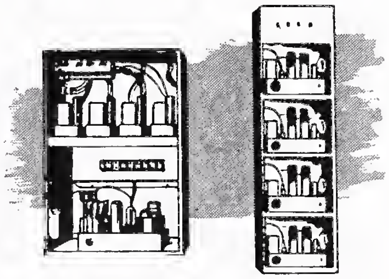
SEE: The Ballantyne Company's new wide angle lens that gives perfect definition to the outer edges of the screen.



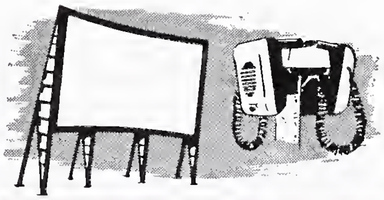
SEE: The Ballantyne Company's new wide screens that will handle any ratio.



SEE: See the entire quick conversion amplification system for the new techniques.



SEE: The Ballantyne Company's complete package for the Drive-In Theatre including giant prefabricated wide angle screen tower.



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Omaha 2, Nebraska U. S. A.

Studio and Film Processing Equipment

Camera Equipment Co., 1600 Broadway, New York 19, N. Y. (camera tripods and blimps) EXPORT: Barnett International Forwarders, Inc., 723 Seventh Ave., New York 19, N. Y.

Debrie, III St. Maur, Paris, France (cameras & processing equipment).

Eclair, 12 Rue Gaillen, Paris 2, France (cameras & processing equipment).

Editor Prescision Equipment Co., 130 W. 46th St., New York 19, N. Y. (film editing equipment).

Fonda Corp., 550 W. Colorado Blvd., Glendale, Calif. (processing equipment); CABLE: Fondacorp. **EXPORT AGENT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.**

G. B-Kalee, Ltd., Mortimer House, 37-41 Mortimer Street, London W. 1, England (cameras & processing equipment).

Kliegl Bros., 321 West 50th St., New York 19, N. Y. (production lighting).

Metal Masters, Div. of Wall Laboratories, 4584 68th St., San Diego 15, Calif. (processing machines).

Mitchell Camera Corp., 666 W. Harvard st., Lendale 4, Calif. (cameras, process projectors); CABLE: Mitcamco.

Mole-Richardson Co., 937 N. Sycamore Ave., Hollywood 38, Calif. (production lighting); CABLE: Morinc.

Peerless Film Processing Corp., 165 W. 46th St., New York, N. Y.

Precision Laboratories, 244 W. 65th St., New York 23, N. Y. (editing equipment). EXPORT: Cinefot International Corp., 303 W. 42nd St., New York, N. Y.

RADIO CORP. OF AMERICA, RCA INTERNATIONAL DIVISION, 30 Rockefeller Center, New York 20, N. Y. (recording equipment). RADIO ADDRESS: Radiointer. See page 29.

Rapid Film Technique, Inc., 21 W. 46th St., New York, N. Y. (film rejuvenators).

Schoen Products Co., 105029 S. Figueroa Blvd., Gardena, Calif. (editing equipment). EXPORT: Hollywood Photo Manufacturers, 1801 S. Olive St., Los Angeles, Calif.

S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19, N. Y. (developing machines, magnetic recorders, cameras); CABLE: Sosound. See page 38.

WESTREX CORP., 111 Eighth Ave., New York 11, N. Y. (recording equipment). CABLE: Westrex, N. Y. See page 2.

•

Third-Dimension Equipment & Supplies

Airborne Accessories Corporation, 267 Rhode Island Avenue, East Orange, N. J. (projector interlock angle gear).

THE BALLANTYNE COMPANY, 1707-11 Davenport St., Omaha, Neb. (mechanical interlocks). EXPORT: STREUBER & LA CHICOTTE, 1819 Broadway, New York, N. Y. CABLE: Kastreuber. See page 33.

Century Projector Corporation, 729 Seventh Avenue, New York City (mechanical interlocks). **EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.**

William A. Freedman, Inc., 271 Mulberry Street, New York City (glasses).

General Electric Company, 570 Lexington Avenue, New York City (selsyn motors).

Goldberg Bros., 3500 Walnut Street, Denver, Colo. (reels).

Hollywood Film Company, 946 Sewad Street, Hollywood, Calif. (reels & rewinders).

Hospital Supply Co., Inc., 432 Fourth Avenue, New York 16, N. YY. (spectacle sterilizers).

International Projector Corporation, 55 LaFrance Avenue, Bloomfield, N. J. (magazines).

Magic Viewers, Inc., 1740 Broadway, New York City (throw-away spectacles).

Motiograph, Inc., 4431 West Lake Street, Chicago, Ill. (interlocks). Export: Frazar & Hansen, Ltd., 301 Clay St., San Fancisco, Calif., and 120 Broadway, New York 5, N. Y.

NATIONAL THEATRE SUPPLY, 92 Gold Street, New York City (mechanical interlocks). See page 31.

Neumade Product Corp., 330 West 42nd Street, New York City (reels).

PHILIPS, 11 Rue Edward Nortier, Neuilly (Seine), France. (magazines, mechanical interlocks). See page 35.

Pola-Lite Company, 19 Rector Street, New York, N. Y. (permanent spectacles and monitoring equipment).

Polaroid Corporation, Cambridge, Mass. (spectacles and monitoring equipment).

Stroble-Dodge Equipment Corporation, 2324 Beechmont Avenue, Cincinnati 30, Ohio (magazines).

Steriloptics, Inc., 37-40 12th St., Long Island City, N. Y. (ozone spectacle sterilizer).

RADIO CORP. OF AMERICA, RCA INTERNATIONAL DIVISION, 30 Rockefeller Plaza, New York 20, N. Y. (mechanical interlocks). RADIO ADDRESS: Radiointer. See page 29.

Wenzel Projector Co., 2505-2519 S. State St., Chicago 16, Ill. Cable: Wenzko. **EXPORT: STREUBER & LA CHICOTTE, 1819 Broadway, New York, N. Y.; CABLE: Kastreuber.**

EDWARD H. WOLK, 1241 South Wabash Ave., Chicago, Ill. (magazines). See page 47.

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Ticket Equipment

Coinometer Corp., 1223 S. Wabash Ave., Chicago 3, Ill. (changemakers).

General Register Corp., 43-01 22nd St., Long Island City, N. Y. (issuing machines & stub receivers).

Golde Manufacturing Company, 4888 N. Clark St., Chicago 40, Ill. (stub boxes, ticket dispensers); Cable: Golch.

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Toilet Room Accessories

Chicago Hardware Foundry Co., 2500 Commonwealth Ave., North Chicago, Ill. (electric hand dryers).

Electronic Towel Corp., 57 William St., New York 5, N. Y. (electric hand dryers). **EXPORT: NATIONAL THEATRE SUPPLY, 92 Gold St., New York 7, N. Y. CABLE: Nathesupply.**

Electric-Aire Engineering Corp., 135 S. La Salle St., Chicago, Ill. (electric hand dryers).

Sloan Valve Co., 4300 West Lake St., Chicago 24, Ill. (fixtures). CABLE: Sloanvalco.

REFRESHMENT EQUIPMENT & SUPPLIES

Beverages & Beverage Dispensers

Apco Co., 250 W. 57th St., New York, N. Y. (dispensers only).

Canada Dry Ginger Ale, Inc., 100 Park Ave., New York, N. Y.

Carbonic Dispenser, Inc., Route #46, Canfield, Ohio (dispensers only).

The Coca-Cola Co., 515 Madison Ave., New York 22, N. Y. EXPORT: Coca-Cola Export Corp., 515 Madison Ave., New York, N. Y.

Cole Products Corp., 39 S. La Salle St., Chicago 3, Ill. (dispensers only).

A. Dalkin Co., Inc., 3232 N. Kilpatrick Ave., Chicago 41, Ill. (dispensers only).

Fruit-O-Matic Manufacturing Co., 5225 Wilshire Blvd., Los Angeles 36, Calif. (dispensers only).

The Charles E. Hires Co., 206 S. 24th St., Philadelphia 41, Pa.

Majestic Enterprises, Ltd., 959 Grenshaw Blvd., Los Angeles 9, Calif. (dispensers only).

Modern Refreshers, Inc., 1812 W. Hubbard St., Chicago 22, Ill. (dispensers only).

Mission Dry Corp., 5001 E. Soto St., P. O. Box 2477, Terminal Annex, Los Angeles 54, Calif.; CABLE: Misdry.

Orange Crush Co., 314 Superior St., Chicago 10, Ill.

Pacific Citrus Products Co., P. O. Box 392, 336 E. Santa Fe Ave., Fullerton, Calif. (beverage flavors only); CABLE: Pacitco. EXPORT AGENT: Modern Merchandising Co., 510 Battery St., San Francisco 11, Calif.; CABLE: Modmerinc.

Selmix Dispenser, Inc., 28-25 Bordon Ave., Long Island City 1, N. Y. (dispensers only).

Spacarb, Inc., 270 Madison Ave., New York 16, N. Y. (dispensers only).

•

Candy Bars & Specialties

Paul F. Beich Co., Bloomington, Ill.

Boyer Brothers, Inc., 821 17th St., Altoona, Pa.

Bunte Brothers, 3301-3359 Franklin Blvd., Chicago 24, Ill.; CABLE, Diabunte.

Chase Candy Co., 4230 Gravois Ave., St. Louis 16, Mo., and P. O. Box 1120, San Jose, Calif.

Cinesnax Corp., 988 Market St., San Francisco 2, Calif.

D. L. Clark Co., 503 Martindale St., Philadelphia, Pa.

Henry Heide, Inc., 313 Hudson St., New York, N. Y.

Hershey Chocolate Corp., Hershey, Pa.

Mars, Inc., 2019 N. Oak Park Ave., Chicago 35, Ill.

Mason, Au & Magenheimer Manufacturing Co., Inc., P. O. Box 549, Mineola, N. Y.

Nestle's Chocolate Co., Main & Williams St., White Plains, N. Y.

Peter Paul, Inc., New Haven Rd., Naugatuck, Conn.

Quaker City Chocolate & Confectionery Co., Inc., 2140 Germantown Ave., Philadelphia 22, Pa.

Rockwood & Co., 88 Washington Ave., Brooklyn 5, N. Y.

Schutter Candy Co., 1501 Locust St., St. Louis 3, Mo.

The Sweets Co. of America, Inc., 1515 Willow Ave., Hoboken, N. J.

George Ziegler Co., 408 West Florida St., Milwaukee, Wis.

Chewing Gum

American Chicle Co., Thompson Ave. & Manly, L. I. City, N. Y.

Beechnut Packing Co., 10 E. 40th St., New York, N. Y.

Clark Brothers Chewing Gum Co., Merchant & Martindale Sts., Pittsburgh 12, Pa. EXPORT AGENT: Ramco Trading Corp., 76 Beaver St., New York 5, N. Y.

William Wrigley, Jr. Co., 410 N. Michigan Ave., Chicago 11, Ill.

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Confectionery Display Cases

Columbus Show Case Co., 850 W. Fifth Ave., Columbus 8, Ohio.

Supurdisplay, Inc., 233 East Erie St., Milwaukee, Wis.

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Food Service Equipment

Acton Manufacturing Co., Inc., 605 S. Summit St., Arkansas City, Kans. (portable vending equipment).

Alco-Deree Co., 4300 No. California Ave., Chicago 18, Ill.

Anetsberger Bros., Inc., 180 N. Ansets Dr., Northbrook, Ill. (frying and grilling equipment).

Automatic Food Shaping Co., Inc., 58 New St., New York 44, N. Y. (food shaper).

Belvend Manufacturing Co., Inc., 122 S. Michigan Ave., Chicago 3, Ill.

Best Products Co., 2620 W. Addison St., Chicago 18, Ill. (automatic coffee maker).

Bert's Electric Automatic Snow Cone Machine, P. O. Box 7803, Fair Park, Dallas, Tex.

Calumet Coach Co., 11575 S. Wabash Ave., Chicago, Ill. (vending carts).

J. J. Connolly, Inc., 457 West 40th St., New York 18, N. Y. (frankfurter and roll grill).

Dalason Products Manufacturing Co., 835 W. Madison St., Chicago 7, Ill.

Dixie Cup Co., Easton, Pa.

Dulane, Inc., 190 River Rd., River Road, Ill. (deep fryer).

Helmco, Inc., 1215 Fullerton Ave., Chicago, Ill. (barbecue and bun equipment).

Lyon Industries, Inc., 342 Madison Ave., New York, N. Y.

Manley, Inc., 1920 Wyandotte St., Kansas City 8, Mo. (frankfurter and bun steamer). CABLE: Timber. EXPORT: Manley, Inc., Box 2545, Kansas City.

Nahdgee, Inc., 947 S. Ridgeland Ave., Oak Park, Ill. (frankfurter and sausage barbecue equipment).

Star Manufacturing Co., 6300 St. Louis Ave., St. Louis 20, Mo. (deep fryer). EXPORT DIVISION: 354 S. Spring St., Los Angeles, Calif.

Stringmaster Division of California Engineering Co., 656 N. Cahuenga Blvd., Los Angeles 4, Calif.

Sweden Freezer Manufacturing Co., 3401 17th Ave. W., Seattle 99, Wash.; CABLE: Sweden. **EXPORT AGENT: NATIONAL THEATRE SUPPLY, 92 Gold St., New York, N. Y. CABLE: Nathesco.**

George Sylvan Electric Corp., 7558 S. Chicago Ave., Chicago 19, Ill.

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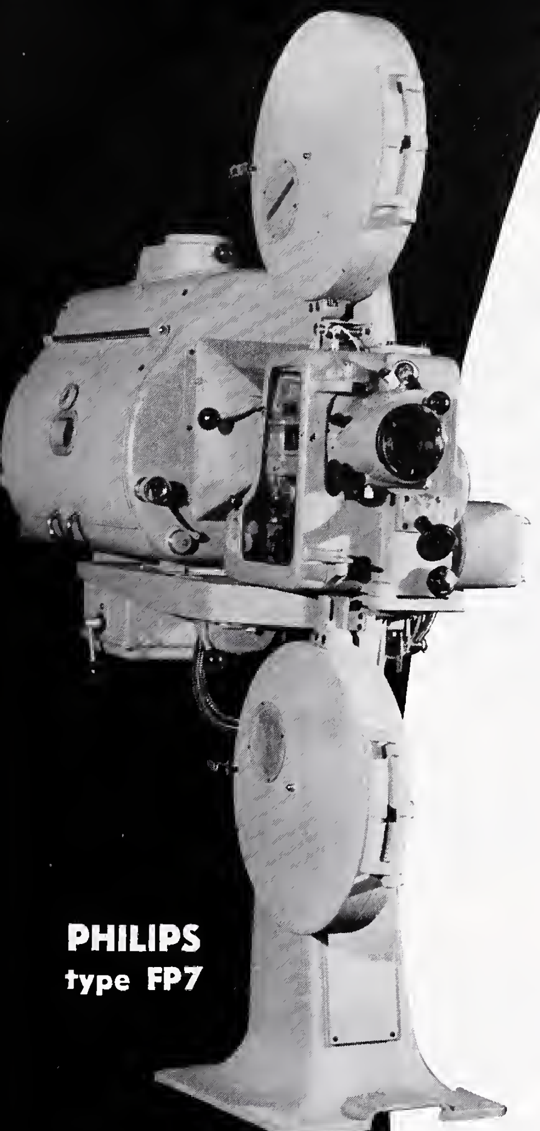
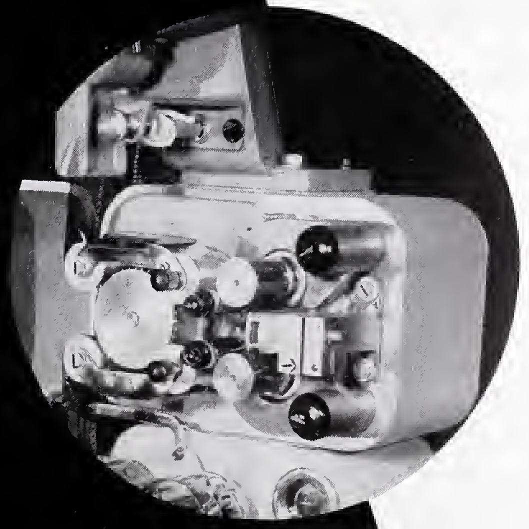


PHILIPS
type FP7

★ ★ ★ ★



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for CinemaScope reproduction

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Popcorn Equipment & Supplies

Blessing-Hoffman Corp., 2422 W. Cermak Rd., Chicago 8, Ill. (poppers & warmers).

Blevins Popcorn Co., Inc., 3098 Charlotte Ave., Nashville, Tenn. (raw corn). CABLE: Blevpop.

Central Popcorn Co., Schaller, Ia. (raw corn).

Cinesnax Corp., 988 Market St., San Francisco 2 Calif. (warmers).

C. Cretors & Co., 620 W. Cermak Road, Chicago, Ill. (poppers); EXPORT AGENT: Frazar & Hansen, Ltd., 301 Clay St., San Francisco 11, Calif., and 120 Broadway, New York 5, N. Y.

Hi-Land Paper Products, 88 North Highland Ave., Ossining, N. Y. (boxes).

Kontney Carton Co., 418 N. Clay St., Green Bay, Wis. (boxes).

Krispy Kist Corn Machine Co., 120 S. Halsted Ave., Chicago 6, Ill. (candied popcorn machines).

Long Eakins Co., P. O. Box 933, Springfield, Ohio (candied popcorn equipment).

Manley, Inc., 1920 Wyandotte St., Kansas City, Mo. (poppers); CABLE: Timber. EXPORT: Manley, Inc., Box 2545, Kansas City.

Midland Pop Corn Co., 67 Eighth Ave., N.E., Minneapolis, Minn. (bags & seasonings).

Northwest Popcorn & Seed Co., P. O. Box 277, Delaware, Ohio (raw corn).

Pronto Pop Corn Sales Corp., 702 Beacon St., Boston, Mass. (warmers).

Prunty Seed & Grain Co., 620 N. 2nd St., St. Louis 2, Mo. (bags).

Queen City Manufacturing Co., 1020 Richmond St., Cincinnati, Ohio (automatic dispensers).

Rex Specialty Bag Corp., 101 Onderdonk Ave., Brooklyn, N. Y. (noiseless bags).

Russell's Korn Kribs, Hartsville, Tenn. (raw corn).

C. F. Simonin's Sons, Inc., Belgrade & Tioga Sts., Philadelphia 34, Pa. (seasonings).

Speed-Scoop, 109 Thornton Ave., San Francisco 24, Calif. (scoops).

Star Manufacturing Co., 6300 St. Louis Ave., St. Louis 20, Mo. (poppers). EXPORT AGENT: Albert Rebel, 354 S. Spring St., Los Angeles, Calif.

●

Soda Fountains

Dallas Soda Fountain Co., Inc., 6005 W. Jefferson St., Dallas, Texas.

Petersen Show Case & Fixture Co., 5700 S. San Pedro St., Los Angeles 11, Calif. EXPORT AGENT: Frazar & Hansen, Ltd., 301 Clay St., San Francisco 11, Calif., and 120 Broadway, New York 5, N. Y.

Stanley Knight Corp., 3430 N. Pulaski St., Chicago 41, Ill.; CABLE: Wecoman. EXPORT AGENT: Stanley Knight Export Division, Suite 524, 354 South Spring St., Los Angeles 13, Calif.

●

Norpat Selenium Rectifier Line

A line of heavy-duty selenium rectifiers was exhibited by Norpat Sales, Inc., New York, at the Tesma Trade Show in Chicago this month. All models, large and small, have full glass-insulated transformers. Ripple is held to 1%, and with 12-phase full-wave rectification, giving 720 impulses per second, results in a very low flicker, according to the manufacturer. By means of a 21-position, 8-point switch, wired to each phase of the 3-phase line transformer, output current and voltage are controlled to the arc.

In addition to a thermal switch, which shuts off the unit in the event of fan blower failure to prevent damage to the transformer and stacks, an audible signal device is provided to warn the operator of excess temperatures.

Every unit is coated against corrosion and humidity effects. The equipment is designed for 50/60-cycle operation and rectifier stacks are rated for 50% voltage overloads and for continuous duty at 25% current overloads.

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Westrex Devices For Stereo Sound

Westrex Corporation's Hollywood laboratories have been exceedingly active this year developing the necessary equipment to record and reproduce film which the industry is now using for new screen presentations.

E. S. Gregg, vice president and general manager of Westrex, stated that these developments were one of many steps toward the actual showing of the new processes in theatres in all parts of the world.

He pointed out that hundreds of manufacturing and installation drawings, schematics, and specifications had to be prepared; scores of subcontractors here and in England, Australia, France, and Italy had to be geared rapidly to meet Westrex's orders for new electrical and mechanical components. Complete technical information had to be prepared quickly and rushed by airmail to the hundreds of trained technicians on the staffs of Westrex's sixty-four subsidiary company offices located in thirty-six principal countries. These research, distribution and engineering services were co-ordinated at Westrex's Headquarters in New York.

To assist the staffs of theatre owners and supply dealers in the installation and adjustment of this new picture and sound projection equipment for CinemaScope presentation, three of Westrex's engineers are now on loan to 20th Century-Fox. Basil Wedmore, commercial recording engineer from New York Headquarters, is giving first-hand information to engineers and projectionists in the Far East, Australia and New Zealand. William DeMello, manager of Westrex Company, Cuba, is doing the same in Latin America, and Robert Smith, production engineer of the Western Electric Company, Limited, London, in Europe.

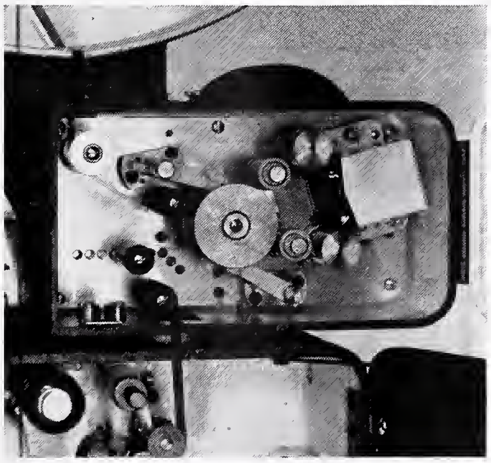
To record sound on the four magnetic tracks of the large number of release prints required for CinemaScope feature productions, Westrex's Hollywood Laboratories developed an electrical printer for Twentieth Century-Fox. This printer grew out of the company's pioneering experience in introducing magnetic recording as a production tool in studios for quality sound.

The Westrex electrical printer has a four-track reproducer which feeds five magnetic recorders, each equipped with a four-track magnetic head, with tracks in the CinemaScope release print position. The reproducer and the five recorders are interlocked and run at the standard speed of ninety feet per minute. The "magnetic master," with its four 150-mil tracks, each spaced 100 mils, re-records, or "electrically prints," to five CinemaScope combined picture and magnetic sound release prints simultaneously.

The present procedure, in combining picture and sound, is to receive the positive CinemaScope picture prints, without sound, from Technicolor laboratories, to stripe these prints with four magnetic stripes, and to re-record five prints at the same time, using the Westrex electrical printer.

Theatres can get stereophonic sound reproduction from a composite print by use of the Westrex R9 stereophonic reproducers and their associated pre-amplifiers, 12KC control or "squelcher" amplifier, four main amplifiers and power units, three high- and low-frequency backstage loudspeaker equipments, and auditorium speakers as required for individual theatres.

The Westrex R9 (illustrated) uses two impedance drums which give the tight film loop essential for good magnetic reproduction. It features the well-known Davis drive and flutter suppressor. An idler roller can be adjusted to the various lengths of the film paths of different makes of projectors. The large 32-tooth sprocket, which controls the film on both sides of the magnetic head, is locked when either of its associated rollers is in the open position to facilitate speedy and accurate threading.



Robin Line for New Techniques

Additions to its line of theatre equipment prompted by the new film techniques have been announced recently by J. E. Robin, Inc., East Orange, N. J. They include new models of rectifiers, coated projection lenses, and a plastic screen.

The new "Robin-Arc" selenium rectifiers for 3-phase, 185-250V, 50/60-cycle power lines feature a special transformer with a "built-in ballast" of the high-reactance type, designed, the company explains, to "give a similar effect in operation as is provided when motor-generator and ballast rheostats are used." Four sizes comprise the rectifier line: Model K-100 is rated at 100 amperes 60 volts. Model K-100-X40 is a dual unit rated at 70 amperes, 36 to 40 volts, or 100 amperes, 50 to 60 volts. Model K-150 rates 135 amperes, 58 to 72 volts. The K-250 model is rated at 185 amperes, 60 to 70 volts.

The projection lenses, trade-named "Extralite," are now being produced in focal length from 2 to 4 inches in ¼-inch steps. Mountings are dust-proof and fit all standard projectors, the company states.

The vinyl plastic screen has a novel "no-sag suspension system" designed to eliminate buckling and sagging. In addition a plastic welding process, developed by Max Schumann, German screen specialist, is said to make seams invisible even under bright light.

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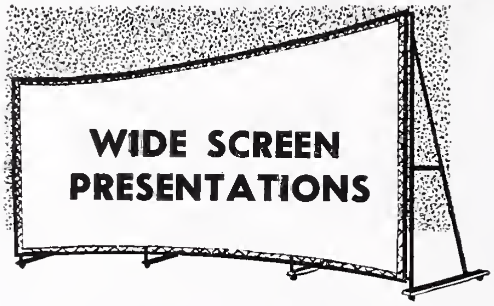

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WORLD MARKET BUYERS INDEX

Section 2

Equipment Distributors

▪ ▪ ▪ Dealers Outside United States

ALGERIA

SOCIETE NOUVELLE PATHE-CINEMA, 6 Rue Francoeur, Paris 18, France. RCA theatre & sound equipment.
WESTREX COMPANY (France-Belgium), 47 Rue Michelet, Algiers, Westrex equipment & supplies.
WESTREX COMPANY (France-Belgium), Impasse Thierry, Oron. Westrex equipment & supplies.

ARABIA

MOHAMED MAHMOOD ZAHID & BROS., Jeddah, Saudi Arabia. RCA equipment and supplies.

ARGENTINA

ACHA Y CIA., Mendez de Andes 1226, Buenos Aires. Seats.
FA ANTONIO, Cordoba 2444, Buenos Aires. Ahco loudspeakers.
ARECHEVALA Y CIA., Corrientes 2759, Buenos Aires. Amplifiers, sound equipment.
BOIZA E HIJOS, Estomba 3780, Buenos Aires. Screens.
MIGUEL CERIANI, Herrera 880, Buenos Aires. Seats.
CIA. ARGENTINA DEL RIO DE LA PLATA, Peru 486, Buenos Aires. Aga-Baltic projection, sound and recording equipment, mirrors, lanterns, loudspeakers, etc.
CIA. COMMERCIAL CONDOR, Sarmiento 2149, Buenos Aires. Simplex equipment; National carbons; Bausch Lomb mirror and lenses; Snaplite and Cinephor lenses; Peerless Magnarc; screens, cameras, etc.
MENDEZ DELFINO, Talcahuano 876, Buenos Aires. Sonograf sound equipment.
J. A. DESPLATS, Hidalgo 540, Buenos Aires. Amplifiers.
ESCOBEDO Y CIA., Marcos Sastre 2673, Buenos Aires. Sidephonic sound equipment.
NORBERTO ESCOLA, Zarraga 3328, Buenos Aires. Seats.
JUAN FAVRE, Lavalle 2023, Buenos Aires. A. Debrie equipment.
FRAILE Y MONTEVERDE, Sarmiento 3632, Buenos Aires. F. M. Busch mirrors, lanterns, lenses, sound equipment.
J. M. GRAND Y CIA., Cangallo 2276, Buenos Aires. Granvox sound equipment.
SIMON GRINBERG, Matheu 257, Buenos Aires. Sigri lanterns.
JOSE M. LAVAJA, Lavalle 2023, Buenos Aires. Projection equipment, amplifiers, etc.
HENRY MAURICE, Junin 610, Buenos Aires. Projection, cameras, sound equipment.
MAYO FILM, Bme. Mitre 1956, Buenos Aires. Carbons.
MINUTO, Callao 858, Buenos Aires. Screens.
BASILIO OLARTE, Av. A. Gallardo 736, Buenos Aires. Ship carbons.
PHILIPS ARGENTINA, S. A., Vedia y Av. Forest, Buenos Aires. Philips projection and sound equipment. lenses, loudspeakers, screens, etc.
RCA VICTOR ARGENTINA, Bartolome Mitre 1961, Buenos Aires. Theatre & sound equipment, sound recording equipment.
RADIO MAN S. R. L., Rivadavia 1982, Buenos Aires. Rex projection equipment, carbons, Gardiner lanterns, Altec Lansing and University sound equipment, Super Rex sound equipment.
REALTON, Dolores 448, Buenos Aires. Realton sound equipment.
JOHN REYES, Independencia 1900, Buenos Aires. Orphto sound recording equipment.
CARLOS ROBATTO, Victoria 4052, Buenos ires. Lealtono sound equipment.
ROMERO Y ENRIONE, Av. Godoy 4269, Rosario. Economarc projection equipment.
SARYCO, Larrea 615, Buenos Aires. Screens.
SOC. ARG. DE IMPORTACION E. M. ETCHEGOIN. Maipu 639. Buenos Aires. DeVry, Kalee, sound and projection equipment. mirrors. lenses, lanterns, screens.
R. C. VITA, Bme. Mitre 2248. Buenos Aires. Bell & Howell cameras and equipment; Sonolux equipment; Bernt y Maurer sound recording equipment.
WESTREX COMPANY (Argentina)., Rodriquez Pena 370, Buenos Aires. Westrex equipment and supplies.
JUAN ZACCHEO, Patricios 118, Buenos Aires. Seats.

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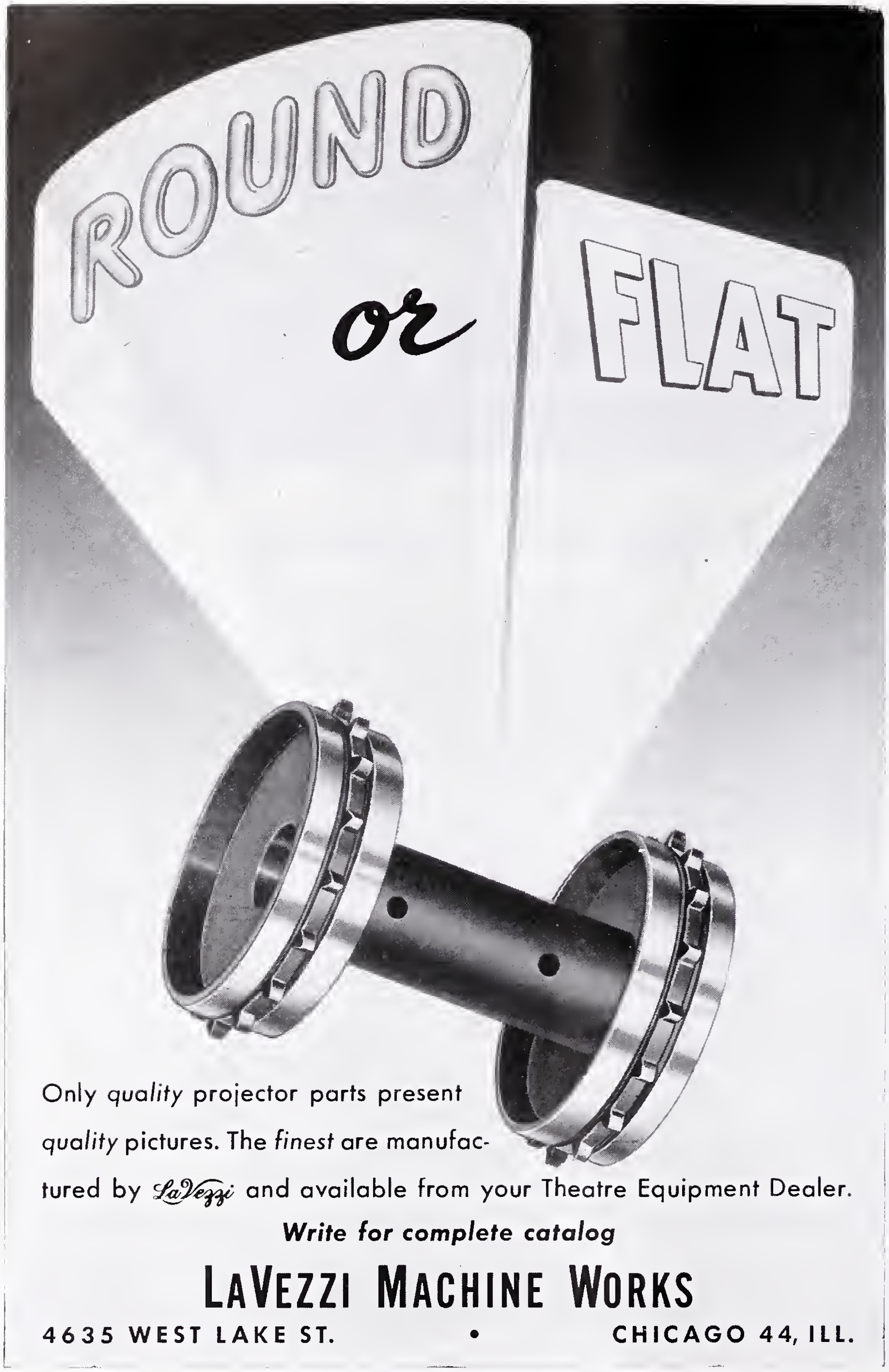

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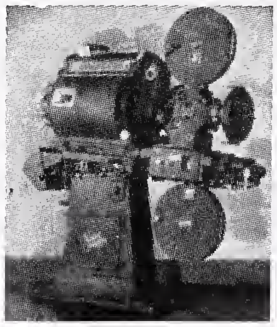

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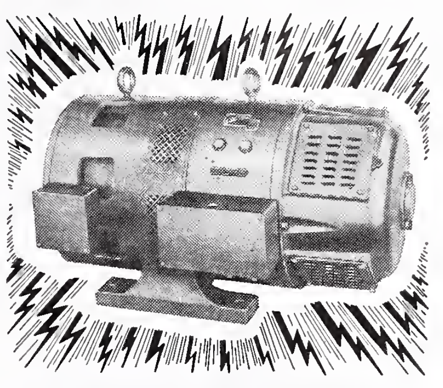

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C. & G. GARANDINI S. A., Avenida Jose Antonio 31, Madrid. Gaumont-Kalee products.
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PHILIPS IBERIA, Paseo Delicias 71, Madrid.
REY SORIA Y CIA., S.A., Calle Mayor 6, Madrid. RCA theatre & sound equipment.
VICMAR ELECTRONICA-SONIDO, Lope Rueda 10, Madrid.
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AKTIEBOLAGET FOTOEGENTUREN, Mastersamuelsgatan 23, Stockholm. G.B-Kalee equipment & supplies.
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ERNST DITTMER A.B., Regeringsgatan 80, Stockholm.
HARRY HOLM, Foto A. B. Skandia, Kungagetan 24, Stockholm.
KINOFA A. B., Hammarbyvagen 11, Stockholm.
SVENSKA A.B. PHILIPS, Galvegatan 18, Stockholm. Svenska AB Gasaccumulator (AGA), Stockholm.
SVENSKA VIDEO AKTIEBOLAG, Norrlandsgatan 18, 3tr., Stockholm. RCA theatre & sound equipment.
WESTREX SCANDINAVIA, Aktiebolag, Sveavagen, 25-27, Stockholm. Westrex equipment & suplies.

SWITZERLAND

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HENRI HUNT, Kramgarse, 51, Berne.
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HAROLDO GARCIA AROCENA San Jose 1202 Esq. Cuareim, Montevideo. Gaumont-Kalee products.
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VENEZUELA

LUIS MARTINEZ, C. A., Miracielos A. Hospital 87, Caracas. Gaumont-Kalee products.
NATIONAL SUPPLY S.A., Apartado Postal No. 2909, Caracas. National Theatre Supply line.
STANDARD ELECTRIC, S. A., Bloque 6, Local 6, El Silencio, Caracas. RCA theatre & sound equipment.
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EL LOUVRE, S.A., P. O. Box 138, Curacao. RCA theatre & sound equipment.
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S. O. S. CINEMA SUPPLY CORP., Export Division, 602 W. 52nd St., New York, N. Y.
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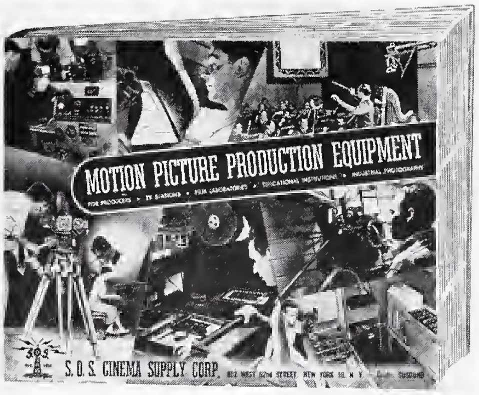
S.O.S. Booklet on Film Equipment

The S. O. S. Cinema Supply Corporation, New York, has issued a new catalog containing more than a thousand different items of motion picture equipment, with over 300 illustrations. Entitled "Sturelab No. 10," the catalog marks the company's 28th anniversary.

The contents are divided into twelve sections covering 35mm studio and newsreel cameras and accessories; 16mm studio and professional cameras and accessories; film studio and television lighting equipment; optical, magnetic and disc sound recording equipment; projection equipment, including TV background; editing equipment, laboratory equipment, printers, processors, etc.; camera and recorder motors; plus a section containing "last minute specials." There is also a list of technical books on motion pictures.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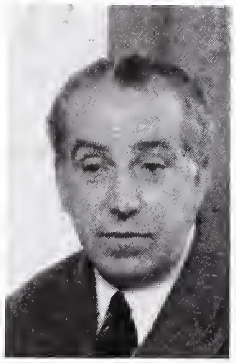
U-I Reports Grosses Big Overseas

Universal-International business abroad the past year has been a record one, Americo Aboaf, vice-president of Universal International Films, asserted in New York this week. And, he added, on the basis of the company's forthcoming product, as well as market conditions and a finely conditioned overseas sales force, he looks forward to an even better year in 1954.



Americo Aboaf

Mr. Aboaf, who recently returned from Europe, stressed the company's policy of keeping in close contact with the customers and creating goodwill. He also pointed out the recent round-the-world trip of Milton Rackmil, U-I president, and Al Daff, executive vice-president. The company, which had a sales meeting in Rome in June, plans a big sales meeting in South America shortly.

Mr. Aboaf asserted that abroad, as here, it's the good pictures that go over, and the bad ones that don't. He declared that considerable interest has been manifested in "The Glenn Miller Story," and pointed out that because of the picture's universal appeal, solid grosses are expected.

Mr. Aboaf revealed that new interest has been stirred in some countries for pictures in 3-D. He said that the company's "It Came from Outer Space," opened to record business in Brazil. It marked the first 3-D opening in that country.

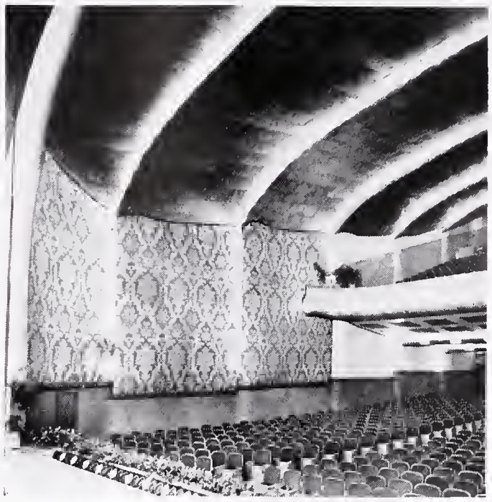
Study New Exchange Center for Vancouver

TORONTO: Plans for a new film exchange in Vancouver are being studied by general managers of film companies and their New York head offices. The plans, presented by Harold Itter, a real estate agent in Vancouver, call for a two-story building to be located on Broadway in mid-Vancouver. The building, which will include a screening-room, will cost $300,000 and will be ready for occupancy one year after the start of construction.

Embassy to "Art" Policy

J. Arthur Rank's "Project M.7" will have its American premiere November 25 at Guild Enterprises' Embassy theatre, New York City, thereby marking that theatre's conversion to an "art" theatre. Norman Elson, Guild president, said the policy change was part of an over-all Guild program.

FIBERGLAS IN CUBAN THEATRE



Extensive use has been made of Fiberglas products of the Owens-Corning Corporation, Toledo, for thermal and acoustical insulation and for decorative purposes in a number of new theatres built in Cuba recently, one of which is the Teatro Aguilera. In the 2500-seat auditorium (above) Fiberglas PF insulating boards cover the ceiling while the side walls and balcony front have "Aerocor" blankets covered with Thortel glass-base fabrics. This elaborate theatre boasts of an included cafeteria, night club and offices, which have combinations of exposed Fiberglas insulations, decorative fabrics and acoustical tiles. Installations in Cuba are carried out under the direction of Manning Winthrop, Fiberglas representative in Havana.

U.S. Investments Abroad Were $111,700,000 in 1950

United States film companies had $111,700,000 invested in foreign countries in 1950, according to the U. S. Department of Commerce. The information was developed on the 1950 census of business. The investment consisted mainly in equity in foreign branches and subsidiaries. Commerce officials said the low investment in proportion to the annual remittances or earnings was inherent in the nature of the industry. The largest investment was in western Europe, with $55,900,000; followed by Canada with $22,900,000 and Latin America with $16,900,000. All other areas accounted for the remaining $16,000,000, according to the information released by the Department.

FINDING OUT ABOUT NEW TECHNIQUES

Since its publication on September 10 last, copies of "New Screen Techniques" have been sold in almost every sector of the world market. The compendium of articles by 28 experts on every phase of the new processes was edited by Martin Quigley, Jr., editor of The HERALD. It has been accepted in the United States as the definitive authority in the field. In addition to a heavy domestic sale, copies have been sold in 48 foreign countries.

Six Major Films Set From Lux

With six of their most ambitious major productions now being edited for world-wide release early in 1954, Lux Films continues to maintain its position as one of Italy's busiest motion picture producing and distributing organizations.

Dr. Renato Gualino

Under the leadership of executive vice-president Dr. Renato Gualino, Lux is concentrating its major energies, talents, and finances on big-budget pictures: four in color by Technicolor, two in Pathecolor, two in wide-screen, and one in CinemaScope—all featuring international teams of stars.

Dr. Gualino, who also is general director of Italian Films Export and president of IFE Releasing Corp., is directing the Lux bid for a larger share of the world's market.

Now being readied by Lux for 1954 presentation are pictures of all types with top personalities. "Ulysses," first Italian-produced wide-screen project, is a multi-million dollar, color by Technicolor spectacle co-starring Silvana Mangano and Kirk Douglas. It will be released in the United States and Canada by Paramount. "Neapolitan Carousel," Italy's first big musical, also is in color.

The color by Technicolor "Judith and Holophernes" will be the first Italian-produced picture in CinemaScope, with Silvana Mangano and American stage star Yul Brynner, directed by Jean Negulesco. Anthony Quinn is starred in the title role of still another historical drama, "Attila, Scourge of God," an Italo-French co-production. Farley Granger is co-starred with Alida Valli in "Summer Hurricane." "Theodora, Empress of Byzantium," is another historical spectacle, which rounds out the six big films coming from Lux.

Announce Formation of Moravia Productions

Formation of Moravia Productions, independent producing company, with the intention of employing European talent here and abroad in features to be produced in Hollywood, has been completed by Matt Freed, producer; Liliana Moreau, writer-actress, and Francis Schwartz, attorney. The company will make both English and foreign language versions of each picture, it was declared in an announcement from Hollywood this week, with three films to be made annually. American, Canadian and European financing is represented in the firm.

Film Export Shows Gain

WASHINGTON: The value of U.S. exports of motion picture films and equipment in the first half of 1953 was about 8 per cent higher than for the first six months of 1952, the Commerce Department reported.

Film chief Nathan D. Golden said value for the first half of 1953 totaled $14,297,432, compared to $13,229,329 in the first half of 1952. Exports of rawstock, exposed feature film and cameras were all up, but shipments of projectors were down badly.

In the exposed film category, the shipments in terms of linear feet were up only slightly, but dollar value was up considerably. Shipments of 35-mm. exposed negative feature films were put at 4,481,933 linear feet, valued at $302,266 this year, compared with 4,403,586 feet valued at $300,078 in the first half last year. Exports of 35-mm. positive features were put at 134,361,381 feet, valued at $4,382,627, this year, compared with 134,752,528 feet valued at $3,928,510 last year. Shipments of 16-mm. negative features were down in both linear feet and dollar value, but shipments of 16-mm. positive were up in both columns.

Total raw stock shipments jumped from 142,444,688 feet valued at $3,166,601 last year to 163,620,935 feet valued at $3,704,933 this year.

Sharpest gains in the rawstock category were registered by 35-mm. negative film, 16-mm. positive and negative, and 8-mm. negative. Shipments of 35-mm. positive were down in terms of linear feet but up in terms of value. Shipments of 8-mm. positive rawstock were down in both respects.

A total of 9,876 cameras, valued at $832,407 were shipped during the first six months of this year, compared to 8,782 valued at $731,801 last year. Exports of projectors fell from 9,473 valued at $2,121,154 last year to 8,944 valued at $1,703,897 this year. Greatest drops came in 16-mm. silent and sound projectors, while shipments of 8-mm. projectors actually increased. The value of shipments of all other equipment amounted to $2,750,635 during the 1953 first half, compared to $2,379,561 in the like 1952 months.

National Conference Committee Announces Brotherhood Dinner

The annual World Brotherhood dinner of the amusement division of the National Conference of Christians and Jews will be held February 4 at the Hotel Waldorf-Astoria, New York, Emanuel Frisch, national chairman of the film industry's campaign, has announced. The date and format were decided at a luncheon of committee heads planning the dinner. These are, in addition to Mr. Frisch: J. Robert Rubin, Harry Brandt, Eugene Picker, Sol A. Schwartz, Max E. Youngstein, and Morey Goldstein. The campaign base has been broadened to include radio-TV, publishers, and records.

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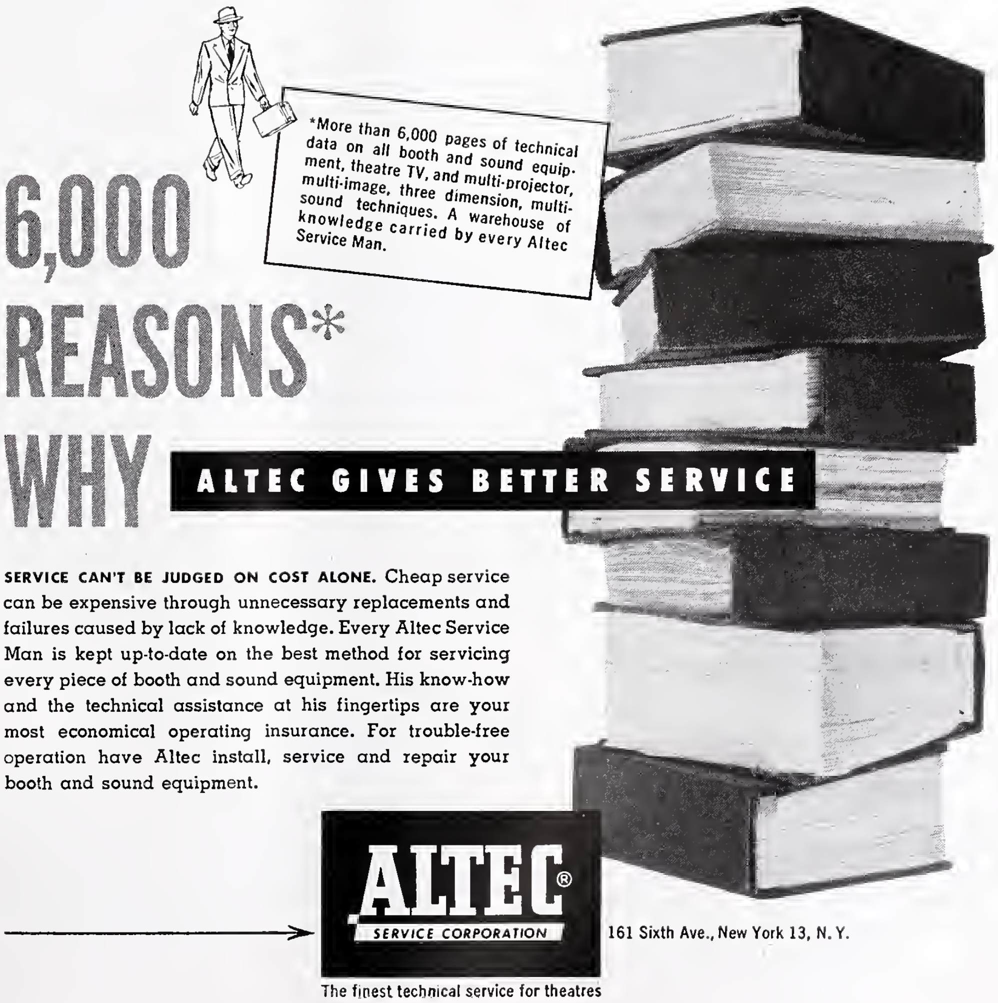
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Grant Request to Seal 16mm 20th-Fox Interrogatories

LOS ANGELES: Federal Judge Ben Harrison this week granted 20th Century-Fox's request that the company's interrogatories in the Government's 16mm anti-trust case be sealed on the ground that the general dissemination of private trade information might subject the company to "injury, embarrassment and prejudice." The company is the seventh among 12 defendants to ask that their interrogatories be sealed. Additionally, Columbia Pictures has been allowed until December 1 to complete answering some unfinished portions of its interrogatory already reported filed and sealed.

Legion Approves Seven of Eight New Productions

The National Legion of Decency this week reviewed eight new films, putting four in Class A, Section One, morally unobjectionable for general patronage; three in Class A, Section Two, morally unobjectionable for adults; and one in Class B, morally objectionable in part for all. In Section One are "Flight Nurse," "Killer Ape," "The Living Desert" and "Thunder Over The Plains." In Section Two are "The Diamond Queen," "Genevieve" and "How to Marry a Millionaire." In Class B is "Destination Matrimony" because of "suggestive costuming."

Taylor, Rebikoff and Koerner Speak to SMPTE Meeting

Plastic fresnel lenses, submarine cinematography, and control of color processes were the subjects of papers read Tuesday night to the Society of Motion Picture and Television Engineers, Atlantic Coast Section, meeting in New York. The papers were from Howard Taylor, optical engineer of the Bolsey Corporation; Dimitri Rebikoff, president of the Submarine Research Institute, and Allan M. Koerner, Cine Processing Division, Eastman Kodak.

Toronto Tent Elects Three New Canvasmen for 1954

The The Variety Club of Toronto has announced that Monty Hall, Lou Davidson and David Griesdorf have been elected to serve as canvasmen for the 1954 term. The 1953 canvasmen who were reelected are Herb Allen, George Altman, Clare Appel, Jack Fitzgibbons, Jr., Dan Krendel, Harry Mandell, Ernest Rawley and William Summerville, Jr.

MPA to Use Publicists For U. S. Films in Europe

Public relations specialists to promote American-made films in Europe will be hired in France, Germany and Italy, Al Corwin, associate director of public information for the Motion Picture Association of America, said this week on his return from Europe. Mr. Corwin, who spent five weeks on the Continent and in Britain to survey the public relations field, said that three specialists would be hired for the aforementioned countries. He added that he will report shortly to Eric Johnston, MPAA president.

Name Executive Committee For Rogers Hospital

Abe Montague, president of Will Rogers Memorial Hospital, has named a new executive committee for the hospital, necessitated by the death of the hospital's executive vice-president, Charles E. Lewis. The new executive committee, with Arthur Mayer as chairman, includes: Fred Schwartz, Sam Rosen, William German, Herman Robbins, Richard Walsh, Murray Weiss and Mr. Montague. The first meeting will be held on November 24, and executive meetings will be held twice a month thereafter, it was stated by Mr. Mayer.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 118 attractions, 5,066 playdates.

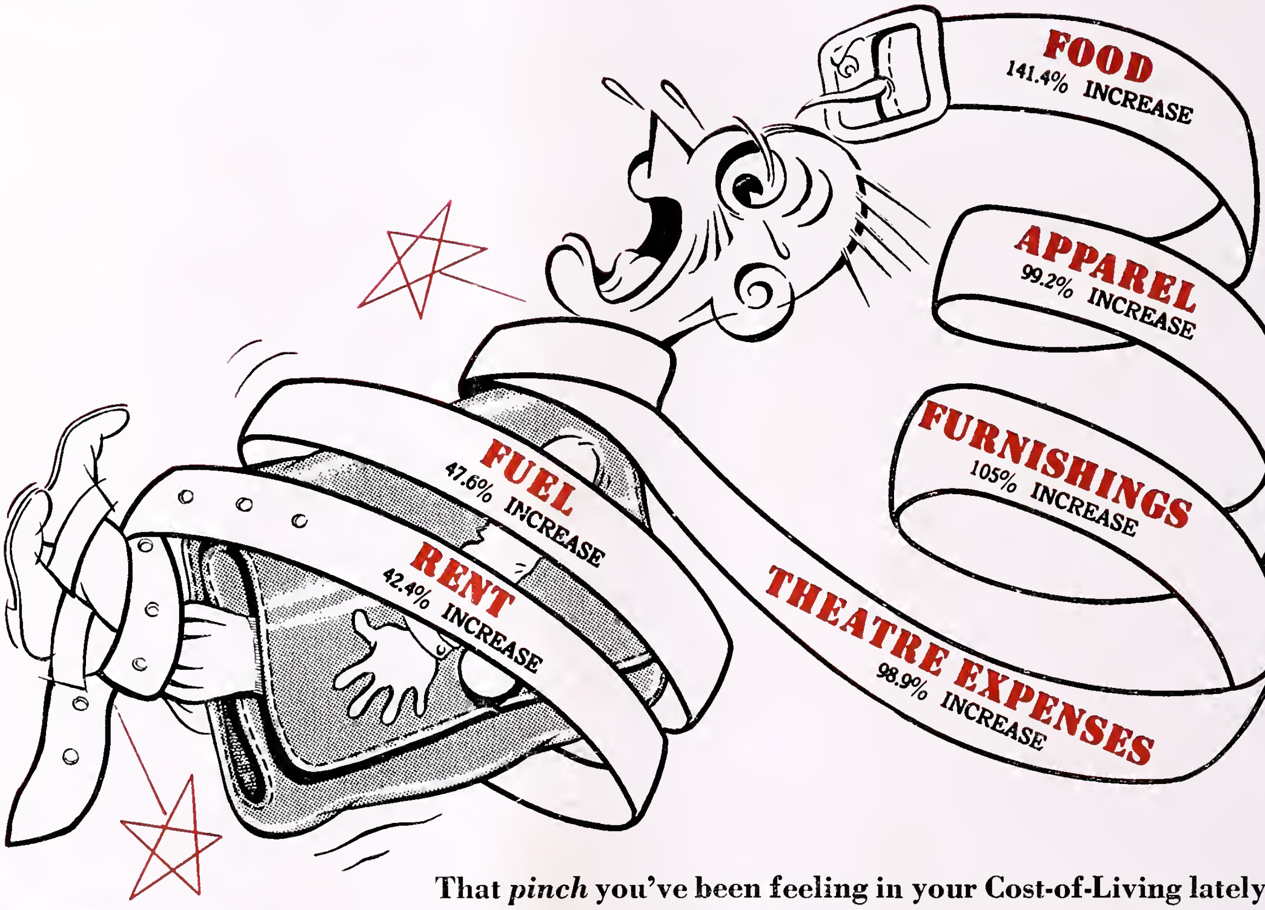
Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
A. & C. Meet Dr. Jekyll & Mr. Hyde (Univ.)	–	5	35	11	1
Actress, The (MGM)	–	–	1	10	7
Affair with a Stranger (RKO)	–	–	4	4	3
Affairs of Dobie Gillis, The (MGM)	–	2	6	14	–
All-American (Univ.)	–	4	9	6	3
All I Desire (Univ.)	–	20	24	24	4
Ambush at Tomahawk Gap (Col.)	–	6	17	14	2
Arena (MGM)	2	6	5	15	7
Arrowhead (Para.)	–	10	25	3	–
Band Wagon, The (MGM)	4	11	32	37	14
Beast from 20,000 Fathoms, The (WB)	8	25	21	11	7
Big Heat (Col.)	–	4	5	2	–
Big Leaguer, The (MGM)	–	–	11	16	6
Blowing Wild (WB)	7	4	1	6	1
Blueprint for Murder, A (20th-Fox)	–	–	7	3	–
*By the Light of the Silvery Moon (WB)	4	33	56	20	4
Caddy, The (Para.)	6	41	17	2	1
Charge at Feather River, The (WB)	8	10	7	8	7
City of Bad Men (20th-Fox)	–	8	38	12	4
City That Never Sleeps (Rep.)	–	–	3	5	2
Clipped Wings (AA)	–	5	3	–	–
Column South (Univ.)	–	6	16	24	1
Cruisin' Down the River (Col.)	1	2	10	27	4
Dangerous Crossing (20th-Fox)	–	–	4	9	3
Dangerous When Wet (MGM)	5	42	64	15	–
Desert Rats, The (20th-Fox)	–	5	17	29	4
Devil's Canyon (RKO)	–	5	6	4	–
Dream Wife (MGM)	–	10	21	53	9
East of Sumatra (Univ.)	–	3	5	4	1
Farmer Takes a Wife (20th-Fox)	–	20	30	28	17
*Fast Company (MGM)	–	–	8	9	4
Flame of Calcutta (Col.)	–	–	1	–	5
Fort Ti (Col.)	15	23	9	5	1
49th Man, The (Col.)	–	6	3	1	–
Francis Covers the Big Town (Univ.)	7	39	24	11	–
From Here to Eternity (Col.)	17	12	2	–	–
Gentlemen Prefer Blondes (20th-Fox)	44	32	7	14	–
Girl Next Door, The (20th-Fox)	11	14	24	11	3
Glory Brigade, The (20th-Fox)	–	5	14	12	1
Golden Blade, The (Univ.)	–	2	3	6	3
Great Sioux Uprising, The (Univ.)	1	4	22	29	5
Gun Belt (UA)	–	4	13	6	–
Half a Hero (MGM)	–	–	4	10	10
Houdini (Para.)	7	21	20	7	–
I, The Jury (UA)	1	5	5	6	2
Inferno (20th-Fox)	1	3	15	1	5
*Invaders from Mars (20th-Fox)	–	11	10	19	9
Island in the Sky (WB)	–	24	25	14	8
It Came from Outer Space (Univ.)	2	4	13	7	4
Jamaica Run (Para.)	–	8	15	22	6
Juggler, The (Col.)	1	–	1	7	3
Kid from Left Field, The (20th-Fox)	–	–	17	19	6

	EX	AA	AV	BA	PR
Last Posse, The (Col.)	–	–	–	8	2
Latin Lovers (MGM)	3	1	8	30	21
Let's Do It Again (Col.)	–	5	24	30	13
Lili (MGM)	8	21	11	15	7
Lion Is in the Streets, A (WB)	–	–	8	9	10
Little Boy Lost (Para.)	11	10	7	–	–
Lone Hand (Univ.)	–	13	36	18	–
Main Street to Broadway (MGM)	–	2	–	16	11
Man from the Alamo (Univ.)	–	10	7	16	10
Man on a Tightrope (20th-Fox)	–	–	6	20	6
Marshal's Daughter, The (UA)	–	2	13	1	–
†Martin Luther (de Rochemont)	3	2	–	–	–
Master of Ballantrae, The (WB)	1	1	13	27	8
Maze, The (AA)	1	2	8	11	2
Melba (UA)	–	–	–	9	–
Mission Over Korea (Col.)	–	1	1	2	6
Mister Scoutmaster (20th-Fox)	3	13	46	21	2
Mogambo (MGM)	9	5	1	–	–
Moon Is Blue, The (UA)	30	23	13	3	–
Never Let Me Go (MGM)	–	5	40	46	7
Pickup on South Street (20th-Fox)	13	48	21	11	5
Plunder of the Sun (WB)	–	–	5	14	1
Pony Express (Para.)	–	32	30	13	1
Powder River (20th-Fox)	1	10	29	29	1
Queen Is Crowned, A (Univ.)	4	9	2	6	4
Remains to Be Seen (MGM)	–	10	37	13	1
Return to Paradise (UA)	–	9	23	32	1
Ride Vaquero (MGM)	3	15	43	25	6
*Roar of the Crowd (AA)	–	6	5	7	2
Robe, The (20th-Fox)	8	–	–	–	–
Roman Holiday (Para.)	–	8	22	19	4
†Sabre Jet (UA)	–	2	4	–	–
Sailor of the King (20th-Fox)	–	–	1	3	3
Salome (Col.)	11	53	19	12	1
Sangaree (Para.)	3	9	6	3	5
Scandal at Scourie (MGM)	–	7	17	28	7
Scared Stiff (Para.)	25	42	11	5	–
Sea Devils (RKO)	–	1	3	6	3
Second Chance (RKO)	2	5	13	8	1
Shane (Para.)	42	27	4	2	–
Shoot First (UA)	–	–	3	16	5
Siren of Bagdad (Col.)	–	–	5	7	9
Slight Case of Larceny, A (MGM)	–	1	3	15	–
So This Is Love (WB)	–	8	15	23	8
Son of Belle Starr (AA)	–	4	9	2	–
South Sea Woman (WB)	–	11	34	33	4
Split Second (RKO)	–	1	20	18	14
Stalag 17 (Para.)	6	39	21	5	–
Stand at Apache River (Univ.)	–	–	3	4	1
Story of Three Loves, The (MGM)	–	9	15	17	11
Stranger Wore a Gun, The (Col.)	3	12	6	1	4
Sword and the Rose, The (RKO)	–	1	11	14	6
Take the High Ground (MGM)	–	2	3	–	–
Take Me to Town (Univ.)	–	9	27	14	1
Tarzan and the She-Devil (RKO)	–	5	10	4	1
Thunder Bay (Univ.)	3	11	41	27	9
Titanic (20th-Fox)	3	45	37	13	3
Valley of the Headhunters (Col.)	–	–	1	5	2
Vanquished, The (Para.)	–	1	19	19	5
Vice Squad (UA)	–	1	10	11	1
Vicki (20th-Fox)	–	1	–	2	4
†War Paint (UA)	–	–	4	2	–
War of the Worlds (Para.)	–	4	9	8	8
White Witch Doctor (20th-Fox)	14	46	22	10	–
Wings of the Hawk (3-D)	–	–	7	1	7
*Young Bess (MGM)	1	20	41	25	4

STRAPPED!


FOOD
141.4% INCREASE
APPAREL
99.2% INCREASE
FURNISHINGS
105% INCREASE
THEATRE EXPENSES
98.9% INCREASE
FUEL
47.6% INCREASE
RENT
42.4% INCREASE

That *pinch* you've been feeling in your Cost-of-Living lately . . . has been the result of High Prices forcing you to *tighten your belt!*

By examining the Bureau of Labor Statistics report showing an increase of 141.4% for FOOD, 42.4% for RENT, and 99.2% for APPAREL, since 1939, it becomes *easy* to see just how many notches you've had to take in your economy belt. A look at Exhibitors Digest will reveal a 98.9% rise in the cost of your THEATRE EQUIPMENT and SUPPLIES . . . further cause for that *pain* in your pocketbook.

Then, buckle down and compare the *negligible increase,* IF ANY, you've received from NSS during the same period!

Compare *all* your costs with the LOW COST, Service-With-A-Smile Policy of the Prize Baby!

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

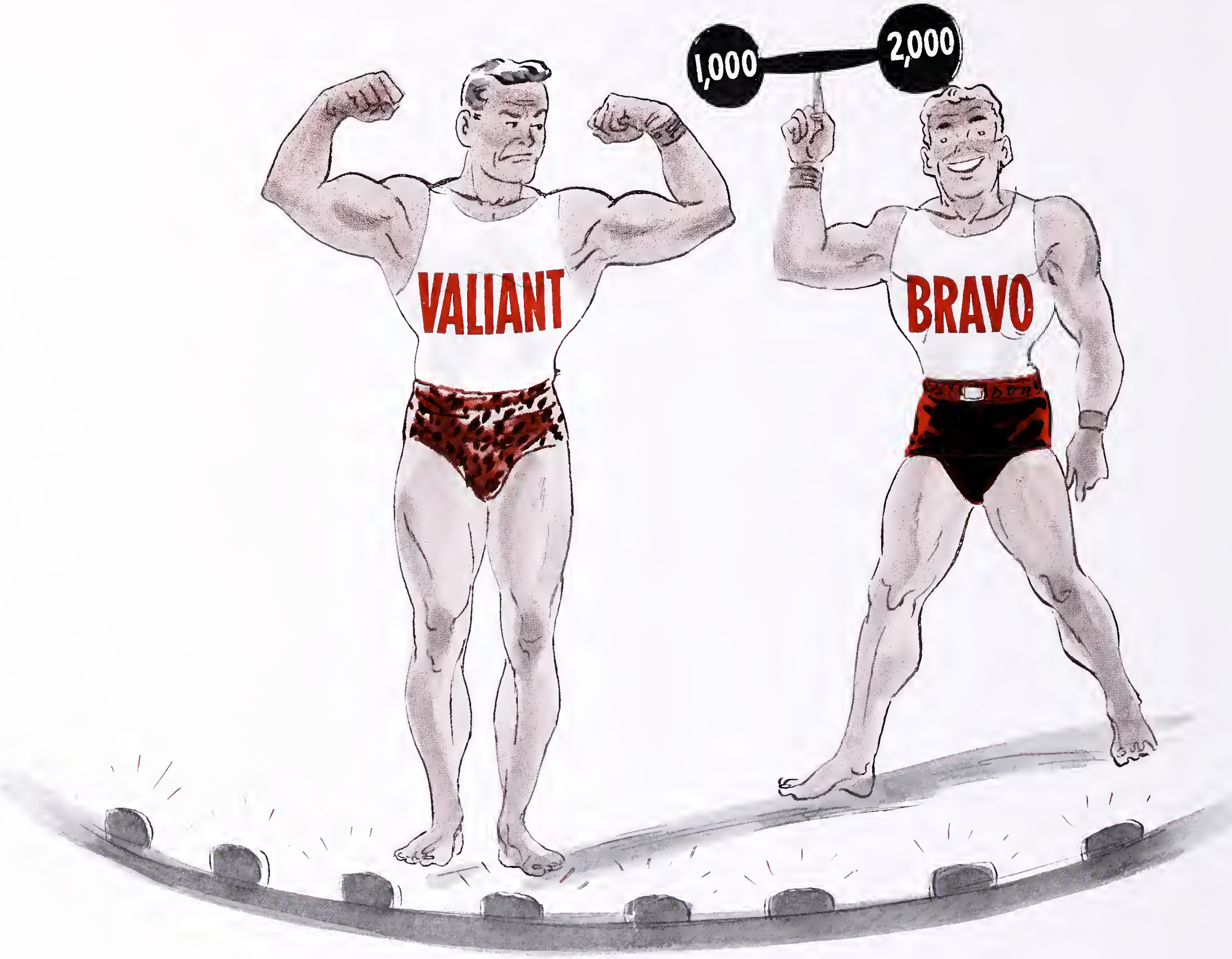
NOVEMBER 28, 1953

MOTION PICTURE HERALD

3-D Gets New Push As Higher Budget Films Begin Runs

REVIEWS (In Product Digest): CEASE FIRE! HONDO, THREE SAILORS AND A GIRL, FIGHTER ATTACK, ROB ROY THE HIGHLAND ROGUE, CLIPPED WINGS, FORBIDDEN, SINS OF JEZEBEL, WICKED WOMAN, SONG OF THE LAND, HOT NEWS, PROJECT M 7

Entered as second-class matter January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1953 by Quigley Publishing Company, Inc.*


1,000
2,000
VALIANT
BRAVO

THE STORY OF THE TWO MUSCLE MEN!

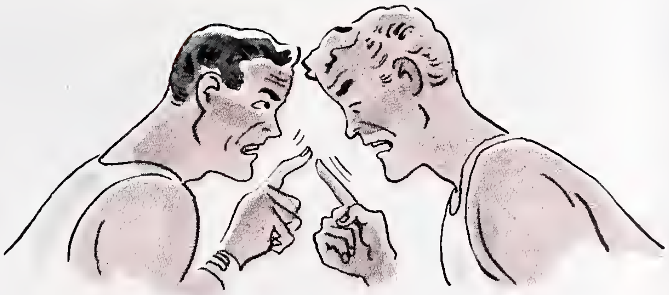
(A Movie Parable)

Once upon a time there was a
Powerful guy named VALIANT–
His act was so exciting, the folks
Packed in to see him everywhere!
You'd think no one could equal him–

(continued)

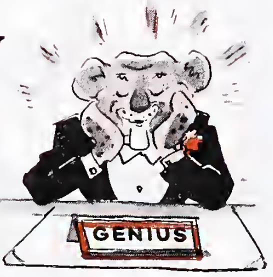
(continued)

But along came another muscle-man!
BRAVO had plenty of what it takes!
All the critics praised him and
Predicted he'd go places too, because
He was "Action with a Capital "A"!

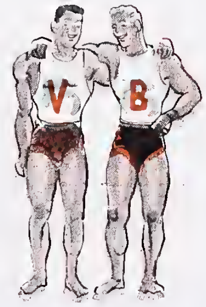


Did they get mad and fight it out?
Of course not! Their Manager, a smart guy
Named Leo the Lion,
Realized he had, not just ONE–
BUT TWO TERRIFIC ATTRACTIONS!
So-o-o, while mighty "VALIANT"
Is a sensational HIT right now,
Manager Leo is grooming Big Boy "BRAVO"
With the Big Ballyhoo and you can tell
All those millions who crave ACTION
That next month the Big Noise everywhere
Will be–you guessed it–"BRAVO"!

That's Leo over there



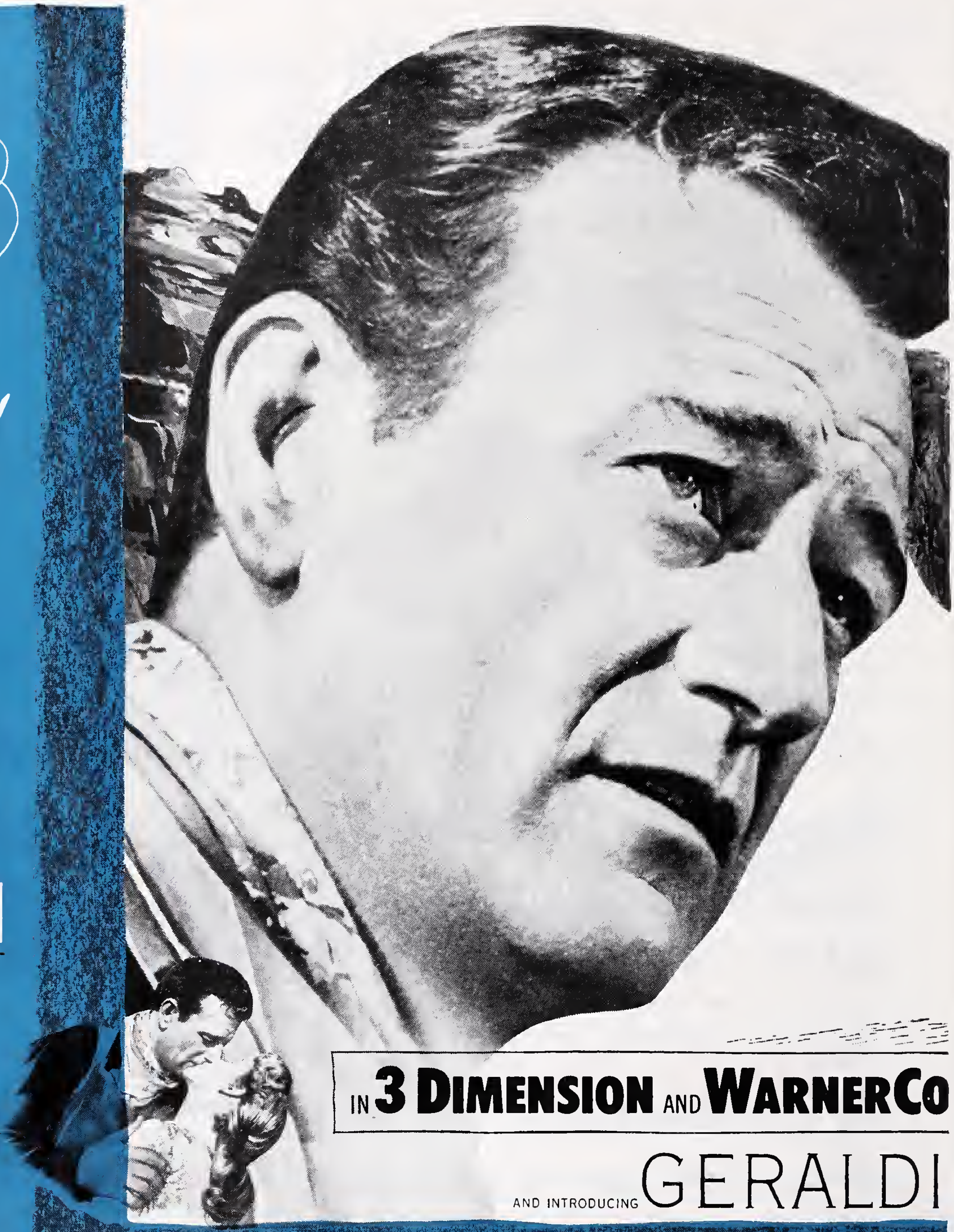
"Of course we're talking about those great M-G-M outdoor adventure color pictures–"ALL THE BROTHERS WERE VALIANT" (*it's Technicolor, starring Robert Taylor, Stewart Granger, Ann Blyth*) and "ESCAPE FROM FORT BRAVO" (*it's Ansco Color; starring William Holden, Eleanor Parker, John Forsythe*)."



MORAL: YOU'LL ALWAYS GET ACTION FROM LEO OF M-G-M!

Have a Hondo Holiday!

THIS IS 3-D AS NOBODY HAS SEEN 3-D BEFORE!



IN 3 DIMENSION AND WARNERCO

AND INTRODUCING GERALDI

5,000 feet high in the clear air of the southwest mountains the intimate drama and vast-scale action of its powerful story was photographed in 3-D. For the first time 3-Dimensional vistas reaching 100 miles beyond normal vision became possible. This is true Holiday-Show bigness—this is the big, like-nothing-before, 1954 look in 3-D!

3 Holiday Reminders

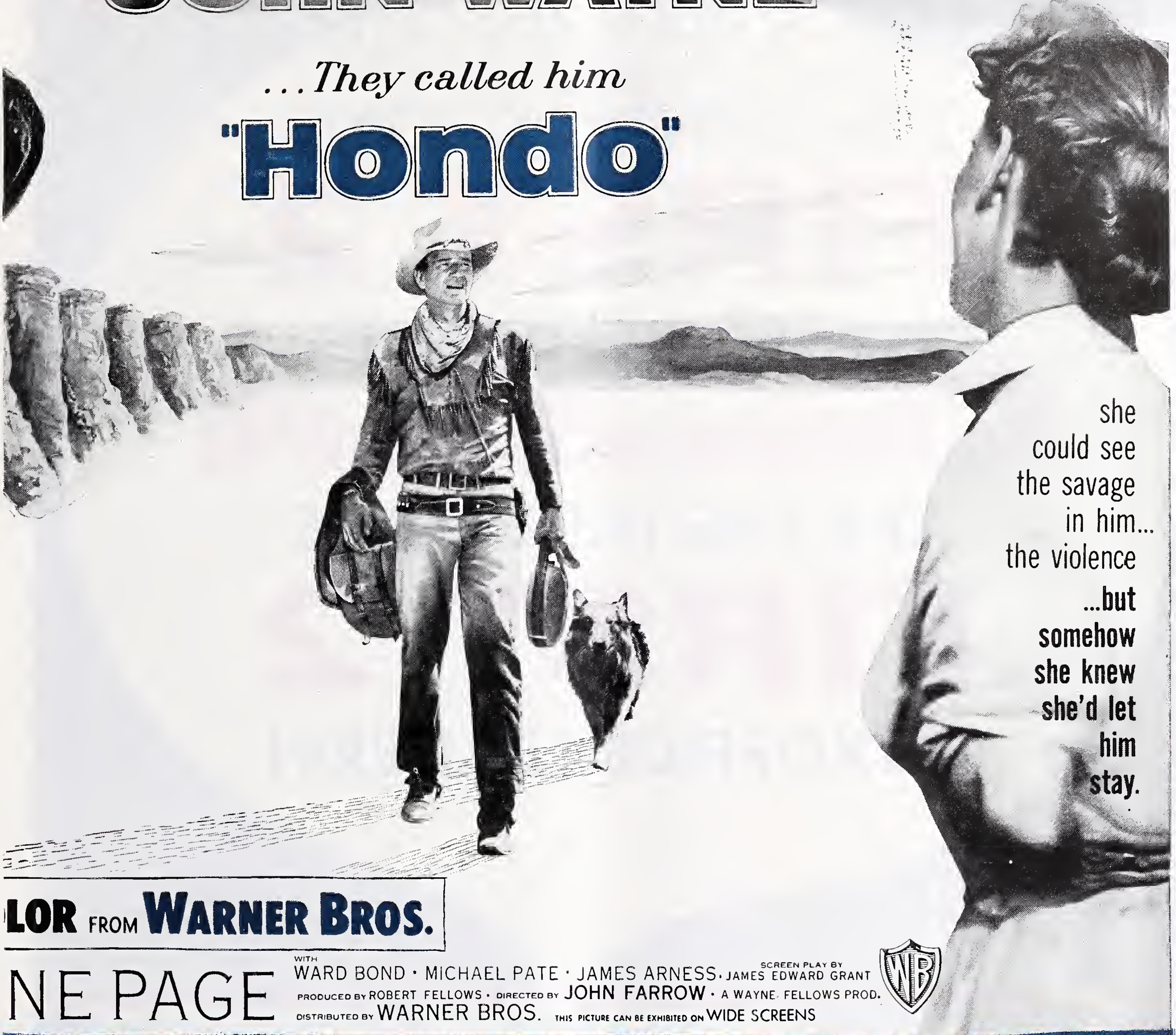
SPECIAL TV CAMPAIGN!

- Four 1-minute TV Trailers
- One 20-second TV Commercial
- One 2½-minute excerpt of scenes from the picture for free use on suitable programs!

JOHN WAYNE

...They called him

"Hondo"


she
could see
the savage
in him...
the violence
...but
somehow
she knew
she'd let
him
stay.

LOR FROM **WARNER BROS.**

NE PAGE

WITH
WARD BOND · MICHAEL PATE · JAMES ARNESS · SCREEN PLAY BY JAMES EDWARD GRANT
PRODUCED BY ROBERT FELLOWS · DIRECTED BY JOHN FARROW · A WAYNE-FELLOWS PROD.
DISTRIBUTED BY WARNER BROS. THIS PICTURE CAN BE EXHIBITED ON WIDE SCREENS

NEW 3-D GLASSES! When you use the new comfortable 3-D viewers be sure to tell your patrons prominently in ads and lobby! For those who wear eyeglasses the clip-on type is a valuable asset.

JOHN WAYNE
They called him
"Hondo"
3 Dimension WarnerColor

YOUR LOBBY! Another new Warner idea in Lobby Showmanship ready for your holiday lobby *right now—Two-sided* 10 Ft. full-color mounted display to be hung from ceiling in center of lobby. Seen entering and leaving. Also stands against wall. *Only Warners do it!*

ONLY
$8.50
Below Actual Cost!

Send payment with order
express charges collect:
Warner Bros. Pictures, Campaign Plan Editor
321 W. 44th St., New York 36, N. Y.

20th CENTURY-FOX'S

FIRST 2

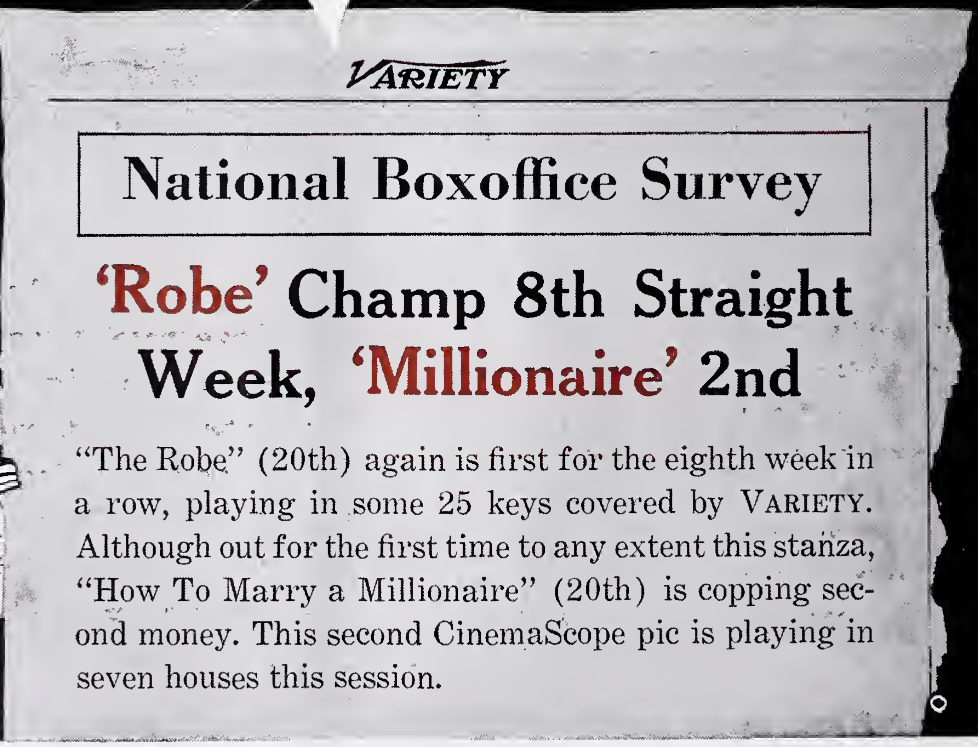
GREAT PICTURES IN

CINEMASCOPE

ARE THE INDUSTRY'S

FIRST 2

BOXOFFICE LEADERS!



VARIETY

National Boxoffice Survey

'Robe' Champ 8th Straight Week, 'Millionaire' 2nd

"The Robe" (20th) again is first for the eighth week in a row, playing in some 25 keys covered by VARIETY. Although out for the first time to any extent this stanza, "How To Marry a Millionaire" (20th) is copping second money. This second CinemaScope pic is playing in seven houses this session.

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 193, No. 9

November 28, 1953

COMPO and You

FOR the motion picture industry there is no appeal for support from any cause, movement or organization which is as deserving of wholehearted and unanimous response as the annual appeal for payment of COMPO dues. In the truest sense contributions to COMPO are contributions to the economic welfare of one's own theatre business.

During 1954, just as in the current year, COMPO's chief order of business will be the campaign for repeal of the Federal admissions tax. It is a campaign that can be won. It is one that must be won if thousands of theatres are to survive and other thousands are to be restored to a normally healthy financial condition. On the success of this most important COMPO activity depends not alone the welfare of exhibition but also of distribution and of production.

This year each theatre is asked to pay dues to COMPO on a schedule of rates only seventy-five percent of those paid a year ago. The small theatres and drive-ins pay $7.50. The graduated rates reach a maximum of $37.50 for the largest drive-ins and $75 for conventional theatres with a seating capacity over 2,500. Surely these fees are nominal in relation to the benefits arising from COMPO. All dues from exhibitors will be matched by the producer-distributors through the Motion Picture Association as was done in prior years.

After paying COMPO dues during the week of November 30 to December 7, each exhibitor has the responsibility of giving all possible cooperation to the tax committee in his state. Congress reconvenes January 6. Prior to the return to Washington of members of the House and of the Senate, it is essential that an overwhelming majority of them be pledged not only to vote for the abolition of the tax but also to work actively for the passage of a bill to that end. This is a "grass roots" job that must be done locally and it must be done in the next few weeks.

■ ■ ■

A Real Test of 3-D

NOW, just a year after the astonishing success of "Bwana Devil" the industry has a right to be proud of the product being offered the public in 3-D. Unfortunately, the three quality 3-D features reaching the market this Thanksgiving week must overcome patron apathy and positive dislike of 3-D generated by the two dozen "quickies" previously released in that medium. Most of the earlier films were poorly made from a stereoscopic point of view and were exhibited generally under horrible conditions.

In partial reparation for the errors of the past on the part of producers, distributors, exhibitors, glass and equipment makers and critics, the best that can be done now is to offer the current good 3-D films the fullest possible support and then await the verdict of the American public.

This week thousands of patrons will have their first chance to see high quality 3-D productions in engagements of "Hondo," Warners' big scale Western starring John Wayne; "Cease Fire!" Hal Wallis-Paramount Korean war story, and "Kiss Me Kate," MGM's musical which recently was successfully tested in 3-D. Next month Columbia's "Miss Sadie Thompson," starring Rita Hayworth, will be premiered. These are all big pictures. Equally important with the fact that "A" budget films in 3-D are now available is that by now knowledge has been gained of the proper theatre presentation of 3-D.

Apart from indifferent and poor camera technique in the past the principal handicaps to the enjoyment of 3-D have been out-of-synchronization projections and unsatisfactory viewing glasses. With synchronization may be grouped the problems inherent in good projection: exact sprocket-hole by sprocket-hole synchronization, balanced and adequate lighting, proper focusing and careful alignment of images. Comfortable viewers for patrons are now on hand. Electrical interlocks and the monitor-regulator made by the Polaroid Corporation make acceptable 3-D projection practical in any theatre.

Each exhibitor who shows a 3-D film has an obligation not only to his own theatre but to the whole industry to make sure that his presentation is of high quality. If something goes wrong through a human or mechanical mistake, the show should be stopped and the trouble corrected. The public will tolerate a certain amount of breakdowns at this stage of 3-D. The public will not tolerate out-of-sync 3-D. There is no justification for it.

The industry is not so rich in great stories or in potent new techniques that it can dismiss 3-D because it requires precision. In an electronic age of great precision in many fields the motion picture industry has tried to "get by" too long on "horse and buggy" tolerances.

If 3-D fails now, the next time it is revived on a large scale—and it inevitably will be—many theatres now operating will not be in business to reap that harvest at the box office. 3-D's assets are especially worth investigating completely now because 3-D is within the economic reach of almost every theatre.

■ ■ ■

¶ With the advent in Britain of commercial television on a restricted basis still a year off, already a hue and cry has been raised for a "television film quota" to prevent flooding of the market with American TV films. It is to be wondered if such a quota would be maintained also against the many British films which have for so long filled the television air in the United States.

—*Martin Quigley, Jr.*

Letters to the Herald

Comedy Drama Needed

To the Editor:

There is a crying need for more good comedy drama pictures. Every one means good box office at the Calvert theatre. Take Cary Grant, for instance. Every one of his pictures has grossed well here. More emphasis should be placed on the plot of a movie, instead of spectacular surroundings and scenery, as has been the case in the past.

The British have this phase of motion picture making down to a science. You never have seen the British movie that relies upon color or lavish decorations to draw a crowd. Good acting and superb writing are the earmarks of every English film.

Also, we can always use more historical drama, such as Metro produces. I don't know why, but when Metro makes one of their historical dramas, it is sure fire box office. "Young Bess" and "Ivanhoe" are outstanding examples of this type, with "Scaramouche" and "Prisoner of Zenda" running a close second.—*P. E. DOSTERT, Manager, Calvert Theatre, Washington, D. C.*

Projection Quality

To the Editor:

Exhibitors should look closer to home for reasons that keep patrons out of their theatres, instead of blaming it on the quality of certain pictures and on television.

Shoddy projection is one of the main factors keeping people out of certain theatres. I see an average of 12 pictures a week in theatres, mostly in New York City and Los Angeles and Hollywood, and I am convinced over a period of three years that these two movie centers have the worst projection in the country.

I can honestly say that I have hardly ever seen a show along Broadway or on 42nd Street, or in Los Angeles and Hollywood, where a considerable part of the picture is not constantly out of focus, and the projectionist makes no attempt to correct this when the same machine comes in to use again on alternate reels. On the occasions when I have tried to complain, the ushers and the manager are completely disinterested, and when one goes up to the projection room, the operator is usually sitting in a corner reading his comics, and not the least interested in whether the screen is light, dark, in focus or out, and whether the sound volume is correct.

I am convinced this is one of the reasons for the quick demise of 3-D. After all, if a standard picture cannot even be projected properly, what can be expected in the case of 3-D pictures where often *two* projectors must be kept in focus?

Also, why do theatres have such antipathy toward displaying their show times outside at the box office? Most patrons do not like to walk into the middle of a major production, but in the case of some Broadway theatres, the attitude of the cashier and ticket taker implies that it is almost a crime to ask for such information. This has happened to me and my friends many times.

When theatres charge $1.80 per seat on a first run basis, surely it is not too much to expect that some attention should be given to the projection. In addition to keeping patrons away from such theatres, faulty projection detracts from the picture itself and results in bad word-of-mouth by moviegoers.—*ALEX GORDON, Gordon Films, Inc., New York City.*

Misleading

To the Editor:

Advertising is too often misleading—good show, poor trailer; poor show, fine trailer; often hear your customer examine posters and say, "They didn't show that and that's what I came to see."—*FRANK REBISTLE, Lorenzo Theatre, San Lorenzo, California.*

Public Relations

To the Editor:

Looks like our industry can start a brand new public relations campaign similar to the "Movies Are Better Than Ever" of a few years back. We are in need of unity now more than ever regardless of the success or failure of the 20 per cent tax, for that campaign alone is proof of the value of a combined and united effort.—*Exhibitor, Roxbury, Mass.*

Adult Fare

To the Editor:

There is a lack of product which will appeal to an adult-minded audience, such as the family-type comedy as played by Cary Grant.—*ALFRED C. FURMAN, Rivoli Theatre, Long Beach, California.*

Pencil-Pushers

To the Editor:

When are theatre "heads" going to quit pushing pencils and get down to real reel entertainment. . . . Oh, for the days of showmen instead of pencil-pushers.—*Exhibitor, Chicago, Ill.*

MOTION PICTURE HERALD

November 28, 1953

3-D seems to be leaping back into fame, and perhaps fortune Page 13

MARTIN, TOA official, urges action to eliminate confusion Page 16

METRO planning release of ten films in four-month period Page 16

DE LUXE Lab closes deal for making prints for Technicolor Page 17

BRITISH Denham and Pathe labs agree to exchange facilities Page 17

DISNEY announces plans for increased use of CinemaScope Page 17

TERRY RAMSAYE Says—A column of comment on matters cinematic Page 20

EDMUND GRAINGER finds market needs the exceptional production Page 20

GEORGE K. SPOOR, one of industry's pioneers, dies in Chicago Page 21

READE cites need for exhibition to support the independent producer Page 21

VARIETY Clubs hold annual mid-winter meeting in Washington Page 24

UNIVERSAL product for future promises wide appeal for all Page 25

EASTMAN Kodak reports sales and net profit show increase Page 28

COMMONS fight stalls British film finance company measure Page 28

FABIAN urges exhibitors pay strict attention to selling Page 28

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FITZGIBBONS is honored as Pioneer by Canadian industry Page 36

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On the Horizon

THE Federal admission tax, Target No. 1 for this winter, is not the only headache on the horizon. According to figures just published by the Census Bureau, 13 out of the 41 largest U. S. cities collected amusement taxes last year totalling $7,973,000. Largest collections were reported from Philadelphia with $2,998,000; Chicago next with $1,719,000 and Pittsburgh third with $1,090,000.

▶ Exhibitors are strong in their support of Leonard Goldenson's suggestion they organize to produce pictures themselves to assure product to their theatres. So says Mr. Goldenson, speaking at the New York home office of American Broadcasting-Paramount Theatres, of which he's president. He said no one to date had sent in a workable plan. Mr. Goldenson had suggested the production angle at the Theatre Owners of America convention. He said it should be done either through financing, producing, or in some other way; and that it was a matter of self protection.

▶ A tantalizing title and suspenseful message on full pages of New York dailies November 23 captured the attention of readers and probably is one of the best public relations jobs of late. It was titled "The BIG SQUEEZE and the little woman" and described the tensions in the average middle class man's mind, and how they disappeared when he took the little woman to the movies. It was paid for, it said in small type near the bottom of the page, "by a friend of the motion picture industry." At the Donahue and Coe advertising agency, in New York, a firm which handles a good many motion picture accounts, one of the personnel had been finding himself under just such desperate and dangerous tensions, and found them vanishing in the theatre; and he did the piece as he felt it, and showed it to Ed Churchill, agency president. Mr. Churchill ran it.

▶ Distributor and exhibitor chairmen in each exchange area are now circulating the scrolls for the Christmas Salute to the Will Rogers Memorial Hospital. Every person in the industry will be asked to make a small personal contribution to keep the industry's own hospital operating. The facilities of the Hospital are available absolutely without cost to anyone in the industry but those facilities are limited by the amount of money raised annually.

▶ Some 75 owners of home TV sets in Palm Springs, Cal., will be able to see the world premiere of Paramount's "Forever Female" this Saturday night by depositing a specified amount of money in a cashbox attached to their sets. The coins will activate electrical impulses, and images on the channel, which otherwise would be scrambled, will become distinct on the television screen. Telemeter Corp., in which Paramount has a 50 per cent ownership, is introducing subscription TV. The Plaza theatre in Palm Springs will play it simultaneously.

ABOUT PRODUCT . . .

The November 21 edition of The HERALD carried a total of 54 pages of advertising, including the annual World Market section. Those pages of advertising mentioned by title 148 feature pictures scheduled for release by national distributors. Even counting the fact that 10 of the titles mentioned were reissues, that adds up to a respectable backlog of product available now or in the immediate future. Get those marquee letters ready.

▶ Terms of desperation were used this week by Wilbur Snaper, National Allied president, to describe the product shortage. He said in a members' bulletin thousands of showmen soon will be without product. He charged distributors with asking terms which previously they never dared. And he said extended runs have reduced releases.

Catholic Bishops Praise Code

The Catholic bishops of the United States at their annual meeting in Washington last week passed a resolution highly praising the motion picture Production Code as helping to achieve "right moral standards in screen entertainment."

At the same time the Bishops Committee on Motion Pictures in its annual report noted with concern that many theatres, including some owned by larger circuits, have been showing pictures condemned by the Legion of Decency.

"The management of these theatres are reminded," the committee said, "that the Catholics of the U.S. are pledged to remain away altogether from theatres which show such films as a matter of policy. Theatres which may consider showing a condemned film in the future should bear in mind the potential loss of Catholic patronage not only for that attraction but for others which may follow it in the same theatre."

The resolution adopted by the full Bishops' Conference declared that "the Production Code . . . be commended as a worthy undertaking and one capable of affording vital protection to the whole public, especially youth, against the harmful influence of morally bad motion pictures."

The Most Reverend Michael J. Ready, Bishop of Columbus and chairman of the Committee on Motion Pictures, completed his term in that post and was succeeded by the Most Reverend William A. Scully, Coadjutor Bishop of Albany.

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This week in pictures

AT THE 26TH ANNUAL BANQUET of the Pittsburgh Variety Tent, Number One, left. Harold E. Stassen, Foreign Operations Administration director and principal speaker, holds the interest of George Barker III, whom the club has adopted. Watching are retiring chief barker Carl Dozer, left, and the new chief barker Norman Mervis. See page 24.

ARRIVING FOR THE PREMIERE of the Hal Wallis production, "Cease Fire," at the Criterion, New York, Tuesday evening. General Mark Clark and wife are welcomed at the airport by Joseph Hazen, left, Mr. Wallis' partner; Owen Crump, director; and Major Ray Harvey, technical adviser. Paramount gave the opening floodlighted Broadway glamour.

by the Herald

DEMONSTRATION, in New York, of the Moropticon system of single film 3-D. Top, Matty Fox, chairman of the board of Pola-Lite, and a Moropticon principal. Below, among the many industry personalities who attended: Wilbur Snaper, Alfred E. Daff, and Charles Feldman.

THESE ARE THE NEW OFFICERS of the Motion Picture Exhibitors of Florida: B. B. Garner, of Lakeland, treasurer; James Biddle, Jasper, vice-president; Arv Rothschild, Jacksonville, secretary; Horace Denning, Jacksonville, president; Bill P. Cumbaa, Leesburg, chairman. Other vice-presidents: Guy Kenimer, Jerry Gold, Sonny Shepherd.

by the Herald

INTERVIEW, left. Keki Modi, right, Indian exhibitor, with Taylor Mills, of the Motion Picture Association of America. Mr. Modi has been in New York seeking distribution of India's biggest, "Queen of Jhansi," its first Technicolor feature, costing $1,600,000. It is in English.

by the Herald

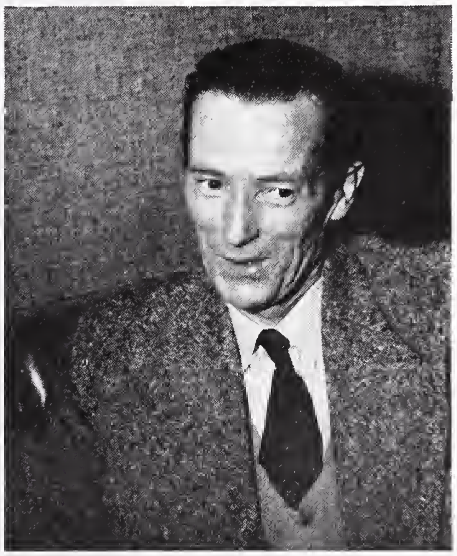
THE LISTENERS. A glimpse into the RKO Radio two-day sales meeting at the New York home office. In array are Bob Folliard, eastern district manager; Frank Dervin, executive assistant; Herb McIntyre, western district manager; Morris Lefko, eastern central district; Al Kolitz, Rocky Mountain district; Carl Peppercorn, Canada; Herb Greenblatt, Midwest; Len Gruenberg, Metropolitan; and Edmund Grainger, executive producer. The meeting was conducted by Nat Levy, east-south sales manager; Charles Boasberg, general sales manager; and Walter Branson, assistant general sales manager.

BUILD TOMORROW'S TEAM

ACTRESS EVA GABOR unveils a campaign poster for the 1954 Boy Scouts fund raising campaign in New York, and commends multi-honor scouts Joseph Turitter and Scott Bonis. With her is Leon Bamberger, producers and distributors' chairman.

JAMES J. KAVANAGH, below, is visiting from County Wicklow, Ireland, where he heads the Ormond circuit of ten theatres. He feels CinemaScope will gain public favor, and already has installed some large screens.

"THE ROBE" makes its British debut. A select and highly publicized audience saw the CinemaScope history-maker at the Odeon, London. At the left, Mr. and Mrs. J. Arthur Rank, and Mr. and Mrs. William J. Kupper, the latter managing for 20th-Fox in Great Britain.



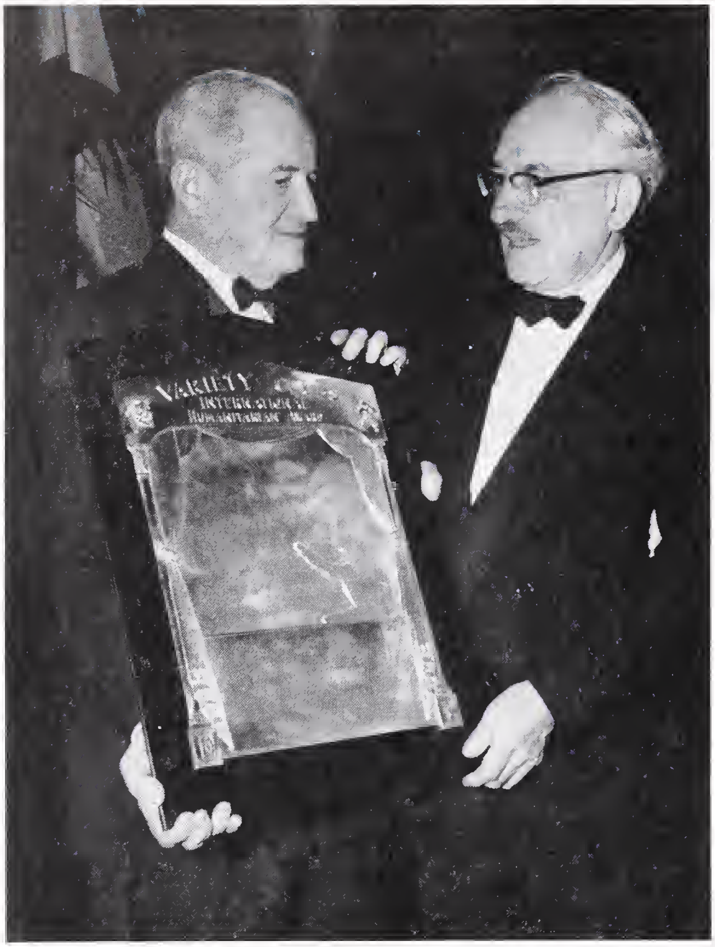
by the Herald

by the Herald

SHOWING, left, of "Courtesy Is Contagious," made for managers by Filmack in association with the Theatre Owners of America. See page 42. Irving Mack, right, presides at the New York luncheon. With him, Howard Bryant, TOA; Al Floersheimer, Jr., representing Walter Reade, Jr., TOA president; and Arthur De Bra, Motion Picture Association of America.

AT VARIETY INTERNATIONAL MID-WINTER CONVENTION

ANNUAL HONORS by the Variety Clubs International, as delegates met in Washington over the weekend. The Humanitarian Award went this year to Dr. Selman A. Waksman, pioneer and developer of famed, life-saving antibiotics. On this page, some of the meeting scenes. Story on page 24.



Jack Beresin, international chief barker, presents to Dr. Waksman his plaque, the International Humanitarian Award.

Dan Krendel, Toronto, is the speaker. With him, Jessie Levine, San Francisco; Jake Flax, and Nate Golden, Washington; Al Findley, New York; Jack Fruchtman, Washington.

Ben Goffstein, Las Vegas; Al Grubstick, San Francisco; Sam Brunk, Oklahoma; Eddie Lachman, New York; and Mitch Lewis, Houston.

TENT No.17 WELCOMES YOU TO DALLAS MAR.22-25
For the Variety Clubs'
INTERNATIONAL CONVENTION

Hugo Vogel, Milwaukee; Mike Felt, Philadelphia; Ralph Pries, Philadelphia; Bennie Burger, Minneapolis; Roy Miller, Miami; Victor Orsinger, Washington.

TENT No.17 WELCOMES YOU
TO DALLAS MAR.22-25
For the Variety

The delegation from Texas: Col. William McCraw, Frank Bradley, Jack Bryant, Kendall Way, Al Reynolds, Charles Derdan, C. A. Dolsen, and John Rowley.

From the mid-states: Robert Gump, Dayton, O.; Roy Wells, Dayton; Myer Stern, Omaha; and Mr. Vogel.

Right: Jack Silverthorn, Cleveland; C. A. Dolsen, Dallas; Vance Schwartz, Cleveland; Herman Hunt, Cincinnati; and Bill Finkel, Pittsburgh.

3-D LEAPING BACK INTO FAME, PERHAPS FORTUNE

Most Companies Offer Top Films in Process, with Future Much Brighter

by VINCENT CANBY

Three-D has come full circle.

The stereoscopic technique, which one year ago was not even dignified by its present laconic nickname, apparently has come and gone and come again.

This, of course, is a simplification. The technique which roared onto the film scene in the shape of a couple of lazy, though full-dimensional lions in "Bwana Devil," never was completely gone. What is seen as the new 3-D optimism simply is an extension and implementation of earlier expectations, overshadowed in recent months by gimmick pictures.

The future of 3-D this week appeared brighter than ever. These were the signs:

¶ After much head-scratching, soul searching and study of patron reactions, four major studios had decided to release some of their most important product in three-dimension form. These were to be backed up by at least 18 to 20 3-D "program" pictures, i.e., Westerns, action, horror and space fiction.

¶ Carefully planned public relations programs, on the part of equipment manufacturers in conjunction with the distributors, were at work educating the public to the fact that newly designed polarizing viewers are available for the forthcoming quality product.

¶ Exhibitors were being offered the services of technical experts to insure proper 3-D projection, gratis, and were scheduled to have made available to them in the near future at least two single-strip 3-D projection methods.

If 3-D is dead, the body is not resting quietly.

The present excitement stems from the now oft-told story of MGM's "Kiss Me, Kate" test engagements held recently in six cities in Ohio, Texas and New York. The picture, which could be counted on as being something of a draw in any shape, did 40 per cent more business in 3-D than in 2-D. The light of that news was kept under no bushel.

Frankly acknowledging the deep impression made on them by the "Kate" results, officials of Columbia Pictures announced last week that their major release of the winter season, "Miss Sadie Thompson," starring Rita Hayworth and Jose Ferrer, would go out at Christmas only in the full three dimensions.

Paramount this week in New York launched Hal Wallis' big and unusual Korean war documentary in 3-D, "Cease Fire!" at a gala world premiere at the Criterion theatre. By way of balancing moods, the company will shortly send into release another top feature in its stereo version, "Money from Home," starring last year's box office champions, Dean Martin and Jerry Lewis.

3-D SEEN ADDING "WONDERFUL" VALUES

"There is no question but that 3-D adds many wonderful values to a motion picture and is a very powerful plus factor. 'Kiss Me, Kate' is only the start of a new success story in motion picture experience and will be continued with 'Cease Fire!,' 'Miss Sadie Thompson,' 'Money from Home' and other equally great box office attractions which will bring millions of new ticket buyers to the box offices of the country."—A. W. Schwalberg, president of Paramount Film Distributing Corporation.

From Warner Brothers for the holiday crowds is coming John Wayne's first in three dimensions, "Hondo," photographed almost entirely in Mexico and which had its world premiere Tuesday in Houston, Texas.

Warner Schedule Includes 3-D and CinemaScope

Warners, like MGM, seems to acknowledge no battle of the systems. Although committed to a major program of CinemaScope features, the company will follow up "Hondo" with such other 3-D features as Edgar Allen Poe's "Murders in the Rue Morgue," "Them," "The Bounty Hunter" and Alfred Hitchcock's forthcoming adaptation of the stage hit, "Dial M for Murder." These films will carry the 3-D release schedule well in 1954.

Including the above mentioned releases, eight studios have completed or in final stages of production 25 3-D features, thus insuring a fairly steady flow of product to the exhibitor still pondering the installation of 3-D projection equipment. The following lineup is, if inaccurate in any direction, probably too small a number of 3-D films. It does not take into consideration a number of independent productions. And obviously it does not take into consideration a report that at least one major studio is shooting 3-D versions of all its standard films, which, presumably, it would release should the 3-D revival continue.

From Allied Artists are coming two 3-D films, "Dragonfly Squadron" and "House in the Sea." From Columbia: "The Mad Magician," "Drums of Tahiti," "Jesse James vs. the Daltons" and "The Great Green Og." Paramount's "Money from Home" is to be followed by "Jivaro," starring Fernando Lamas and Rhonda Fleming. RKO has coming "The French Line" starring Jane Russell and Gilbert Roland, "Rangers of the North" and "Son of Sinbad."

Universal will offer "Taza, Son of Cochise" and "Creature of the Black Lagoon," while United Artists will have "Million Dollar Diamond," "Ring Around Saturn," "Gog" and "Cannibal Island." All these, of course, are not designed for the same audiences. However, spearheaded by the quality productions, they go together to make up a rounded 3-D release schedule.

Distributors Offer Theatres Both 2-D and 3-D Versions

With the exception of first run engagements, distributors are not pushing 3-D versions to the exclusion of the 2-D versions and exhibitors who have not converted. Universal and RKO, in particular, emphasize their willingness to let the theatre man decide which version has the best appeal.

The extent to which 3-D is taking hold for the second time is best gauged by reports from equipment manufacturers.

A spokesman for the Polaroid Corporation in New York this week termed "fantastic" the increase in the number of orders for 3-D viewers.

Polaroid, incidentally, not only is carrying on an extensive public relations program in respect to 3-D, but also is implementing that program by helping to see that the audience gets the best in 3-D projection. This week seven of the corporation's engineers left Cambridge, Mass., on an inspection trip to all theatres which were to play "Kiss Me, Kate" and "Hondo" during the Thanksgiving weekend. To be checked is equipment in theatres in 75 cities.

See "Local Skirmish" in "Battle of the Systems"

Which of the single-strip methods for projection of 3-D films will be eventually adopted by the majority of the Hollywood companies, remains to be seen. In the bigger "battle of the systems," this is strictly a local skirmish.

Events in recent weeks have clearly shown that there is a move in the single-strip direction, however. Last month Columbia announced the signing of an agreement with the Nord Company to make its pictures available in the Nord process and on Tuesday this week, it was announced by the Pola-Lite Company that Universal had agreed to make "Taza, Son of Cochise" available for demonstration in the Moropticon process.

The Moropticon process was demonstrated in New York last Friday and in Philadelphia this Wednesday. Other key city demonstrations are being arranged.

YOU CAN SEE WITHOU

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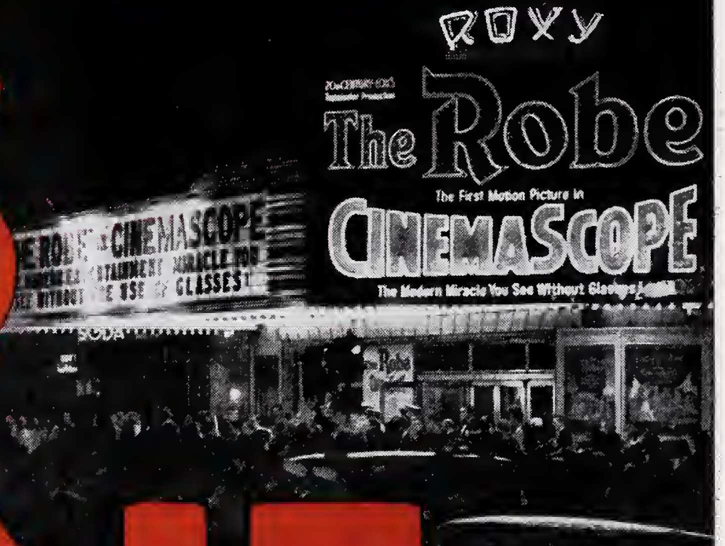
ROXY
20th CENTURY-FOX'S Spectacular Production
The Robe
The First Motion Picture in
CINEMASCOPE
The Modern Miracle You See Without Glasses
THE ROBE IN CINEMASCOPE
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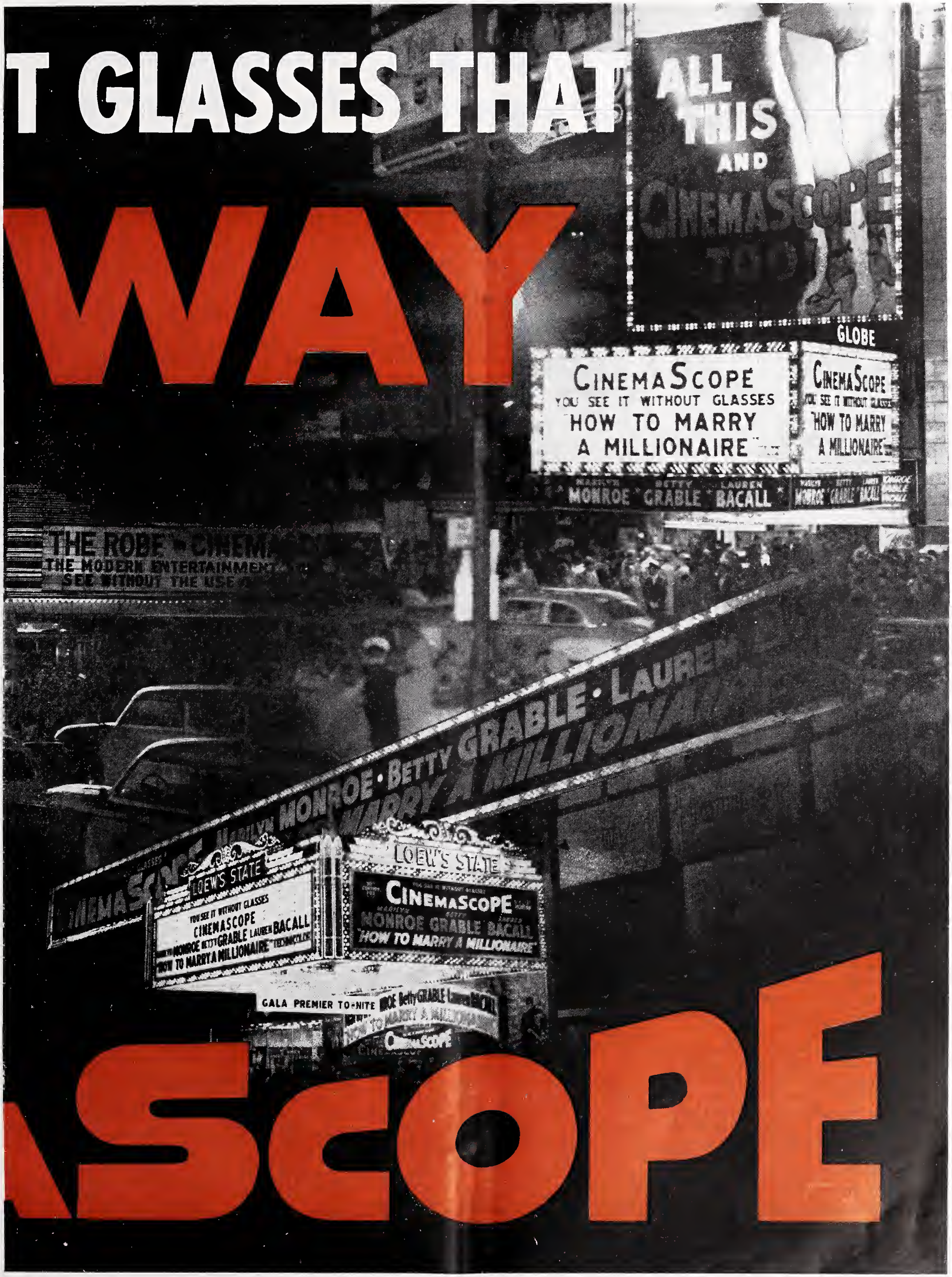
ALL THIS AND CINEMASCOPE TOO
GLOBE
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MARILYN MONROE BETTY GRABLE LAUREN BACALL
THE ROBE IN CINEMA
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MARRY A MILLIONAIRE
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CINEMASCOPE MONROE GRABLE BACALL "HOW TO MARRY A MILLIONAIRE"
GALA PREMIER TO-NITE
CINEMASCOPE

SCOPE

CUT CONFUSION, SAYS MARTIN

TOA Official, at Carolinas Meeting, Calls for New Process Clarification

CHARLOTTE: The industry must eliminate confusion over new techniques, E. D. Martin, executive vice-president of Theatre Owners of America, said Monday at the opening session of the three-day annual convention of the Theatre Owners of North and South Carolina. Mr. Martin told the convention that product shortages, the Federal admission tax, television and the "confusion that exists today caused by the haphazard and unintelligent methods of presenting new techniques" are the major problems facing exhibitors."

Among the other speakers were Herman M. Levy, TOA general counsel; Walter Reade, Jr., TOA president; Robert Coyne of COMPO, and Dick Pitts, TOA publicity director.

Anderson Is Elected

The theatre owners elected Howard Anderson of Mullins, S. C., president for the coming year, succeeding Woodrow Fussell of Bladenboro, N. C., who was named first vice-president. Bob Bryant of Rock Hill was named second vice-president. Directors are H. E. Buchanan of Hendersonville, George D. Carpenter of Valdese, Fin Lee of Warsaw, C. A. Dandelake of Tarboro, Jack D. Fuller of Columbia, J. B. Harvey of Clover, W. H. Hendrix, Jr. of Reidsville, H. B. McNally of Fayetteville, Roy Rowe of Burgaw, John M. Kimen of Roseboro, Albert Soitle of Charleston, Rudy A. Howell of Smithfield and Francis White, H. F. Kincey and H. H. Everett of Charlotte.

Mr. Martin declared he did not doubt that the problems from within and the challenges from without will be conquered, but that exhibition and production, historically, "have been prone to inactivity as far as changes and improvements are concerned—preferring to produce pictures under proved formula and to exhibit them in proved way—for this has called for less investment, less effort and more profit." But, he asked, "how long can this continue?"

Cites Tax Problem

Citing the admission tax problem as of the greatest importance, and appealing to exhibitors to redouble their efforts for its repeal, Mr. Martin turned to television, calling it highly competitive and urged theatre men not to fight it but embrace it on the ground that it is a valuable advertising medium.

Discussing the product shortage, Mr. Martin said: "The product shortage which faces us, whether deliberate or not, gives us all great concern. It is apparent that the present philosophy of production, for the most part, is to have fewer and higher-budgeted pictures, demanding exorbitant film rentals and extended playing time, all to the ultimate detriment of the exhibitors, large and small, even though it may give to producers a current quick buck."

TOA'S STEADY GROWTH OUTLINED BY PITTS

Dick Pitts, Theatre Owners of America director of public relations, declared at the annual convention of the Theatre Owners of North and South Carolina that "TOA is growing surely and steadily, and is gaining in the unity and strength that is necessary to combat problems on the national level, and whenever possible, to assist on problems at the local level. We are now represented in every state in the nation and in Alaska," he said.

He said that the "possible solution to the product shortage is for exhibitors to stimulate small company and independent production by paying a fair film rental—through exhibitors into production directly or indirectly."

Mr. Levy declared that "the confusion of most exhibitors, especially the smaller exhibitor, is further confounded by the lack of contact between him and his sources of supply, the producers. He has nobody to talk to. He is frustrated—there are many things he has to say, so much he wants to find out and so many questions he wants answered.

Mention Complaints

And he has so many justifiable complaints to make: Why are his film rentals so exorbitantly high? Why won't somebody from the home office believe him, that he cannot pay 35 and 40 per cent and more for film and still make a reasonable profit? Isn't there somebody with authority at the local level who will listen to his story and believe him, and decide to carry only the film rental that is fair and equitable?

Mr. Reade reported that as a result of his recent letter to Spyros P. Skouras regarding 20th Century-Fox's policy requiring exhibitors to use stereophonic sound with CinemaScope, a meeting with Mr. Skouras was held and at that meeting Mr. Skouras informed him that his company will carry out experimental tests early in January to determine whether CinemaScope is acceptable without stereophonic sound. If the tests prove to be satisfactory and if the public accepts it at the box office, the company will revaluate its policy.

Mr. Coyne, in his talk, lashed out at the 20% admission tax.

MGM to Offer Ten Pictures In 4 Months

MGM will release 10 pictures during the first four months of 1954, according to a tentative schedule announced last week. All of the films will be in color with the exception of one, "The Great Diamond Robbery." Two will be released in CinemaScope, "Knights of the Round Table" and "Rose Marie."

Three will be released during January and three in April. There will be two in February and two in March.

Heading the list of January releases will be "Give a Girl a Break," starring Marge and Gower Champion and Debbie Reynolds, followed by "Knights of the Round Table," MGM's first picture in CinemaScope, starring Robert Taylor, Ava Gardner and Mel Ferrer, and "The Great Diamond Robbery," starring Red Skelton.

In February, there will be "Saadia," starring Cornel Wilde, Mel Ferrer and Rita Gam, and "The Long, Long Trailer," starring Lucille Ball and Desi Arnaz.

During March will be "Tennessee Champ," starring Shelley Winters, Dewey Martin and Keenan Wynn, and "Rose Marie," the company's second picture in CinemaScope, starring Ann Blyth, Fernando Lamas and Howard Keel.

In April, there will be "Gypsy Colt," starring Donna Corcoran, Ward Bond and Frances Dee; "Rhapsody," starring Elizabeth Taylor, Vittorio Gassman and John Ericson, and "Flame and the Flesh," starring Lana Turner, Pier Angeli and Carlos Thompson.

Columbia Holding Second Sales Meet in New York

Following its Chicago sales meeting, Columbia will hold the second beginning Monday at the Hotel Savoy-Plaza, New York. It will run through Thursday. Led by general sales manager A. Montague, home office executives will attend, and convene with four division managers and the branch managers, salesmen and bookers from ten exchanges. Some of the product to be discussed is "From Here to Eternity," "Sadie Thompson" and "The Caine Mutiny." There will be careful analysis of other top pictures to come. The company will hold its final sales meeting in San Francisco December 14 through 17.

Adjourn Schine Hearing

The Schine Chain Theatres, Inc., divestiture hearing last Monday in Buffalo before Judge John Knight in Federal Court again was adjourned—this time until December 23. The circuit was ordered to dispose of 39 theatres within three years after the decree, which was dated June 24, 1949. Schine obtained an extension after disposing of 14.

Pathe Signs Deal With British Lab

Pathe Laboratories, Inc., of New York and Hollywood, and Denham Laboratories, Inc., of London this week formed an association for exchange of facilities.

The agreement provides for Pathe to process English films for release in the Western Hemisphere and the use of Denham facilities for the processing of American films for showing in Europe. The two-year contract was announced by James L. Wolcott, executive vice-president of Pathe, a subsidiary of Chesapeake Industries, Inc.

Denham Laboratories, part of the J. Arthur Rank film interests, is the largest independent film processing organization in Britain. W. M. Harcourt, managing director, represented Denham in the negotiations.

The deal will give Pathe an European outlet for its new color film process, Pathecolor, Mr. Wolcott said. Exchange of technical information, especially from the standpoint of Denham processing of Pathecolor, has already begun, Mr. Wolcott said. In the first year of the agreement, Pathe expects to send 15 Pathecolor features to Britain.

Pathe, one of the biggest independent film laboratories in the United States, has been enlarging its color facilities rapidly in the past year. In December, a $400,000 addition to its West Coast laboratory was completed, part of a $6,000,000 Pathe expansion program which includes a new laboratory in New York City.

New York Roxy Lowers "Robe" Prices for Youngsters

A reduction of admission prices for youngsters under 16 will be inaugurated by the Roxy in New York during the 11th week of 20th Century-Fox's "The Robe," it was announced by Dick Dickson, Roxy executive. Called the "Junior Budget Plan," the reduction will begin November 30, lowering prices to youngsters to 65 cents on weekday mornings and $1 at other times. Present scale is from $1 to $3, with no reduction.

MGM Rushes Color Laboratory To Handle Its CinemaScope

With two CinemaScope features completed and four others now scheduled for production, MGM is rushing conversion of its color laboratory for the processing of film photographed in this medium, according to a report from Hollywood. The work will be completed in two weeks, after which the laboratory will have a weekly capacity of 1,000,000 feet of CinemaScope film. The first film to be processed in the new laboratory will be "Knights of the Round Table," on which prints will be rushed so that the picture will be ready for release in the Christmas holidays.

DE LUXE LAB CLOSES DEAL TO PRINT FOR TECHNICOLOR

HOLLYWOOD: De Luxe Laboratories, Inc., a wholly owned subsidiary of 20th Century-Fox, has been authorized to process Technicolor prints under an agreement signed Monday by Dr. Herbert T. Kalmus, president and general manager of Technicolor, and Alan E. Freedman, president of De Luxe. Product handled by De Luxe will carry the credit line "Color by Technicolor-De Luxe."

Under the terms of the agreement, the first of its kind ever entered into by Technicolor, De Luxe will process Technicolor dye transfer release and answer prints at its New York laboratory. Provisions are made for engineering and consulting service by Technicolor, supervision of quality by that company, royalty payments by De Luxe, reciprocal arrangements with Technicolor, Ltd., of London and with any future Technicolor affiliates or licensees abroad.

According to officials of De Luxe and 20th-Fox, the arrangement will help to ease the bottleneck which has held up the release of Technicolor pictures because of the lack of laboratory facilities for the making of release prints. Although operating a new plant in Hollywood at full capacity Technicolor has been unable to catch up with the backlog of orders from distributors for prints. This has been particularly crucial in recent years because of the vastly increased use of color.

The agreement will particularly facilitate the release of the CinemaScope pictures now completed or in work at 20th-Fox, all of which are in Technicolor.

Einfeld Sets Big Campaigns For "Reef" and "Rifles"

Massive promotional campaigns are being scheduled by 20th Century-Fox for "Beneath the 12-Mile Reef" and "King of the Khyber Rifles," CinemaScope productions set for release in December and January, respectively, Charles Einfeld, vice-president, announced in New York this week on his return from the coast. Big advertising, publicity and exploitation pre-selling jobs have been planned for both pictures, Mr. Einfeld said, with openings to be handled as important entertainment events similar to the debuts of "The Robe" and "How to Marry a Millionaire." "Rifles" will open at the New York Roxy the evening of December 14.

MGM's First CinemaScope In Four Test Engagements

MGM's first production in CinemaScope, "Knights of the Round Table" will have test engagements in Loew houses in St. Louis, Kansas City, San Francisco, and Pittsburgh. The opening day will be Christmas. The company is expected to give newspaper, radio, and TV campaigns of the same magnitude it gave "Quo Vadis."

Florida Exhibitors Hit Cost of CinemaScope

Florida exhibitors last week questioned the cost and adaptability of CinemaScope screens and stereo sound for small theatres and drive-ins, even while praising 20th-Fox president Spyros Skouras for technical progress, and personal persistence in developing a picture such as "The Robe." They did this through a resolution authorized at the annual meeting of the Motion Picture Exhibitors of Florida, at Jacksonville.

The exhibitors pointed at the cost of the screens and the sound system and expressed fear that during the current product shortage many showmen may find the finest pictures barred from their theatres.

The Florida exhibitors also declared they now pay to the state occupational taxes much higher than other business men and are preparing to recommend legislative remedies to the state association of county tax collectors and the State Comptroller.

Disney Using CinemaScope

Walt Disney Productions henceforth will use CinemaScope for each of its films whose subjects lend themselves to the wide screen treatment, Roy Disney, president of the company, announced in New York this week before leaving for the coast.

Production currently is under way on "20,000 Leagues Under the Sea," which will be released in CinemaScope, he said. Another Disney unit is now in Switzerland experimenting with CinemaScope projection for a True-Life film. In a few months, he added, there will be a number of Donald Duck shorts in CinemaScope available.

The next feature-length Disney cartoon, "Lady and the Tramp," will be ready for release in about a year, Mr. Disney said. Between 15 and 18 Disney units were said to be working around the globe on additional films for the company's Tru-Life series.

The executive also declared that work was progressing on a format for a Disney television show to originate from the studio. Television was seen by him, however, as strictly an exploitation medium for theatrical pictures. He repeated that as far as old Disney films going to television, the economics of the situation rules out such a possibility today.

Paramount's

Winner For Early 1954
Will Win You The Big Money
With Your Big Money Stars

IN
3-DIMENSION
AND TECHNICOLOR
FOR THE FIRST TIME!!

DEAN JERRY

MARTIN AND LE

DAMON RUNYON'S

MONEY FR

Surrounded by harem honeys, Dean outsheiks the sheik singin' and lovin' the cutest gals this side of Araby . . .

A **HAL WA**

co-starring

MARJIE MILLAR · PAT CROW

WITH ROBERT STRAUSS · GERALD MOHR · SHEL

DIRECTED BY GEORGE MARSHALL · SCREENPLAY

JAMES ALLARDICE AND HAL KANTER ·

Laughs that are
MONEY from PARAMOUNT:

Jerry plays cold to the warm advances of Paramount's hottest new starlet, Pat Crowley...

WIS

OM HOME

LLIS production

LEY · RICHARD HAYDN

DON LEONARD · ROMO VINCENT

BY HAL KANTER · ADAPTATION BY

BASED ON A STORY BY DAMON RUNYON

Dean's got a new partner! He sings "Moments Like This" to Marjie Millar, armful of gorgeous blonde...

Terrific laugh climax is the most hilarious steeplechase that ever roared across the screen to make audiences roar. And Jerry's the winner!

Terry Ramsaye Says

OPPORTUNITY—Some ambitious cinema agent could now be well advised to latch onto an option for the picture rights of that hoax book, "The Man Who Wouldn't Talk." As you know, it pertains to the invented and alleged adventures as a "cloak and dagger" expert of George DuPre, Canadian, and in the intelligence service of World War II, not in, however, so far as indicated.

The published contrite indignations of Mr. DuPre's writer-collaborator and two publishers, planted book publisher and magazine reprint, are undoubtedly genuine but approximately absurd. The muchly published deplorements have in fact contributed importantly to the sales value of the book.

The publisher of the book-version is quoted as offering to refund, to those who ask it, the purchase price of the volume. This was not accompanied by any statement that he would refuse to sell copies on hand, or in preparation. The first edition will become a collector's item.

Our great audience of the common man seems to love liars. He worships them, he votes for them, he buys them, pays for labels, believes gaudy merchandising promises printed, sung and unsung. If he enjoys the impact nothing else matters. He swallows for effect, with no sipping for taste. He wants just enough vermouth in his slug of naked gin to permit the slight elegance of calling it a cocktail. Out in Hollywood, that land of make-believe fame, acclaim and fortune have been made by a phony Romanoff engaged in masterfully slicing balogny. In practical truth he is much more interesting and important than any recent Romanoff.

The interior facts do not really matter much in this book hoax. The functioning fact of today is that its emotional story is now made more intensely of interest to the multitudes by the story about the story. Many of the customers, of course, will get the whole of it upside-down anyway, suspecting Mr. DuPre was "framed." Anyway, they'll have to read a book, or wait for a movie.

In very truth Mr. DuPre is a victim of sucker influence. His yarns began as fireside tales for the beguilement of friends. He was good at it and everybody demanded more. They got it. Then he got "discovered" by no device or quest of his own. He obliged again, and got exploited.

Out of fancy Mr. DuPre created a property. It has been enhanced by the attentions of that skilled collaborator and those two publishers. They did a good job with the raw material, without knowing how raw it was. Now the property has been additionally enhanced through exposure beginning with a anonymous tip to the "Calgary Herald" up in Alberta and the diligence of its managing editor and a capable reporter, Doug Collins. All hands concerned are skilled, and in a fair world they would all share in the profits of the masterpiece.

* * *

OPTICAL OPTIONS—Now we have it as incidental information from Mr. Sidney, the director, discussing "Kiss Me Kate," that: "We've filmed it in four different ways. It can be shown 3-D wide screen, 3-D regulation screen, flat wide screen and flat regulation screen."

Out of my own distribution past comes a reflection on what a merry set of problems can appear on the booker's checkerboard in a case like that, and what grey hairs and profanity can be generated all along the line down to the shipping clerk by all the new technique versions, standing can by can and row on row in the distribution vaults.

Inevitably, in spite of the most expert exchangemen, there can be some really super-snafu.

* * *

CENSORSHIP SEMANTICS—'Tother side of the Silvermine River over in Norwalk the Community Theatre, under official pressure, "cleaned up" the dialogue of Lillian Hellman's "Another Part of the Forest" by substituting "harlot" for prostitute, and calling a character born out of wedlock "a snollygoster," a western hillbilly term recently restored to circulation, with other connotations, by Mr. Harry S. Truman of Independence, Missouri. Your commentator rises to the defense against the Norwalk invasion of the dignity of bastards. He demands a cognizance of their place in history and constructive development of civilization. Just for an example consider William the Conqueror, whose Doomesday Book put Britain on an inventoried business basis—a process it could use again. Unfortunately there are a lot of other bastards around who are quite as belligerent but less constructive. May be they really are snollygosters. Make your own list.

Exceptional Films Called Market Need

Today's market demands production of out-of-the-ordinary pictures, Edmund Grainger, an RKO Radio executive producer, told trade writers last week in New York, while attending the company's district managers' sales meeting. Run-of-the-mill pictures no longer help producers or exhibitors, he averred. As to the plight of subsequent run exhibitors, he said he had no ready answer but believed evolution of the business would resolve their situation.

Of the new techniques, he said his company is keeping abreast of developments and will make films in the process the public prefers. It is, he disclosed, considering CinemaScope, and also is experimenting with its own wide screen system. He added that the company's 3-D pictures also are available in 2-D.

Producer recently of "The French Line," Mr. Grainger outlined the latest offerings from his company. These include Walt Disney's "Rob Roy," which he considers one of that producer's biggest. He said others coming in the next four months would be "Carnival Story," "She Had to Say Yes," "Son of Sinbad," in 3-D, "Secret Mission," a tentative title, "Target Earth," also tentative, and "Jet Pilot." All except "Secret Mission" and "Target Earth" are in color by Technicolor.

In addition, shooting begins in the next few weeks on "Susan Slept Here" and "The Big Rainbow." The company has plenty of money and 15 story properties, he asserted. He added that Dick Powell is preparing to shoot "Long Wire" and "The Conquerors" for RKO. Mr. Grainger is negotiating in New York for two plays and some novels.

Hubert Named Head Of Screen Writers Guild

HOLLYWOOD: The Screen Writers Guild has elected F. Hugh Herbert president, Frank Nugent first vice-president, David Dortort second vice-president, James Webb secretary, and Harold Greene treasurer. Retiring president Richard Breen's annual report to the membership said employment of SWG members passed its lowest point in mid-October and that studios in general have expressed confidence in a production increase that will raise the general employment level. Constitutional change that limits the validity of proxies to a single meeting, which was a hotly contested issue, was approved by more than the necessary two-thirds majority.

Loew Dividend 20 Cents

Directors of Loew's, Inc., Tuesday declared a dividend of 20 cents per share on the common stock, payable December 24, 1953, to stockholders of record December 11, 1953.

Back Small Producers, Says Reade

JACKSONVILLE: Support of film companies and independent producers who already have announced an impressive list of pictures for the coming year was announced here last week by Walter Reade, president of Theatre Owners of America, at the convention of the Motion Picture Exhibitors of Florida at the Roosevelt Hotel.

Said Mr. Reade: "Our fear of a shortage of product should be somewhat allayed by the quantity and quality of upcoming product, despite the fact that some companies have reported a curtailment of product. It is up to us to give the little fellow in production a break, who, in turn is more likely to lay his money on the line to keep good entertainment on the screens."

Regarding new developments in the industry, Mr. Reade said: "Regardless of whether you approve or disapprove of CinemaScope, wide screen, 3-D or Cinerama, we must not lose sight of the tremendous boost these innovations have given to our industry.

Rev. Paul Carpenter of Orlando, Fla., outlined the work of the Florida Association of Drive-in Church Services, Inc., reporting that there are now 13 drive-in church services which are being conducted in the state.

Nat Williams, of Thomasville, Ga., cautioned exhibitors, especially the small theatre operators, to exercise extreme care and to proceed slowly before investing money in new equipment that may become outmoded in the near future.

Elected were: president, Horace Denning, Jacksonville; vice-presidents, Guy Kenimer, Jacksonville; Jimmie Biddle, Jasper; Jerry Gold, Pahokee, and Sonny Shepherd, Miami; secretary, Arv Rothschild, Jacksonville; treasurer, B. B. Garner, Lakeland; and chairman of the board is Bill Cumbaa, Leesburg.

3 Cinerama Openings Set for December

Three new metropolitan openings in December will bring to nine the number of cities in which "This Is Cinerama" will be seen by the end of the year, it was announced this week by Lester Isaac, director of exhibition for Cinerama. Scheduled are premieres for Pittsburgh, December 8 at the Warner theatre; San Francisco on Christmas at the Orpheum, and Boston December 30 at the RKO Boston. Approximately 12 more key cities will be added to the "Cinerama Circuit" early in 1954, Mr. Isaac disclosed. In other Cinerama news, 16-year-old Fred Hammond, an Oakdale, L. I., senior at Sayville High School, was named first prize winner of the Lowell Thomas essay contest on New Dimensions in films. He was presented with a $1,000 scholarship.

GEORGE K. SPOOR, ESSANAY PIONEER, DIES IN CHICAGO

George K. Spoor, industry pioneer who was the "Ess" of the old Essanay Company of Chicago, died at his home in that city November 24, at the age of 81.

Many of the stars of the silent film began their careers at Essanay, which Mr. Spoor founded in 1897 with Gilbert M. Anderson. Chicago then was a major production center. Some of them were Gloria Swanson, Wallace Beery, and Francis X. Bushman.

In connection with today's development of new processes, industry veterans remember it was Mr. Spoor who introduced a wide film-wide screen process, Spoor-Berggren Natural Vision, back in 1930.

This required a 60-foot screen, and the film was 63mm wide. At the same time, other companies experimented with 65mm and 70mm film, and failed because of inability to hold the film steady and in focal plane without damage. Mr. Spoor, writing recently to a friend, maintained his system had solved this problem. He said other parts of his system, printers, perforators, and developing machines, were so unique he refused to patent them because to do so would be to disclose details to competitors.

Mr. Spoor also developed for his system a separate sound track, which may be termed in retrospect a precursor of today's system.

Three dimension pictures were tried 30 years ago by Mr. Spoor and discarded, to use his own words in his recent letter, as "impractical and too expensive." He showed 3-D films in Chicago, July 15, 1925.

GEORGE K. SPOOR

Born in Highland Park, Ill., Mr. Spoor first worked for the Northwestern Railroad. A machine called the Magniscope attracted his attention in 1895. Shortly another, the Kinedrome, a projector for moving film, fascinated him to the extent of buying display rights; and he took it into vaudeville houses. In 1897 his partnership with Mr. Anderson produced the Essanay studio.

Mr. Spoor had been living with his daughter Gertrude, wife of Major General Douglas L. Weart, retired. Mr. Spoor's wife, Ada, died in 1951.

Kansas-Missouri Exhibitors To Meet December 1 and 2

The Kansas-Missouri Theatre Association will meet in annual convention at Kansas City December 1 and 2, with Walter Reade, Jr., president of the Theatre Owners of America, as a featured speaker at a luncheon and at the closing banquet. Other speakers will be Tom Edwards and Myron Blank. There will be sessions on new processes and equipment and experts to explain them. Another speaker will be William Rosenson on portable theatre television equipment. There also will be a tax session.

Press Relations Committee Is Named for COMPO

Appointment of a committee of five to recommend a program of expanded press relations to the three co-chairmen of the Council of Motion Picture Organizations has been announced by Robert W. Coyne, COMPO special counsel.

The committee, authorized to expand its membership if needed, consists of Oscar A. Doob of MGM, Maurice Bergman of Universal, Harry Goldberg of Stanley Warner Theatres, Harry Mandel of RKO Theatres and Art Arthur of the Motion Picture Industry Council of Hollywood. The committee will choose its own chairman at a meeting to be held in the near future.

Appointment of the committee was decided upon at the annual meeting of the COMPO executive committee September 21.

Allied Artists' Representative In Thailand Sees Good Market

Movie attendance in Thailand is no longer a luxury; it is a popular item, and theatres are well attended, Hoontrakul Kosol, Allied Artists representative there, told news writers in Hollywood last week. He said the situation in the capitol, Bangkok, is particularly good, and that three theatres are being built and that four new ones are operating. The most popular films are American, subtitled, he said, and the double feature is unknown.

Variety Club Contribution

The New York Variety Club's Foundation to Combat Epilepsy November 24 presented its second check, for $2,500, to Dr. H. Houston Merritt, director of neurological services at the Neurological Institute of the Columbia Presbyterian Medical Center, that city. It will be used at the Variety Clinic in that center.

VICKERS
WORLD PREMIERE
SEA OF LOST SHIPS
WANDA HENDRIX
WALTER BRENNAN
PERILOUS JOURNEY
VERA RALSTON
SCOTT BRADY

...OFF TO A BIG START

BALLYHOO
STARS
McVICKERS
WORLD PREMIERE
SEA OF LOST SHIPS
PERILOUS JOURNEY
RKO KEITH'S
WORLD PREMIERE "SEA OF LOST SHIPS"
SEA OF LOST SHIPS
WORLD PREMIERE
SEA OF LOST SHIPS
WEDNESDAY OCTOBER 21
BANDS • LIGHTS • STARS CELEBRITIES
UNITED STATES COAST GUARD

VARIETY

'Ships' Stout $20,000 Chicago Premiere

Chicago, Oct. 27.

"Sea of Lost Ships," preeming at McVickers, is being helped by stars appearances to a stout $20,000. Roosevelt's "Lion in the Streets" and "Mission Over

Estimates A

VARIETY

'Ships' Sturdy $10,000 Washington Premiere

"Sea of Lost Ships," at RKO Keith's, shapes sturdy, thanks largely to hypo of a brass hat preem highlighted by

BACKED BY U. S. COAST GUARD COOPERATION

SEA OF LOST SHIPS
JOHN DEREK WANDA HENDRIX
WALTER BRENNAN

ON FIRST PREMIERES!

BANDS

CELEBRITIES

HERBERT J. YATES
presents

SEA OF LOST SHIPS

starring
JOHN DEREK • WANDA HENDRIX
WALTER BRENNAN
with
RICHARD JAECKEL • TOM TULLY
BARTON MacLANE • ERIN O'BRIEN-MOORE • BEN COOPER
Story by NORMAN REILLY RAINE
Screen Play by STEVE FISHER
Associate Producer-Director JOSEPH KANE

A REPUBLIC PICTURE

VARIETY CLUBS IN AUSTRALIA

Mid-Winter Parley Hears Of Plans; Waksman Gets Humanitarian Award

WASHINGTON: The expansion of Variety Clubs International into the Southern Hemisphere was announced at a two-day mid-winter conference in Washington last weekend.

International Chief Barker Jack Beresin announced that an application had been received for a tent in Melbourne, Australia. This will be the first Variety Club tent south of the Equator, he said. He indicated that he doubted that there would be any other tents in Australia, since no other city has enough entertainment workers to support a separate tent.

Invitation from New York

Other highlights of the two-day session, attended by about 100 delegates from every state, Canada and Mexico, were these:

An invitation from New York City Mayor Impellitteri to hold the 1955 convention in New York;

Discussion of the script for the coming Variety Club film, "Miracle Mountain";

A decision to urge local tents to support the "Crusade for Freedom" drive to raise funds for Radio Free Europe and other activities designed to encourage resistance in Iron Curtain countries.

Social activities played a prominent part in the two-day meeting. The affair was climaxed Saturday night with the Variety Club's annual Humanitarian Award dinner held in conjunction with the annual dinner-dance of the Washington host tent. Dr. Selman Waksman, Rutgers University scientist who discovered streptomycin, received the Humanitarian Award, while Jane Froman received the Washington tent's award as "Show Business Personality of the Year."

Guests at Football Game

The previous night, Pepsi-Cola had been the host at a dinner in honor of Mr. Beresin, and Saturday afternoon the delegates went to the Maryland-Alabama football game as guests of Coca-Cola.

Mr. Beresin reported on his trip to Europe. He told the delegates there would soon be new tents in Paris and Rome. "This country has exported many great things to Europe," he said, "but the greatest export of all was exporting the religion of the Variety Clubs to the showmen of the British Isles and the Continent."

The delegates almost completely overhauled the script of "Miracle Mountain," but did not finally approve the new script. They also discussed methods of distributing.

Col. William McCraw, executive director, read a memorial tribute to the late Charles E. "Chick" Lewis for his work in behalf of the Variety Clubs and the Will Rogers Memorial Hospital.

VARIETY CLUB HONOR TO EISENHOWER

WASHINGTON: President Eisenhower next week will be made an honorary life member of Variety Clubs International. International Chief Barker Jack Beresin and Nathan D. Golden, Heart Committee chairman, will call at the White House Tuesday, December 1, to present the chief executive with a gold card, life membership in the Variety Clubs.

Stassen Lauds Work Of Variety Clubs

PITTSBURGH: Harold E. Stassen, director of the Foreign Operations Administration praised the Variety Clubs for their humanitarian work, and said that America must follow the pace set by the Variety Clubs. Speaking at the 26th annual banquet of the Variety Club's Tent Number One in Hotel William Penn, last weekend, Mr. Stassen declared: "America must set the pace in diplomatic, military, economic and humanitarian fields as "absolute essentials for the future of not only our people but all of mankind." Approximately 425 persons attended the banquet which had Bob Prince, local radio and TV sportscaster, as chairman. Other speakers included Mayor Lawrence; Marc J. Wolf, International Main Guy; toastmaster, Dean R. N. H. Moor; Jack Beresin, International chief barker; and "Rosey" Roswell, who presented Dr. Jonas E. Salk, University of Pittsburgh polio scientist, with the Variety Heart Award for 1953 as the city's outstanding benefactor during the past year.

Name Associate Chairmen For Brotherhood Week

Leadership for the 1954 Brotherhood Campaign has been strengthened by the addition of four associate national chairmen, it was announced by Spyros S. Skouras, president, Skouras Theatre Corporation, chairman of the National Exhibitors Committee for the campaign to build understanding and good will among Protestants, Catholics and Jews. The four associate chairmen are Harry C. Arthur, Jr., vice-president and general manager, Fanchon & Marco; John Balaban, president, Balaban & Katz; George Bowser, vice-president, National Theatres, Inc., and Robert J. O'Donnell, vice-president, Interstate Circuit, Inc. Brotherhood Week is February 21-28.

Russell Johnson and Audie Murphy fight to the death on a mountain crag in a scene from Universal's "Tumbleweed."

Janet Leigh and Donald O'Connor in a dance sequence from the Technicolor musical, "Walking My Baby Back Home."

"Yvonne DeCarlo, Joel McCrea and Pedro Armendariz in the Technicolor drama, "Border River."

UNIVERSAL'S PRODUCT TO HAVE U-I APPEAL

A ROBUST flow of vigorous and varied product is assured the exhibitor in the coming months from Universal-International. During December, January and February seven of its top box office productions, six in color by Technicolor and one in 3-D, will be released, featuring such stellar names as James Stewart, June Allyson, Alan Ladd, Donald O'Connor, Janet Leigh, Shelley Winters, Audie Murphy, Jeff Chandler, Maureen O'Hara, Tony Curtis, Joanne Dru, Joel McCrea, Yvonne DeCarlo and Rock Hudson.

With the product representing one of the company's biggest box office bids in recent years, it is using the slogan, "Pictures with that Universal Appeal." In the group is "The Glenn Miller Story," the musical film in color by Technicolor starring James Stewart and June Allyson. One of the company's most comprehensive advertising and promotional campaigns will back the film.

Starting with the January releases, practically all of U-I's pictures will be suitable for wide screen projection in ratios up to 2 to 1.

Television, radio and comprehensive national promotional tieups; extensive national magazine advertising and the touring of stars and featured players as well as special personalities to key cities, will all be highlighted in the promotional campaigns.

In another demonstration of faith in the future of the industry, U-I recently announced that it will produce 34 major motion pictures, 22 in color by Technicolor, during the current fiscal year which started November 1, and that in line with these plans facilities at the studio were being expanded to meet the demands of the increased activity planned for the future.

Included is a $350,000 construction program already under way for a new two-story building to house the studio advertising and promotion departments as well as new bungalows to provide offices for producers and stars.

The construction program is designed to meet the long range needs of the studio.

The month-to-month release schedule has been set up to provide a well-rounded program for U-I's exhibitor customers. December releases are "Walking My Baby Back Home," in color by Technicolor starring Donald O'Connor and Janet Leigh, a big budget musical film, and "Tumbleweed," also Technicolor, a Western starring Audie Murphy and Lori Nelson.

January releases are "Forbidden," a drama starring Tony Curtis, Joanne Dru and Lyle Bettger and set against a background of the city of Macao; "War Arrow," a Technicolor adventure film starring Maureen O'Hara, Jeff Chandler and Suzan Ball, and "Border River," a semi-historical Technicolor drama starring Joel McCrea, Yvonne DeCarlo and Pedro Amendariz.

The February releases are highlighted by "The Glenn Miller Story," the Technicolor musical love story suggested by the life of the famous bandleader and starring James Stewart and June Allyson. This is one of U-I's most ambitious production undertakings in recent years.

"Taza" Available in 3-D

"Taza, Son of Cochise," in 3-D and Technicolor and starring Rock Hudson and Barbara Rush is the second February release.

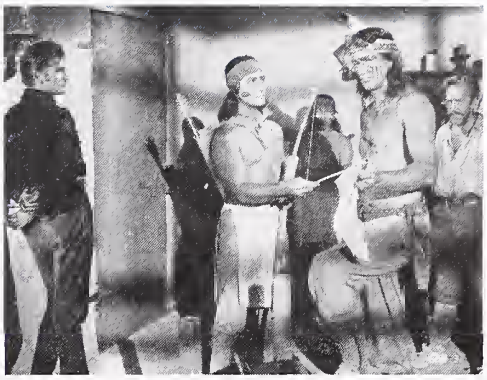
"Saskatchewan," the big Technicolor outdoor drama in the tradition of "Bend of the River," and starring Alan Ladd and Shelley Winters is the final picture in the winter product group.

The campaign on "The Glenn Miller Story" is already under way leading up to the world premiere which will be held in Miami January 19 with Stewart and Miss Allyson making personal appearances and following through thereafter with a tour of more than a dozen key cities.

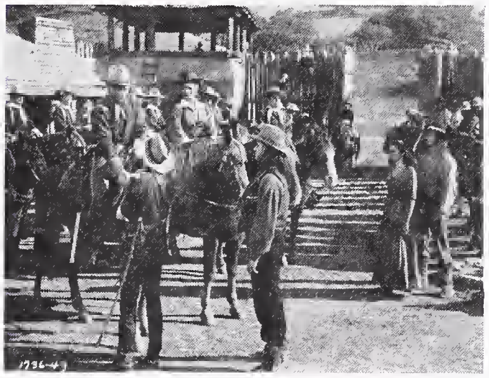
"Walking My Baby Back Home" is also being given a record national magazine advertising and national promotional tieup campaign. Color ads are scheduled to break during December and January in 11 national magazines and three major Sunday newspaper supplements having a combined readership in excess of 100,000,000.

Highlighting U-I's television promotional activities on its winter releases will be the use of a special 15-minute "behind the scenes" television program prepared for "Forbidden."

James Stewart appearing as the late Glenn Miller in "The Glenn Miller Story."



Rock Hudson, as "Taza, Son of Cochise," wonders what to do with his prisoners after capturing a U.S. Army fort in the picture of that name.



Jeff Chandler and Maureen O'Hara, on horseback, are the stars of the Technicolor adventure drama, "War Arrow."

Shelley Winters, Alan Ladd and J. Carroll Naish in the Technicolor drama, "Saskatchewan."

Tony Curtis and Peter Mamakos battle in the hold of a cargo ship in "Forbidden." Co-starring with Curtis are Joanne Dru and Lyle Bettger.

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

HOLLYWOOD IS a network of organizations centered loosely about the cinematograph and getting along surprising well together. The Academy of Motion Picture Arts and Sciences is of course the oldest and most widely known. Possibly the habitually quiet American Society of Cinematographers, by reason of its sedate age and the sustained presence of its initials on main titles, is known by name to more of the world's people than any of the others.

Comes now the youngest of the many, the three-year-old Screen Publicists Guild, to take its place with the organizations whose activities in behalf of the motion picture, its fame and its prestige, are discounted nowhere on earth but here in their home town. The local discounting is less than half in earnest and like "The New Yorker's" spoofing of New York, a secret showing of pride.

Third Annual Dinner Honors Darryl Zanuck

Last Sunday night the Screen Producers Guild gave its third annual Milestone Dinner for between 700 and 800 persons at the Statler Hotel. The purpose of the Milestone Dinners is to pay to picture leaders publicly the earned homage they are paid privately in the course of every day's work. The first person to receive the Milestone award was Jesse L. Lasky, two years ago. The second was Louis B. Mayer, last year. The third is Darryl F. Zanuck, whose nation, state and city joined his profession in rendering praise.

President Dwight D. Eisenhower, in a letter delivered by Governor Dan Thornton of Colorado, wrote:

"Dear Darryl:

"It is a privilege to join your many friends in the honor they are according you at the Milestone Dinner on November 22.

"While most of them will wish to express their justified esteem for your contribution to the motion picture industry, I should like to commend you for your active interest in community and nation, your readiness to work for the public good of America, and appreciation of your fellow citizens.

"You know that you have my best wishes for continued good health and for success in your varied activities."

California Senator William F. Knowland, Governor Goodwyn Knight, Mayor Norrie Poulson and General Mark Clark were others from outside the industry proper whose recognition of the honored guest's attainments gave the Milestone Dinner universal interest. Carey Wilson, SPG president, made the presentation.

THERE IS little public awareness of the nature and work of the Permanent Charities Committee, which released at the weekend the news that it has passed the $1,000,000 mark in its present annual campaign. The Permanent Charities Committee is 11 years old. For the past nine of those years it has conducted a single all-embracing campaign for contributions from picture people, with the whole to be divided among all the approved charities which, therefore, used to campaign independently, often simultaneously, among picture people, at high cost and with erratic result. The present report shows that 18,070 contributions so far made add up to $1,004,795, which is 82.02 per cent of the campaign goal, $1,225,000.

Steve Broidy, chairman, said, "This is our ninth annual appeal in behalf of combined health and welfare causes benefiting the entire community. It is very gratifying to us that members of the motion picture industry continue to demonstrate their awareness of community needs so well."

Seventeen major charities are to receive allocations from the PCC. The combining of what therefore would be 17 campaigns into one single solicitation has produced a record of efficiency and economy.

Hollywood organizations make very fine news. Now if Hollywood people——.

◆

SIX PICTURES were started, the second week in a row for that pleasant happening, and two others were completed, for a net gain of four, bringing the shooting level to 29. Four of the new undertakings are in color.

Eartha Kitt, the night club entertainer whose fame gained international proportions when Los Angeles' Mayor Norris Poulson condemned her singing of some already popular songs for the King and Queen of Greece, who pronounced them lovely, went before the cameras in "New Faces," which Edward L. Alperson is producing in CinemaScope and Eastman color for 20th-Fox release. She has Ronny Graham, Robert Clary, Alice Ghostly and other members of the production's stage cast alongside. Alperson has Bernard Swartz down as producer and Harry Horner is directing.

Wayne-Fellows Productions' "King of Fear," another CinemaScope film, is going in WarnerColor. Robert M. Fellows is producer, James Edward Grant, director, and the cast includes Clyde Beatty, Mickey Spillane, Pat O'Brien, John Bromfield, Sean McClory, Jim Arness and Gonzales Gonzales.

Leonard Goldstein, whose Panoramic Productions releases through 20th-Fox, started Technicolor cameras turning on "Princess of the Nile," directed by Harmon Jones, which has Debra Paget, Jeffrey Hunter and Michael Rennie as principals.

THIS WEEK IN PRODUCTION:

STARTED (6)

COLUMBIA

The Woodhawk (Technicolor)

INDEPENDENT

Witness to Murder (Chester Erskine Pics., U.A. release, W-S)
New Faces (National Pic. Corp., 20th-Fox release, CinemaScope, Eastman Color)
Princess of the Nile (Panoramic Prod., Technicolor, 20th-Fox release)

REPUBLIC

The Shanghai Story

WARNER BROS.

Ring of Fear (Wayne-Fellows Prod., CinemaScope, WarnerColor)

COMPLETED (2)

COLUMBIA

The Miami Story

INDEPENDENT

Adios, My Texas (Edward Small, United Artists release)

SHOOTING (23)

ALLIED ARTISTS

Ghost of O'Leary (Technicolor)

COLUMBIA

Black Knight (Warwick Prod., Technicolor)

INDEPENDENT

Fire Over Africa (Hemisphere Prods., Columbia release, Technicolor)
Khyber Pass (Edward Small Prod.)
The Good Die Young (Romulus Film, England)
The Long Wait (Parklane Prods., Wide Screen)
Bronco Apache (Hecht-Lancaster Prod., U.A. release, Technicolor, W-S)
Americano (Moulin Prod., United Artists release)
Duel in the Jungle (Moulin-Assoc. British, Technicolor)

MGM

Beau Brummel (Color, England)
True and the Brave (Technicolor)

PARAMOUNT

Legend of the Inca (Technicolor, Wide Screen)
Living It Up (Technicolor, Wide Screen)
About Mrs. Leslie (Hal Wallis Prod.)
White Christmas (Technicolor)
Sabrina Fair (Wide Screen)

REPUBLIC

The Outcast
Johnny Guitar (Tru-Color)

UNIVERSAL-INT'L

Echo Canyon (Technicolor)
Tanganyika (Technicolor)

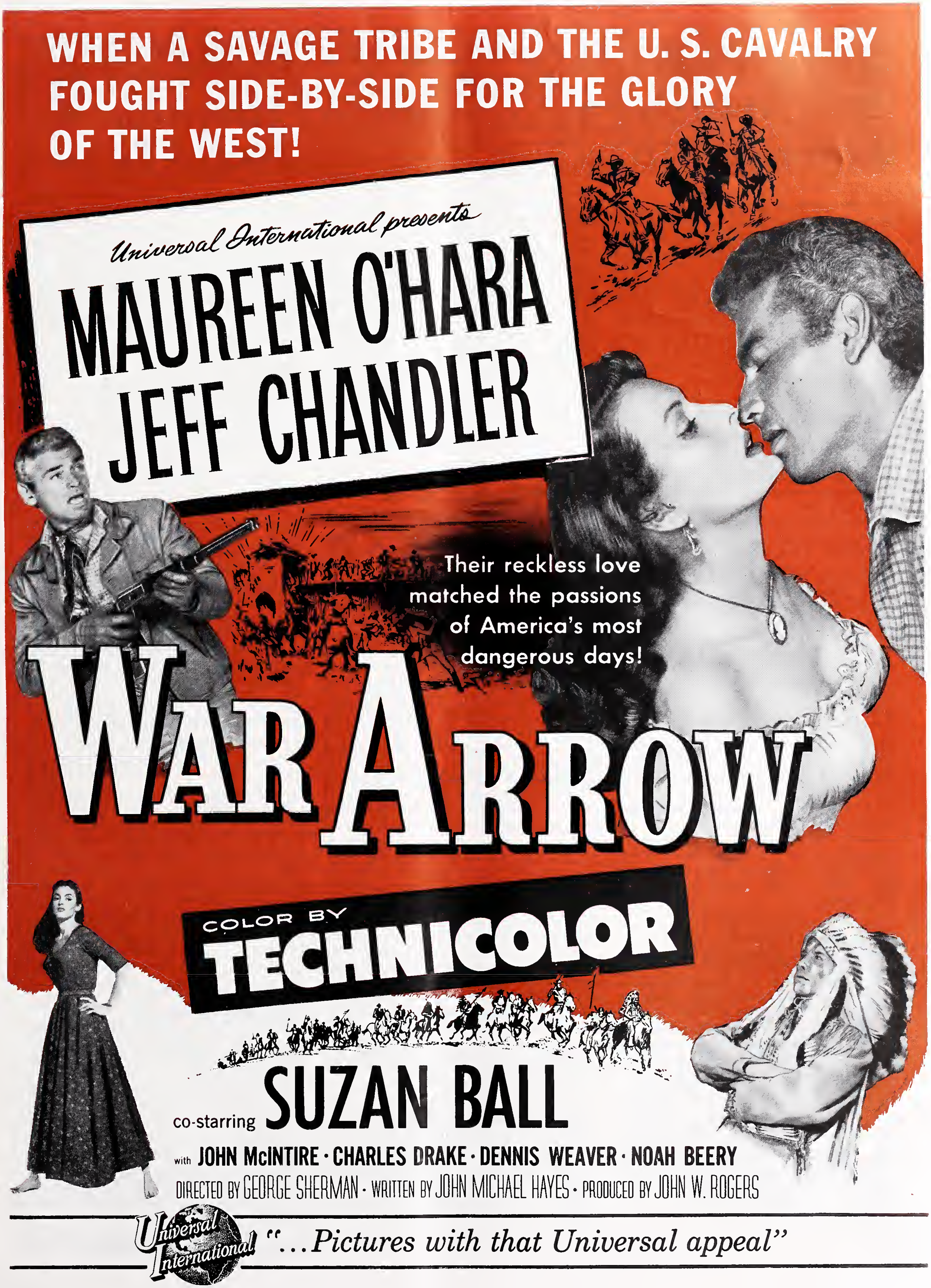
WARNER BROS.

The High and the Mighty (Wayne-Fellows Prod., WarnerColor, CinemaScope)
Lucky Me (CinemaScope, WarnerColor)
A Star Is Born (CinemaScope, Technicolor)

"The Woodhawk," Technicolor, is being produced by Lewis J. Rachmil for Columbia. It is directed by Phil Karlson. Robert Francis, Donna Reed, Phil Carey and Ray Wynn head the cast.

"The Shanghai Story" is a Republic production with Frank Lloyd as associate producer and director, and with Edmond O'Brien and Ruth Roman in leading roles.

Chester Erskine started "Witness to Murder," independently, for United Artists release, with Barbara Stanwyck, George Sanders, Gary Merrill and Jess White in the cast directed by Roy Rowland.



WHEN A SAVAGE TRIBE AND THE U. S. CAVALRY FOUGHT SIDE-BY-SIDE FOR THE GLORY OF THE WEST!

Universal International presents

MAUREEN O'HARA
JEFF CHANDLER

Their reckless love matched the passions of America's most dangerous days!

WAR ARROW

COLOR BY
TECHNICOLOR

co-starring **SUZAN BALL**

with **JOHN McINTIRE · CHARLES DRAKE · DENNIS WEAVER · NOAH BEERY**

DIRECTED BY GEORGE SHERMAN · WRITTEN BY JOHN MICHAEL HAYES · PRODUCED BY JOHN W. ROGERS

Universal International *"...Pictures with that Universal appeal"*

House Fight Hits British Finance Bill

by PETER BURNUP

LONDON: The British Government was embarrassed if not discomfited by its failure to obtain a second reading of its National Film Finance Corporation Bill in the House of Commons.

The bill was a measure agreed by the leaders of all parties in the House. It had been set down for debate Friday afternoon, the day when non-contentious measures are considered and a minimum of M.P.s attend before the weekend. An amiable discussion had been anticipated following the commendation of the president of the Board of Trade, Peter Thorneycroft, and experts like NATKE's Tom O'Brien.

However, with two hours to go before the set time for the House's adjournment, a Labour back-bencher, N. H. Lever, rose and launched an unexpected lambasting attack on British Lion.

Tenor of the speech was that the bill was "the kind of thing which led to corruption, to political scandals and was from every angle to be deplored." Having used words like "wangle," "dishonesty," "scandalous" and the like and generally attacking British Lion's activities, the M.P. continued his filibuster until the end of the afternoon and the House automatically stood adjourned.

The Government must now find time in an already crowded Parliamentary schedule for further consideration of its NFFC ewe-lamb.

By a coincidence and with a flavor of irony, British Lion accounts for the year to March 31, 1953, came to hand shortly after the conclusion of the Commons' debate. It showed that after payment of loan interest of £198,997 the company's consolidated surplus amounted to £49,670.

The report stated that a provision of £200,000 had been made for losses on film production. This raises the debit balance carried forward from £2,066,755 to £2,217,085.

B'nai B'rith Honors "Ike" At Anniversary Dinner

President Dwight D. Eisenhower Monday night in Washington was awarded the Anti-Defamation League of B'nai B'rith's 1953 "America's Democratic Legacy Medallion" at the League's 40th anniversary dinner at the Mayflower Hotel. Henry Edward Schultz, the League's national chairman, made the presentation, and Philip M. Klutznick, president of B'nai B'rith, presided at the dinner, which was telecast. Richard Rodgers and Oscar Hammerstein were in charge of the production activities. Barney Balaban, president of Paramount Pictures, was chairman of the committee of sponsors for the League's program of 40th anniversary events.

Notre Dame Game Grosses $23,583 on Theatre TV

More than 20,000 patrons paid an estimated $23,583 last Saturday to see the theatre telecast of the Notre Dame-Iowa football game in 13 cities, bringing the total estimated revenue for the five-game theatre TV series to $64,500. William Rosensohn, general sales manager for Box-Office Television, the agency which booked the series, expressed satisfaction with the telecasts. He said a similar series definitely will be offered to theatres next year, pointing out that BOT's agreement with Notre Dame runs for five years. He acknowledged that BOT did not make money on the series, but called it a "calculated loss" which successfully launched a new phase for theatre TV. He forecast at least 50 new theatre installations by March. He said BOT was in the process of negotiating new theatre TV programming, including plays, operas, and ballets of the New York City Center, the Barnum and Bailey Circus, major league baseball games and symphonic orchestras.

Eastman's Net, Sales Up

ROCHESTER: Eastman Kodak Company last week reported sales in the third quarter at $152,958,756, or 10 per cent above $138,935,130 for the corresponding 1952 quarter. Consolidated net earnings were $12,434,802, up 19½ per cent over the $10,407,328 in the 1952 quarter. Third-quarter earnings equaled 71 cents per common share in 1953 on 17,374,496 shares outstanding compared with 63 cents in 1952 on 16,532,585 shares. Sales of $439,340,926 for the three quarters (36 weeks ending September 6) compared with $388,859,261 for the same period last year.

Net earnings before taxes for the three quarters were $112,949,175, up 31 per cent from $86,411,089 for the same period in 1952. Net earnings after taxes for the three quarters were $34,966,635 or $1.99 a share. This compares with $28,585,716 or $1.71 a share a year ago. Without the increase in shares resulting from the 5 per cent stock dividend in May, 1953, the per share earnings would amount to $2.09 instead of $1.99.

The board declared a cash dividend of 45 cents a share and an extra dividend of 20 cents a share on the common stock and the regular 1½ per cent dividend of $1.50 on preferred, both payable January 2, 1954, to shareholders of record December 4, 1953. The directors voted a wage dividend for employees estimated at $24,900,000 for about 55,000 employees in the U. S.

"Little Fugitive" in Boston

Joseph Burstyn's "Little Fugitive," now in its third month at the Normandie theatre in New York, will have its first out-of-town opening at the Exeter theatre in Boston December 27. A series of other openings will follow.

Fabian Asks Attention to Ticket Sales

"You can write it down as a law of theatre operation that nothing succeeds like activity." This dictum, from S. H. Fabian, president of the Stanley Warner Theatres, highlighed an address to the Associated Motion Picture Advertisers Showmanship School last Thursday night, in New York, and was the basis for a five-point program he advised for the revitalizing of the industry. These points are:

Coordinated effort by the coast studio publicity departments to reestablish the position held by the industry.

A complete reform of pressbooks.

A gearing of the industry for test campaigns directed at certain types of patrons, such as the more mature.

Flexibility of selling methods.

Enlistment of the film industry's natural business allies, whose success depends on the prosperity of theatres.

Of the latter, he said he believed if the theatres had been more alert to newspaper cooperation the fight to end the Federal admissions tax would not have been so heavily criticized in its last days of Presidential veto. Of flexibility and test campaigns, he noted advertising directed in urban communities at sophisticated audiences falters in rural areas. Pressbooks, he said, are deficient in suggestion for use of new media in selling motion pictures.

Selznick Says "Indiscretion" Release Negotiations Soon

Prints of David O. Selznick's "Indiscretion of an American Wife" were to be in New York this week for screenings and negotiations for its release were to begin shortly, the producer said in that city late last week. The picture stars Jennifer Jones and Montgomery Clift and was made in Italy by Vittorio De Sica. Representing Mr. Selznick in negotiations with four major companies was to be Frank I. Davis, president of the Selznick Releasing Organization. The picture is in English and is Mr. De Sica's first such effort.

COMPO and Hospital Cincinnati Subjects

The Council of Motion Picture Organizations and the Will Rogers Memorial Hospital were subjects at a joint luncheon in Cincinnati last week, presided over by Edwin Booth, Loew manager and COMPO distributor chairman. Speakers were Robert Wile, executive secretary of the Independent Theatre Owners of Ohio; Christian Pfister, that unit's president; and Mike Chakeres, representing COMPO's exhibitor membership. Others attending were Jack Isaacs, H. J. Gilbert, James Shanklin, Ralph McClanahan, Frank Collins.

This week in pictures

ALBANY

S. H. Fabian's message, at the Variety Club kickoff dinner for Camp Thatcher, that small theatre owners should not be discouraged or frightened by present costs of new equipment—because these would decrease as production increases, continued to be the topic of lively discussion here. . . . Visitors here included: Louis W. Schine, Donald G. Schine and Seymour L. Morris, Gloversville; Guy A. Graves, Richard Murphy, Philip Rapp and Louis Rapp, Schenectady; Irving Fried, Buffalo. . . . Neil Hellman returned briefly from a vacation in Florida. . . . "Martin Luther," which drew substantial churchgoers' patronage the first week at Ritz, was held for a second week.

ATLANTA

A 24x16-foot wide-screen has been installed in the Pheil theatre, St. Petersburg, Fla. . . . The Colony theatre, Raleigh, N. C., also has installed a wide screen and new lighting equipment. . . . Marshall Fling, manager of Universal, Jacksonville, Fla., with the family has returned there after a visit to Atlanta. . . . The snack bar at the Skyview drive-in, Jacksonville, Fla., was almost destroyed by fire. . . . Capt. Rebb, 87, former owner of many theatres, was on the row visiting with friends. . . . The Spardel drive-in, Sparks, Ga., will reopen on Dec. 15, with capacity for 400 cars. . . . Cecil Fernandez, 49-years old, former operator for the Florida Theatres in St. Petersburg, Fla., died at his home there.

BALTIMORE

Colonel and Mrs. Sylvan Berliner, Howard theatre are on an extended trip to Mexico and California. . . . Leon Zeller reports that the Rex theatre will close for the three weeks prior to Christmas for a vacation period and will reopen on Christmas Day. . . . Don DeLauney, owner of the State and Carroll theatres in Westminster, was in town visiting. . . . M. Robert Rappaport, Town theatre back from a New York trip. . . . Judson Moses, MGM press representative was in town. . . . Local managers are attending a three-week course in Civil Defense. Jack Whittle, Avenue theatre, is chairman of the Allied committee. . . . Paul Owens, Super 40 drive-in, Cumberland, Md., has taken over the Potomac drive-in in Cumberland. . . . Mrs. Danny Weinberg, wife of Frederick, Md. exhibitor, Dan Weinberg, is in Hopkins Hospital. . . . Recent snow storm and heavy fog has raised havoc with drive-in theatres in the state.

BOSTON

When "This Is Cinerama" appears on the screen of the RKO-Boston theatre December 30, the entire installation and conversion of the 2,867-seat theatre into Cinerama will cost at least a quarter of a million dollars, according to Lynn Farnol and Harry Goldberg who were in town to meet the press and to initiate the publicity campaign on the event. . . . James "Red" King, publicist for RKO Theatres here, has been appointed New England field man for Cinerama. The number of seats will be reduced to 1,500 when the theatre is ready to show the Cinerama system. . . . The earliest morning screening on record in these parts was put on at 7:30 A. M. at the University theatre, Cambridge when the Polaroid Company and Warner Brothers arranged a showing of "Hondo" the new John Wayne thriller in 3-D. Dr. Land, head of Polaroid and his staff of executives, along with the Warner exchange heads, put the screening on at that early hour in order not to have the showing conflict with their regular office appointments.

BUFFALO

"The Joe Louis Story" at the Center got some swell publicity breaks when Joe himself stopped off in Buffalo last weekend. . . . The Variety Club Cerebral Palsy Clinic, which has been located in the Children's Hospital for many years, is to be moved to the Crippled Children's Guild building at Delaware and Hodge avenues. . . . A net taxable estate of $138,776.82 was left by Douglas Cornell when he died March 12. Mr. Cornell was an uncle of actress Katharine Cornell and a brother of the late Dr. Peter C. Cornell, well known theatre manager in Buffalo several decades ago. . . . Noted at the big Conference of Christians and Jews silver jubilee banquet in Hotel Statler the other evening were Arthur Krolick and Charlie Taylor of UPT and Max Yellen, who recently leased his Century theatre to the U.A. theatre circuit. . . . The last dance sponsored by the 1953 Board of Directors was enjoyed in the Variety club last Saturday night. Las Vegas Night is scheduled for Saturday, Dec. 5. . . . Harry Berinstein has installed a CinemaScope screen in his State theatre in Ithaca.

WHEN AND WHERE

December 1-2: Kansas-Missouri Theatres Association, annual convention, Kansas City.

December 7-8: Theatre Owners of Oklahoma, Inc., annual convention, Biltmore Hotel, Oklahoma City.

December 7-9: Annual convention, Tri-States Theatre Owners, Hotel Gayoso, Memphis, Tenn.

December 14-15: Annual convention, Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois, Sheraton Hotel, St. Louis, Mo.

February 2-4: National Drive-in convention, Netherlands - Plaza Hotel, Cincinnati, Ohio.

February 2-4: Annual meeting, Independent Theatres Owners of Ohio, Netherlands-Plaza Hotel, Cincinnati.

February 5-6: National Allied board meeting, Netherlands-Plaza Hotel, Cincinnati.

CHICAGO

Tyrus Anderson has joined the managerial staff of the Clark theatre, replacing Steve Chorba, resigned. . . . Arch Trebow, B. & K. equipment and supply executive, has entered Presbyterian Hospital for a checkup. . . . Ed Trinz is in town for several weeks on business. . . . Variety Club is sponsoring the memorial for Willie Shore at the Chez Paree. Proceeds will be given to La Rabida Jackson Park Sanitarium, Variety's chief charity here. . . . "Crazy Legs, All American" will go directly to approximately thirty outlying houses for a saturation booking instead of having a first run in the Loop. . . . Max Rosenbaum of United Beverage Corporation, headed for Florida to take his annual winter vacation. . . . Mrs. Dave Wallerstein, wife of the B. & K. general manager, is enlisting support of the exhibitors in the near north side area for the Lower North Center program to keep impoverished children off the streets as co-chairman of the organization's plan to combat juvenile delinquency. . . . Howard Tasch, formerly with the San Francisco office, has joined U-I's Chicago sales force.

CINCINNATI

As a result of the city solicitor's decision that Bingo played for charitable purposes is legal, despite a recent ruling to the contrary by the Ohio Supreme Court, the game may soon be played at local neighborhood and downtown theatres, it was disclosed at a meeting of the Retarded Children's Council attended by a number of exhibitors who previously had frowned on the game because of its competitive influence. Net proceeds would go to charity. . . . Under a recently-passed ordinance, a five-member censorship board will be established at Newport, Ky., immediately across the river from here. The ordinance specifies fines of not less than $10 or more than $500 and a 30-day jail sentence for the exhibition of films in violation of the ordinance. . . . A religious group, holding revival meetings for the past several months in the hitherto dark, 2,150-seat RKO Shubert, rented for the purpose, now is negotiating the purchase of the house. . . . Lee Heidingsfeld, RKO-Radio salesman from the Dayton, Ohio, territory, will also handle Cincinnati, filling the vacancy caused

(Continued on following page)

(*Contined from preceding page*)

by the promotion of Lloyd Krause to branch manager here, succeeding Stanley C. Jacquesm retired. . . . The Lamax theatre, one of the oldest landmarks in Wilmington, Ohio, opened in the early 1900's, will be razed and the site used for a parking lot.

CLEVELAND

"How to Marry a Millionaire," which opened at the Allen theatre, won kudos from W. Ward Marsh, Plain Dealer movie critic. Edward Weiss, former manager of Lyceum theatre, Cleveland, is now manager of the State theatre, Cuyahoga Falls, succeeding Nat Rosen, resigned to move to Florida. . . . Charles Thomas has taken over and re-opened the closed Lincoln theatre, Youngstown. . . . Marcia Miller, granddaughter of M. B. Horwitz and daughter of the Richard Millers, will be married Dec. 20 to Ernest Klein. . . . Low Mall, home of foreign and art pictures, re-opened this week after a three-month closed period, with "The Beggar's Opera.". . . Ernest Austgen, manager of the discontinued Ohio theatre, Cuyahoga Falls, is now managing the Palace theatre, Akron, succeeding Stephen Lacause. . . . Arthur Luthi of Luthi Sign & Displays is vacationing in California. . . . Floyd Peterson has re-opened the Lincoln theatre, Youngstown, and in Niles, Joe Robins has re-opened the McKinley theatre.

COLUMBUS

Mayor Robert T. Oestreicher, brother of Fred Oestreicher, Loew's publicist, lost the recent mayoralty election by a 253-vote margin to Maynard E. Sensenbrenner after a recount of 94 precincts. . . . Lester Grand, concession manager of Confection Cabinet Co., was in town last week. . . . Local theatre critics were judges in a contest to select an understudy for Mimi Kelly of the stage show, "Little Jessie James" which opens at the Hartman here December 7. . . . Several local neighborhoods are showing "From Here To Eternity" for twice the usual run of top product. . . . Ray Nemo, Columbia exploiteer, here for "The Big Heat" at RKO Palace. . . . Hearing on the Sacred Heart Church bingo case at Pomeroy, Ohio will be held December 10. Attorneys for Father George Adams of Sacred Heart requested a postponement to that date.

DENVER

Harry Goodridge, manager of the Ogden, has been added to the staff at Fox Inter-Mountain Theatres' Denver headquarters, with his job being to conduct a continuing survey of the light, heat, power and water bills of each theatre in the chain. Wm. Low, assistant manager at the Denver, has been made manager of the Ogden. . . . Fred Reed, editor of "The Spotlight," house organ of Fox Inter-Mountain Theatres, is confined to his home because of illness. . . . Ed Mapel, owner of the Gem, and a city councilman, and Mrs. Mapel, are on a month's vacation, to be spent in the southwest. . . . Russell Schulte has been named president of Rialto Theatres Inc., Casper, Wyo., to succeed Ed Schulte, who died recently. R. E. Laney has been promoted to be executive vice-president, while Everett Allan will be general manager. . . . Frank Jenking, Metro publicity man, says he is considering buying a private plane. He says he believes it would be cheaper to commute between here and Salt Lake City then. . . . Bruce Marshall, Columbia salesman, is on the job following several weeks in a hospital and at home following two operations on one of his eyes.

WITH THE VARIETY CLUBS

VARIETY CLUB in the news. Two events, among many, are here: the election of new officers for the Las Vegas tent, and the annual Kick-off dinner for the Albany Variety's Camp Thacher for boys. Top, the new Las Vegas officers, in usual order: Dorothy Smith, secretary; Bob Loden, property master; Eugene Murphy, press guy; Herb McDonald, first assistant chief barker; Bob Cannon, dough guy; Ernie Cragin, chief barker; Stan Irwin, canvasman; Norman Keller, second assistant chief barker; Fred Soly, canvasman; Jacob Kozloff, international canvasman, and Ben Goffstein, canvasman. Below, Saul J. Ullman, Albany dinner chairman; S. H. Fabian, guest speaker; Donald G. Schine, Schine circuit; General James A. Van Fleet, a guest speaker; Leo W. O'Brien, Congressman, also a speaker; Col. William C. McCraw, Variety international executive director; Charles A. Smakwitz; Forrest L. Willis; Jules Perlmutter, chief barker; John J. Murray, president of the Albany Common Council.

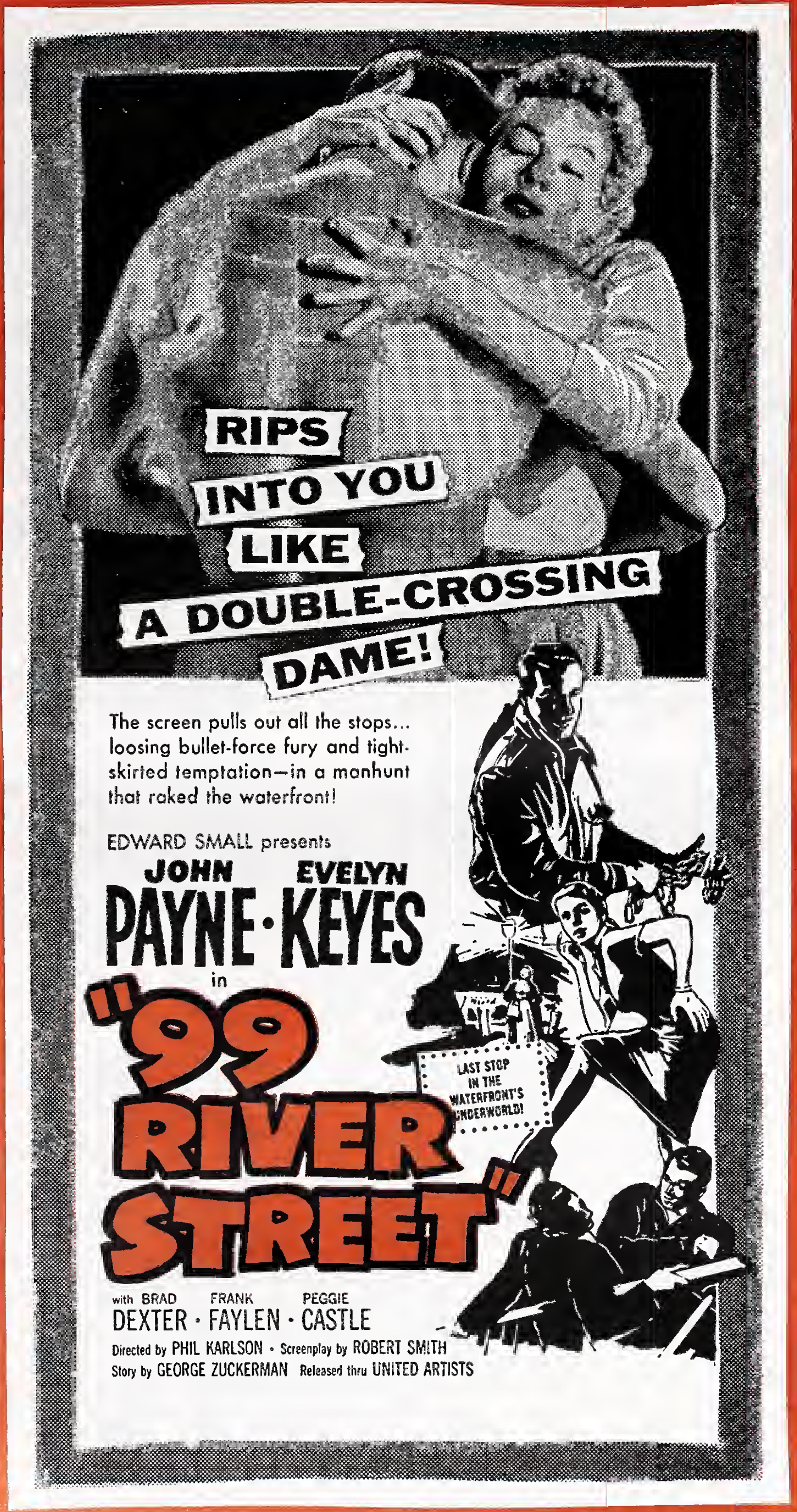
DES MOINES

Henry Obermeyer has purchased the Rio theatre at Wall Lake from L. G. Ballard. He will not take possession until Feb. 1, 1954. . . . L. A. Miller, 49, of Storm Lake, Ia., a widely-known theatre man formerly from Fort Dodge, died at Lutheran hospital in Fort Dodge. Miller, who served as manager of both the Strand and Rialto theatres in Fort Dodge, retired about a year ago because of ill health. He is survived by his widow. . . . Admission prices have been increased at the Dysart, Ia., theatre by Bob Savereide, owner. Adults will pay 60 cents; students above 12 years of age, 50 cents, and children under 12 years, 20 cents. . . . More and more Iowa theatres are adding new wide-angle screens and projection equipment to go with them. Last week the following announced such improvements: Uptown in Muscatine; Clarion in Clarion; New Ames, Collegian and Varsity, all in Ames; Lake in Clear Lake, Grand in Oelwein, Breda in Breda and the Odeon in Marshalltown.

DETROIT

Dillon Krepps kicked off Detroit's second CinemaScope film, "How to Marry A Millionaire," with an invitational preview for 1,800 press, radio, fashion and trade friends Thursday night. . . . 11 Butterfield Theatres have installed CinemaScope screens. The Oakland in Pontiac is running "The Robe" now. . . . 3-D isn't ready to be buried yet. Dick Sloan at the Wyandotte, a two auditorium house, ran "The Stranger Wore a Gun" both 3- and 2-D. 3-D pulled 70% above 2-D. . . . "From Here To Eternity" is in the 13th week at the Madison. . . . New commander of the Russell Johnson post 371 American Legion is Robert Seeley of Altec Service. He replaces Broadway-Capitol's Jack Yellich. . . . Mrs. Ella Bennett is back on the Broadway-Capitol job again after two months lay-up. She's assistant manager there. . . . Metropolitan

(*Continued on page 32*)


LAST STOP IN THE WATERFRONT'S UNDERWORLD!

RIPS INTO YOU LIKE A DOUBLE-CROSSING DAME!

The screen pulls out all the stops... loosing bullet-force fury and tight-skirted temptation—in a manhunt that raked the waterfront!

EDWARD SMALL presents

JOHN PAYNE · EVELYN KEYES

in

"99 RIVER STREET"

with BRAD DEXTER · FRANK FAYLEN · PEGGIE CASTLE

Directed by PHIL KARLSON · Screenplay by ROBERT SMITH

Story by GEORGE ZUCKERMAN Released thru UNITED ARTISTS

"Thriller! Fast-Paced! Action-Jammed!"—N.Y. POST

FOR BOXOFFICE ACTION!

TWO BIG EXPLOITATION NATURALS FROM EDWARD SMALL

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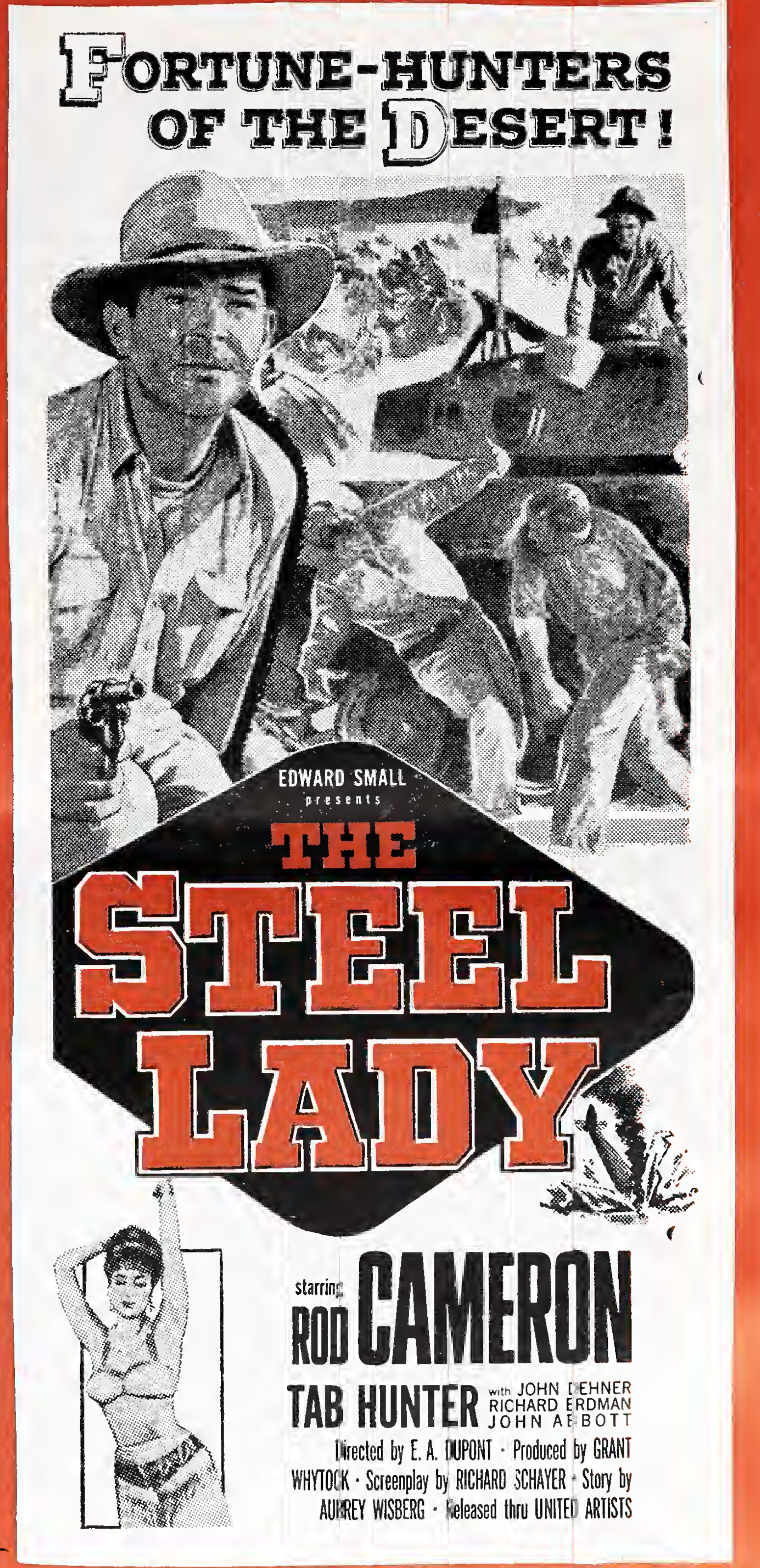


FORTUNE-HUNTERS OF THE DESERT!

EDWARD SMALL presents

THE STEEL LADY

starring ROD CAMERON

TAB HUNTER with JOHN DEHNER, RICHARD ERDMAN, JOHN ABBOTT

Directed by E. A. DUPONT · Produced by GRANT WHYTOCK · Screenplay by RICHARD SCHAYER · Story by AUBREY WISBERG · Released thru UNITED ARTISTS

"Strong meat...a paying proposition!"— SHOWMEN'S T.R.

(*Continued from page* 30)

YMCA saw a 10:30 a.m. special showing of "Cinerama" Friday. . . . Jim Robertson, retired owner of the Cinderella and Roosevelt, was in town from Florida. . . . Variety Club opened its Hotel Tuller rooms after a long closing.

HARTFORD

Morris Pouzzner, who operates theatres in Connecticut and Rhode Island, has moved his offices from the Statler building, Boston, to the Lincoln building, Hartford. . . . The Branford theatre, Branford, Conn., destroyed by fire, is being rebuilt at an estimated cost of $300,000. The new theatre will have 1,000 seats and parking facilities for 300 cars, according to Irving C. Jacocks, for many years an officer of MPTO of Connecticut. . . . Erwin Needles, son of Henry L. Needles, formerly district manager for Warner Bros. Theatres, has been named commercial sales manager of WKNB-TV, New Britain, Conn. . . . William Brown, formerly with Loew's Poli Theatres, New Haven, and more recently manager of Loew's Evansville, Ind., has been named manager of the Stanley Warner Palace, South Norwalk, Conn.

INDIANAPOLIS

Trueman Rembusch, retiring president of the Allied Theatre Owners of Indiana, has been appointed to the State Fair Board. . . . The Indiana joined the Boxoffice TV football network for the first time Saturday afternoon, with about 1,600 paid admissions. . . . Al Hendricks, manager of the Indiana, is back on the job this week after his honeymoon trip. . . . Miriam Hultquist, ATOI office secretary, has resigned on account of moving out of town. . . . Murray Devaney, Columbia branch manager, and his salesmen attended a sales meeting in Chicago last week. . . . Joan and Jean Corbett, here to promote "Here Come The Girls," have been added to the cerebral palsy Telethon program on WFBM-TV Nov. 28. . . ."The Robe," at the Indiana, and "The Moon Is Blue," at the Esquire, art film house, both are in their seventh week.

KANSAS CITY

The four first runs of Fox Midwest at Kansas City (Fairway, Granada, Yower and Uptown) running day and date, present their first CinemaScope offering starting November 25: "How to Marry a Millionaire.". . ."The Robe" is in its eighth week at Fox Midwest's Orpheum, and is slated to be moved over to the Lincoln, of the same circuit. . . .The Midland started "Kiss Me Kate," in 3-D, November 21; with "No Escape" as a second feature. . . . The Kimo, art theatre, has acceded week by week to requests for continuation of the run of "Lili," now in its 28th week. Many patrons have seen it several times. . . ."The Titfield Thunderbolt" is in its second week at the Vogue, art theatre. . . . Many drive-ins have closed for the season. Some are operating only at week-ends—and skipping any week-end that turns up with bad weather. Six drive-ins were open at Kansas City last weekend. . . . F. J. Lee, district manager for United Artists, headquarters St. Louis, was in Kansas City several days. . . . A daughter, Patricia Lee, was born November 10 to Mr. and Mrs. Ralph Amacher He is U.A. branch manager.

LOS ANGELES

Succeeding Elbert Trapp, John G. Allender has been appointed manager of the Grove theatre in Uplands, a unit of the Western Amusement circuit. Allender formerly owned and operated 12 theatres in the Northwest, including showcases in Spokane, Pullman, Colfax, and Dayton, Wash. . . . Jerry Baerwitz, MGM salesman, took off for Gotham on a business and pleasure trip. . . . Bookers, salesmen and exhibitors joined in celebrating a surprise birthday for Issy Berman, Eastland Theatres, at a luncheon held at the Nickabob. . . . Sherwood Loew has been named manager of the Canoga theatre, Canoga Park. . . . It will be a double wedding Jan. 24 when Sandra Blumberg and Suzanne, daughters of Al Blumberg, become the brides of Dr. William Singer and Kenneth Reich. The ceremonies will be performed at the Beverly Hills hotel. . . . Rex Truesdale has joined the Finkler booking office, replacing Harry Hollander, who resigned to move to Manhattan.

MEMPHIS

Memphis Censors, who recently banned the film version of "The Moon Is Blue," have placed their official O.K. on the Arena Theatre's stage presentation of the show. . . . Street Commissioner O. P. Williams said "no" when Arthur Groom, manager of Loew's State theatre, applied for permission to change the name of Monroe Avenue (named for President Monroe) to Marilyn Monroe during the showing of "How to Marry a Millionaire" at the State in which Miss Monroe has a leading role. . . . All roads lead to Memphis Dec. 7, 8 & 9 when Tri-State Theatre Owners (TOA affiliate) holds its annual convention at Hotel Gayoso for exhibitors from all over Arkansas, Mississippi and Tennessee. . . . Tony Tedesco, salesman, United Artists, and Miss Dorothy Garth of Arkansas were married in Memphis and are honeymooning at Hot Springs, Ark. . . . Herbert Kohn, Malco executive, and R. L. Bostick, National Theatre Supply Co., attended Variety Club's mid-winter sessions in Washington.

MIAMI

Dick Treccase, manager of the Surf, offered the juvenile patrons a treat recently when he had a Saturday matinee of "Don Quixote," put on by the Sam Hirsch Junior Playhouse players, little theatre for the little ones. . . . George Hoover, division manager for Florida State Theatres, was on a combined business and pleasure trip, accompanied by his wife. Itinerary included Washington, D. C. and New York City. . . . Don Tilzer, assistant general manager for the Claughton Theatres, was on a belated vacation and delayed honeymoon with his recent bride.

MILWAUKEE

Mr. L. Elman, branch manager here for RKO, has been appointed distributor chairman for COMPO in Wisconsin. Sig Goldberg, Wausau, and A. D. Kvool, Milwaukee, are exhibitor co-chairman with Harold Pearson, Wisconsin Allied's executive secretary, as secretary. . . . A cooking school was held on the stage of the Majestic theatre, Cudahy, each day for a week. The rental was made possible through the theatre's owners Oliver and Ray Trampe. . . . The board of directors of Wisconsin Allied and other people in the industry here have been invited up to Marshfield December 3 to attend the presentations for Mr. Adler on his 45th anniversary in show business. A dinner at the Elks Club will follow the presentation on the stage of the New Adler theatre.

MINNEAPOLIS

LeRoy J. Miller, Universal branch manager, was chosen chief barker of the Variety Club of the Northwest, succeeding Ben Berger. Other officers elected were Sim Heller, first assistant; Charles Winchell, second assistant; Tom Burke, property master; and Joe Podoloff, dough guy. . . . Kenny Adams, former northern Minnesota salesman, was promoted to Universal sales manager, replacing Pat Halloran, who was named Milwaukee branch manager. . . . William (Bud) Kelley is a new engineer with Northwest Sound Service. . . . Harry Weiss, RKO Theatres district manager, attended the openings of "The Robe" in Cedar Rapids and Sioux City, Iowa. . . . The Granada, neighborhood house, reopens Christmas day with an art policy. It is the seventh theatre in the Twin Cities to reopen in the past six months. . . . The State, St. Paul, will have a wrestling bout each Sunday night.

NEW ORLEANS

Thursday, November 19 was a day of grief for theatre owners. Nearly 7½ inches of rain deluged the city, the heaviest day's rainfall in November since 1875. . . . A. M. Randall advised that the Fern drive-in, Woodville, Miss., will only operate on Thursdays, Fridays and Saturdays during the next few months. . . . The 82 drive-in, Stamps, Ark., closed November 21 for the winter months. . . . The Bijou, Houma, La., which was nearly destroyed by fire about a year ago, is being rebuilt. It will be equipped for CinemaScope. . . . Addie Addison, U.A. southern exploiteer, was in town to ballyhoo Captain Bill Walsh, Famed Florida Swamp Guide, and the new film, "Shark River." . . . Manager G. Y. Harrell, Jr., Manley's, and the missus are back from a trip through Wisconsin and Minnesota, following the TESMA-TOA trade show in Chicago, which they first attended.

OKLAHOMA CITY

Tex Harris and his famous trick horse, Amber Star, also Carrol Puckett, famous clown, were at the Rogers theatre and Twilight Gardens Auto theatre in person last week. . . . A cooking school was held at the Will Rogers theatre Nov. 9 through 13 and at the Redskin theatre, Nov. 16 through 20. Many prizes were given away. . . . The Poncan theatre, at Ponca City, held a Friday the 13th Jinx Prevue Horror Show. . . . Each Tuesday night all kiddies under 12 are admitted free at the Airline drive-in theatre. . . . The Ritz theatre, Ardmore, Okla., featured special prices for the showing of "The Master of Ballantrae." Two Adults were admitted for 50 cents, and 2 Kids for 10 cents.

OMAHA

Wally Johnson, exhibitor at Friend, Neb., and his wife have returned from Europe

(*Continued on page* 34)

"..and for

CHRISTMAS...

Please have Everybody help the

CHRISTMAS SALUTE

...it's for the Will Rogers Hospital where everybody in show business can get free tuberculosis treatment. But I guess you know about that—You must have *started* it!"

It's your Hospital!

The Variety Clubs—Will Rogers Memorial Hospital is owned by everybody in the Amusement Industry. Anyone in the industry who needs TB attention can get it here AT NO COST...families included.

The Hospital is supported by every employee in our industry through contributions to the Christmas Salute. Everybody's protected—Everybody should share. Employers, get everyone in your organization to contribute. Employees, sign the Salute Scroll, and contribute at least "an hour's pay".

Variety Clubs *Will Rogers Memorial Hospital*

National Office: 1501 Broadway, New York 36, N.Y. *Saranac Lake, New York*

The Will Rogers Hospital gratefully acknowledges the contribution of artwork, and plates by United Artists Corp., and of the space by this publisher.

(*Continued from page 32*)

where they had been touring since April. The Johnsons traveled thousands of miles in a little English car they bought in Britain and sold before they left for home. . . . "The Robe" set a record both for running time and gross receipts at the Orpheum, going four weeks. The Brandeis had just set a four-week mark at that theatre with "From Here to Eternity" the week before. . . . Nate Galbreith, 63, RKO salesman until switching to an auto sales job several years ago, died at his home after a heart attack. . . . Iz Weiner will leave soon to attend the Universal sales meeting at Los Angeles December 6-11. . . . Mr. and Mrs. Vern Lindholm, Ainsworth exhibitors, were in town with their children. . . . Fred Anderson, Brandeis aid, was married last week to Mildred Wright. . . . Ed Resnick, is covering the Iowa territory for Warners. . . . Funeral services were held for Charles Lorenz, MGM head shipper and industry employe in Omaha more than 30 years. . . . A. F. Palmquist bought the theatre at Primghar, Ia., at a sheriff's sale and will reopen November 26.

PHILADELPHIA

The following Stanley Warner neighborhood houses have been put on a week-to-week operational basis—the Sedgwick, Ogontz, Lindley, Felton, Circle and Liberty-Tacony. The circuit's Cross Keys, also a neighborhood house, was sold for commercial purposes. . . . Allied Artists will now handle the billings for the Washington, D. C., branch, with the installation of bookkeeping machines under supervision of William Z. Porter, traveling auditor. . . . Moe Verbin, theatre manager, and Walt Potamkin, Columbia salesman, will stage a reunion of the old Showman's Club, originally the Independent Theatre Managers Club, at Palumbo's Restaurant next month. . . . In a series of staff changes at Paramount, James Winters becomes booking manager handling circuit accounts; Matthew Judge becomes booker for the office zone; Tony LaMonaco becomes booker for the Philadelphia and suburban areas; Lou Fortunate remains as booker for Harrisburg and Scranton in upstate Pennsylvania; and John Kane becomes the new office manager. . . . Tom Walker, head of the Comerford Theatre Company, Scranton, Pa., was selected chairman among the civic leaders of Lackawanna County in planning for the observance of the county's forthcoming 75th anniversary celebration. Joe Phillips, of the Comerford advertising department, is also a member of the sponsoring committee.

PITTSBURGH

The Thanksgiving menu downtown will be either CinemaScope or 3-D. The Harris is now in the ninth week of "The Robe" with no sign of the end of the run, while practically next door, the Fulton is roaring into its third week with "How To Marry A Millionaire." . . . Meanwhile, the town's top de luxers are slugging it out with two 3-D offerings, "Kiss Me Kate" at the Penn and "Hondo" at the Stanley. . . . Norman Morris was installed as the new chief Barker of Tent 1 of the Variety Club at its 26th annual banquet in Hotel William Penn succeeding Carl Dozer. . . . In spite of great notices, the French-made "Secret of Mayerling" failed to click in the Art Cinema, and has been replaced by the Italian-made drama, "The White Line." . . . "Mr. Potts Goes to Moscow" after two weeks in the Squirrel Hill art house, has been replaced by Alec Guinness' "The Captain's Paradise."

PORTLAND

"The Robe" moves into a 7th record smashing week at the Orpheum while "Martin Luther" is setting a new running time and grosses at the Oriental theatre. "Luther" heads into a fourth week with still hot take at the box office. This is fantastic for an East Side house. The Oriental is a first run but not located on Broadway with the others. . . . Keith Petzold, manager of J. J. Parker's Broadway and publicity director for the chain, celebrated his 26th birthday this week. . . . Dick Newton, new Paramount theatre manager, has a big campaign worked out for "War of the Worlds." The newcomer along Portland's neon canyon has some top promotions set up for forthcoming product. . . . The 20th Century News goes first run this week with 34 minutes of newsreels as a second feature. . . . L. K. Brisbin, Cine Sound Co., became president of the National Alliance of Theatre Sound Engineers this week.

PROVIDENCE

"Mogambo" held for a third week at Loew's State. . . . "The Robe" first CinemaScope film to be shown in this area, continues to attract packed houses at the Majestic. . . . The Castle has inaugurated a new give-away, featuring the New Masters Pictorial Encyclopedia. . . . While local police censors refused the Strand's request to present "The Moon Is Blue," this film played for a week at the Casino theatre, Narragansett, later moving over to the Community, Wakefield. . . . The recent screening of "Mr. Potts Goes to Moscow" at the Avon Cinema was the first local showing of this film. . . . The R. I. College of Education is sponsoring a one-night stand of "John Brown's Body" in Veterans' Memorial Auditorium. The cast is headed by Tyrone Power, Anne Baxter and Raymond Massey. . . . As all local stores have started operating on a 6-day-a-week schedule, with Thursday night openings, until Christmas.

SAN FRANCISCO

Terry Cox, former press agent, Loew's Warfield and Jimmie Lyons, former press agent United-Paramount, are reportedly sending invitations to close friends to attend the wedding down the Monterey Peninsula just before Christmas. . . . Maury Schwarz will start the silent picture only policy at his Rio, December 1. . . . Stanford (Fox West Coast), Palo Alto, has installed CinemaScope. . . . Mary Alice Runyon, secretary, Westland Theatres, resigned to live in Nebraska now that her husband is out of the service. . . . Edwin B. Rivers, owner, Chabot, Castro Valley, is now bidding first-run against Hayward. First picture is "From Here To Eternity."

TORONTO

Invitations for their annual cocktail party have been sent out by National Theatres. . . . Visitor to the city was Dr. Hugh Flick, head of the New York State Censor Board. He was here to discuss matters in common with O. J. Silverthorne, chairman of the Ontario Censor Board. . . . Wanie Tyers, formerly assistant, has taken over the post of director of advertising and publicity for Odeon Theatres (Canada) Ltd. He succeeds Larry Graburn, resigned. Staff of Odeon entertained at the screening and party for Mr. Graburn before his departure. . . . Torchy Coatsworth has been named Film Procurement officer for CBC-TV by O. C. Wilson, following the organization of a department that will also do half the buying for independent stations. Coatsworth was formerly with JARO as chief of publicity. . . . Large-scale charity premiere provided opportunity for opening of the Princess in Killam, Alberta. Theatre is owned by John, Joe and Sebastian Komperdo and has 286 seats. . . . Entertainment for wives of delegates attending the various convention sessions here was lined up by Women's Committee of the Variety Club, Motion Picture Theatres Association and Famous Players Canadian Corp.

VANCOUVER

Work is underway on three new British Columbia drive-ins which will be ready for the 1954 season at Cassidy, Westholme and near Edson. They will make a total of 23 in B. C. . . . Local exhibitors believe distributors will be making a "tragic mistake" if they continue to aim for long runs in "A" houses and forget about the subsequent runs and smaller town situations. Pictures which have had a 5- or 6- week run downtown are doing below average in the outside theatres, showmen report. . . . The old Pantages theatre in Victoria is now the home of a repertory group and renamed the Totem. It's the Capitol City's oldest theatre, having been built in 1913. . . . Castlegar in the B.C. interior will have an outdoor theatre ready for business in the spring of 1954. It is being built by a local syndicate. . . . Premier Douglas of Saskatchewan is no longer a director of Sunset Drive-in Theatres on the outskirts of Regina. He resigned . . . Kelly Havter, owner of the Salmon Arm drive-in, for the winter is working as projectionist at the Odeon-Rio. . . . Bernice Gaudreau, Vogue cashier, has replaced Billee Tack as secretary to manager Al Jenkins, with Sylvia Donnelly succeeding her as cashier. . . . Ed Gould, of the Rex theatre staff, is back from a four-month holiday in England.

WASHINGTON

The Variety Club of Washington presented a truck on Nov. 22 to the Little Sisters of the Poor, to be used in soliciting contributions of food and clothing for the needy. At the presentation were Victor J. Orsinger, 1953 Chief Barker; Jack Fruchtman, 1954 Chief Barker; Morton Gerber, Chairman of the Welfare Committee; Frank M. Boucher, Board of Governors, and Milton S. Kronheim, Variety Club member. . . . Jerome Sandy, Sandy-Lippert, was married to Sydell Sender. . . . Edmund Plohn, manager of the National theatre, celebrated his 70th anniversary of his stage debut. He performed at the age of 5 in Louisville, Kentucky. . . . Eric Johnston, MPA president, was elected to serve on the board of Hot Shoppes, Inc., a chain of restaurants in the Washington area. . . . Jake Flax, Republic Pictures, is back at work after several weeks in Johns Hopkins Hospital, Baltimore. . . . Mrs. Daniel Weinberg, wife of the president of Bedford Theatres is recuperating from surgery.

MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen—Walter Brooks, Director

The Last of the Big Broadway Stage Shows

ONE by one, big Broadway theatres have dropped stage shows, in this sweeping revolution that effects all theatres, large and small, and so with the end of stage attractions at the Paramount Theatre last week, there is but one left—the imperishible Radio City Music Hall—which will remain, as a monument to Roxy's stage policy for first run theatres, which did so much to mark an era in our business. The Music Hall stands out, across the nation and around the world, for the sheer excellence of its stage presentations, and it is often a matter of very real speculation, whether the stage show or the picture, makes the program. There have been times when even the experts couldn't be sure. At any rate, people will still be thrilled with this attraction.

It started to slip, as a policy, when Warner's Strand dropped out, although they had some good and unusual shows, including a Parisian import that we remember. Then the Capitol followed suit, to join Loew's State as another big stage house without a "flesh" program. Although vaudeville had been formally interred, it came back to the Palace, thanks to the vision and vitality of Sol C. Schwartz, of RKO Theatres. That left both the Paramount and the Roxy, and of these the latter abandoned its stage shows with the coming of CinemaScope, although the public conceded that the new ice shows, under the direction of Arthur Knorr were among the best ever seen on Broadway.

Just the other day, we read that the practically new Center Theatre in Rockefeller Center was to be torn down, and we are glad to report that this fine theatre has at least won a respite, for National Broadcasting Company will renew its lease for another two years. After all, it's a magnificent theatre, and the first that was ever built from the ground up, with the coming of sound, to be acoustically perfect for the new "talking" pictures. But it makes a wonderful television studio.

Similarly, the institutional value of the Radio City Music Hall will continue, for people will talk, everywhere, about the Music Hall stage show, and that will bring them back, again and again and again. All reserved seats for the Christmas Holiday season have been sold out for months, and the Music Hall got a $2.40 admission price for these seats, long before Cinerama or CinemaScope accomplished it. There's a feeling of permanence about the Music Hall that is heartening.

MEET THE WOMPI's

We didn't know until we heard from Kyle Rorex this week, of another innovation in industry relations that originates with the Texas COMPO—"the WOMPI's"—an organization of the Women of the Motion Picture Industry.

He says, "We are very proud of the WOMPI's, here in Dallas, and the plan is to set up charter organizations in each exchange center, to be made up of secretaries, receptionists, bookers, etc., employed along each Film Row.

We would like to carry the idea further, with the suggestion to Kyle Rorex and COMPO that such an organization should most certainly be extended to theatres, to include those distaff members of the Round Table, theatre cashiers, assistants and others who represent the industry in their contact with the public. It counts, at the grass roots, more than elsewhere.

The Dallas chapter now has 100 members, and includes such honorary members as Dorothy Lamour, Mary Pickford, and a lady by-line writer on the Dallas Morning News, which opens up still more doors in the practice of public relations. Atlanta was the second of the Clubs, with 93 members, and New Orleans is the third to be organized, with 120 members, doubtless to include the managers of the Saenger houses, since this circuit has had the feminine touch for some years.

¶ THE FIRST five of the "Movies and You" short films produced by the industry three years ago, paid for the entire series of eight pictures, which gives you an idea of what can be done with public relations films for the benefit of the industry, when these are released and distributed to theatres in a thoroughly professional manner. With such a good start, we should have had other films—and particularly, more that told the manager's story at the grass roots, rather than all about Hollywood studio technique.

Now comes the announcement that our industry series has been selected by the Ford Foundation's Fund for Adult Education, as material to be supplied to purely educational TV stations, when and if these are in operation. Currently, there is but one such TV station, but twenty-five or more may be expected within a year or so. The statement is made that our industry films, in 16-millimeter, still enjoy wide non-theatrical circulation to schools and elsewhere, but cannot be shown by any commercial television station, because of restrictions raised by production sources.

* * *

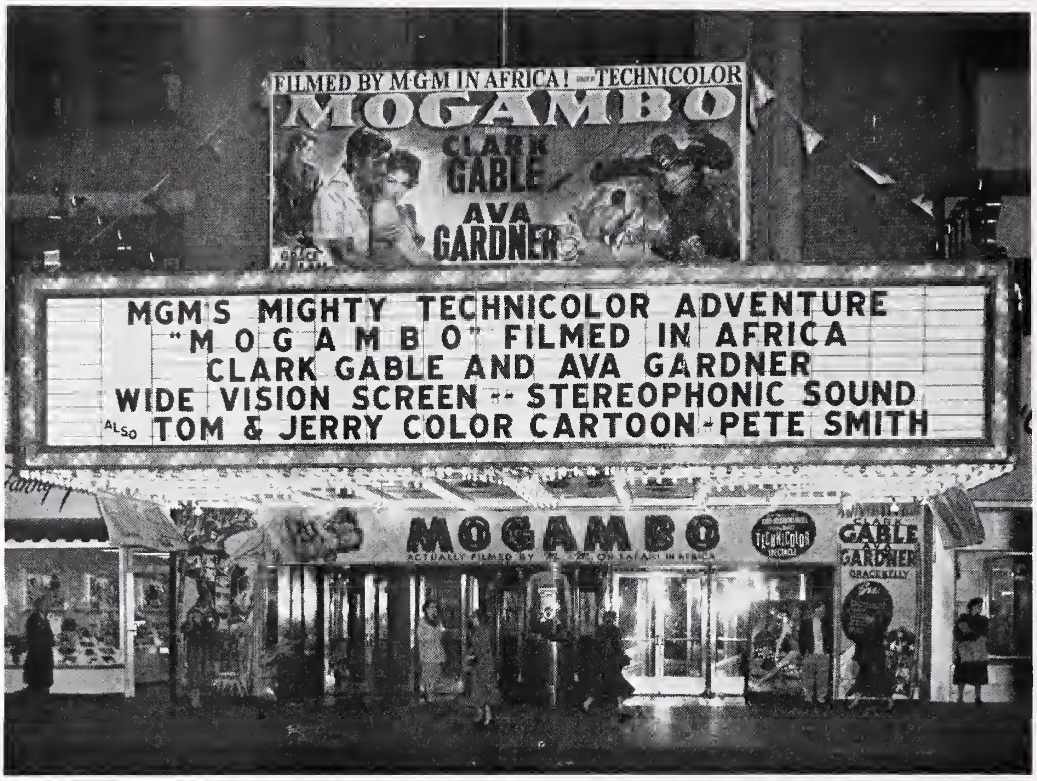
¶ A PROMINENT club woman in an eastern state hampers our style by writing a most interesting letter and then requesting that we don't mention her name or the name of her Federation. Which is a real handicap in trying to tell this story.

It seems that she has been a subscriber to the Motion Picture Herald for several years, and she reads "every word" of the Managers' Round Table. She says she could be a manager with what she has learned in these pages—and probably do a better job than most managers who don't follow our meetings too closely. She liked the recent reference to John S. Falco's "Business Education Day" at the Majestic theatre, Beloit, Wisconsin, and that was what prompted her very flattering letter. We are making her an honorary member of the Round Table, complete with membership card, and we hope she goes calling on theatre managers.

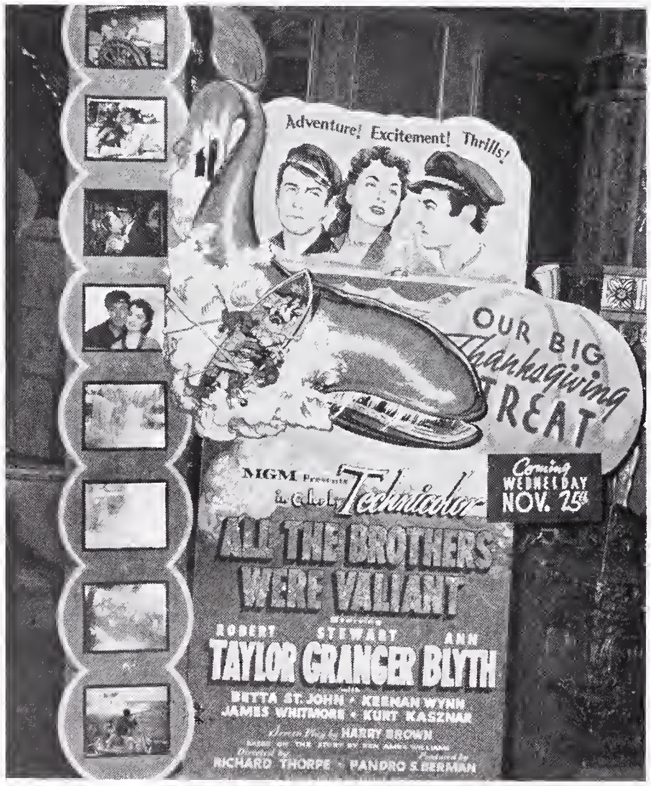
—*Walter Brooks*

Posting Public Notice

Sam Gilman, manager of Loew's State theatre in Syracuse, devised this attractive flash front for "Mogambo" with a 24-sheet atop the marquee, where it supplied pictorial art for the display.


FILMED BY M-G-M IN AFRICA! TECHNICOLOR
MOGAMBO
CLARK GABLE
AVA GARDNER
MGM'S MIGHTY TECHNICOLOR ADVENTURE
"M O G A M B O" FILMED IN AFRICA
CLARK GABLE AND AVA GARDNER
WIDE VISION SCREEN -- STEREOPHONIC SOUND
ALSO TOM & JERRY COLOR CARTOON - PETE SMITH
MOGAMBO
TECHNICOLOR
GABLE
GARDNER

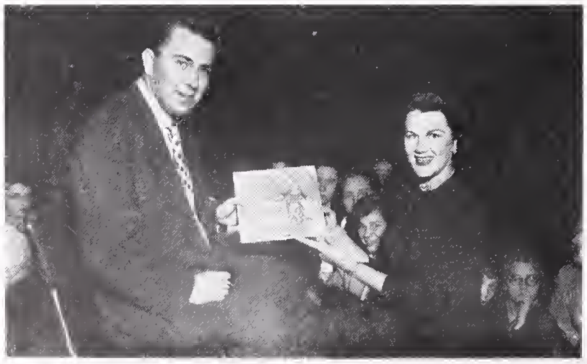
And, below, another of Sam's creations for the inner lobby, this time with a set of Metro's color stills in support of a standee, which includes more poster art.


Adventure! Excitement! Thrills!
OUR BIG Thanksgiving TREAT
MGM Presents
Technicolor
Coming WEDNESDAY NOV. 25th
ALL THE BROTHERS WERE VALIANT
ROBERT TAYLOR
STEWART GRANGER
ANN BLYTH
BETTA ST. JOHN · KEENAN WYNN
JAMES WHITMORE · KURT KASZNAR
HARRY BROWN
RICHARD THORPE · PANDRO S. BERMAN

RECORD YOUR COMMENTS HERE
DORIS DAY
HOWARD KEEL
EXIT
Calamity Jane

Ed McGlone, manager of the RKO Palace, Cincinnati, interviews a patron via tape recording at the sneak preview of "Calamity Jane."

CURVED
SCREEN



Bill Elder, manager of Loew's Penn, in Pittsburgh, on stage with an attractive disc-jockey to demonstrate MGM record albums for "The Torch Song."

Johnny Corbett, city manager for Schine theatres in Gloversville, takes a group of teen-agers on a tour of the Glove theatre, to show them the life of a theatre manager.

Staff Training Film Offered To Theatres

"Courtesy Is Contagious" is the title of the training film for theatre managers, produced with the sponsorship of TOA and financed by Irving Mack, as a contribution to showmanship. It's a good film, and it proves that the esprit de corps, in a well-managed theatre, can extend down through the staff and meet the customers at the door, if it is planned that way.

In this fictionized story, we see an imaginary theatre operation where the staff are obviously bored, the manager is busy, the customers have to fight their way through obstacles to obtain ordinary service, much less courtesy. A waiter who serves the manager at lunch believes in the theory that all of his customers are Very Important People, but the manager never sees the point.

When the waiter and his wife telephone the theatre to find out what is playing, they receive a rebuff from the cashier, who answers the phone. The waiter reads in the paper that a prominent Senator is in the city. So he decides to try an experiment. He calls the theatre to say that "the Senator and his wife" are coming to see the picture. The cashier is all attention, for the first time. The waiter and his wife arrive, assuming the role of a distinguished guest. They get plenty of service.

The change of attitude on the part of the house staff is immediately apparent. We see the "before" and "after" contrast in the behavior of the doorman, the usher, the concession counter girl—and even the manager comes out of his hole in the wall, to greet the Senator in person. There is no surprise finish—for the point has been made, and it is proven that "courtesy is contagious" for it spreads through the whole operation of the theatre, as an improvement in management policy. The film was produced by Video Pictures, Inc., in New York City. All the scenes were photographed in the studio, but are adequate. The picture runs 15 minutes, and is intended solely for staff training, and not for the public.

The pseudo-Senator is greeted with enthusiasm by the revitalized theatre staff, impressed with a celebrity.

Prints will be sold outright, in a variety of ways. For $250 a group of theatres can buy one print for their own use. Circuits may obtain prints at $150 for each group of twenty houses in their chain; thus, a circuit of 60 theatres would be asked to buy three prints. Individual theatres may rent the film for $10 per day, and either 16-millimeter or 35-millimeter prints are available at the same price. Irving Mack is happy to say that 40 prints have been sold, and that "it has only begun to sell." The success of the first issue will determine the future series.

The film is dedicated "to those theatre owners and operators who believe their employees can and should be Ambassadors of Good Will." It was produced under the technical direction of Walter Reade, Jr., president of the Theatre Owners of America.

—W. B.

"The Robe" Coverage

A. H. Talbot, manager of the RKO Iowa theatre, Cedar Rapids, and C. L. McFarling, manager of the RKO Orpheum theatre, Sioux City, among those entering fine campaigns on "The Robe" in their midwest situations.

Again They Do It!

North, South, and Midwest share in the fourth of MGM's "Lucky 7" Showmanship Contests, announced at the week-end. Campaigns were on "All the Brothers Were Valiant"—and apparently, all the showmen were also, and from situations not hitherto heard from. The winner in the top-bracket, cities over 100,000 population, was Matt Saunders, manager of Loew's Poli, Bridgeport, Conn., who richly deserves the $500 prize on past, and present performance. The cost of the campaign will be paid additionally.

J. B. White, manager of the Georgia Theatre, Columbus, Ga., was the winner of the $250 award in the 10,000 to 100,000 population group, and this does our heart good, for he is one who has long been outstanding in this category, and we are proud to see him a winner, with cash on the line. In the final classification, under 10,000 population, we welcome Ted Irwin, owner of the Electric Theatre, Larned, Kansas, and if we remember his entry correctly, it's a theatre that seats 400, second-run in a town of less than 5,000 population. He gets $100 and his campaign costs paid by MGM and we're glad.

"Mogambo" Campaign Is Entered for Awards

Gerry Germain, who won a $250 prize in Metro's "Lucky 7" Contest for his proposed campaign on "Mogambo"—and then had MGM pay the costs of the campaign as an additional award, has submitted the results of this campaign in book form as an entry for the Quigley Awards in the fourth quarter. We saw the prospectus, and we can see the outcome, as it was laid on the line, at Dipson's Palace theatre, Jamestown, N. Y. It's good, and complete, filled with the kind of detail that proves good planning. And the basic idea is pleasing to both manager and circuit, with double advantages and prize features. Everything is used, from a poster campaign with luminous 24-sheets to a six-day radio campaign, and unusual merchant cooperation. Newspaper tieups include novel contest ideas to supplement excellent advertising styles.

Another Group of Winners in Metro's "Lucky 7" Plan

Adventure! Excitement! Thrills!
MGM Presents

Arnold Gould, city manager for the Durwood circuit at Jefferson City, Mo., gets his $250 check from the Lieutenant Governor with Bernie Evans, looking on for his proposed campaign on "Torch Song." Paul Townsend, advertising manager for the Midwest theatre, Oklahoma City, gets $500 from George Fisher, MGM branch manager, and at right, Jesse L. Marlowe, winner in towns of less than 10,000, gets $100 for his campaign at the Van Croix theatre, Melbourne, Florida, with Tony Harper, field man, and Fred Hull, Jr., branch manager, as spectators. MGM also pays the campaign costs in each instance, which provides an award for both owner and manger.

JOINT CONFERENCE OF DETROIT MANAGERS

PRESTIGE DISPLAYS

Edward L. Hyman, first Vice-President of ABC-Paramount Theatres, spoke at a joint meeting of Northio Theatre Managers and United Detroit Theatre managers and executives in Detroit at the Statler Hotel. It was the first "get together" of the two ABC-PT affiliates since Harold H. Brown, UDT President, was named Vice-President of the Northio Circuit.

Left to right in the picture: (seated) M. W. Rose, United Detroit Theatres Supervisor; Mrs. Nelrose Lentz, Strand Theatre, Middletown, Ohio; Bernard Levy, ABC-PT, New York; Edward L. Hyman, Vice-President ABC-Paramount Theatres; Harold H. Brown, President, United Detroit Theatres, Vice-President Northio Circuit; Miss Jennie Schoppe, Manager, Vogue Theatre, Detroit; Miss Marie Olcese, Manager, Alger Theatre, Detroit; Gilbert Green, United Detroit Theatres Supervisor.

Second row (standing) Ben Johnson, Manager, Ramona Theatre, Detroit; Robert Salter, Purchasing Agent, United Detroit Theatres; Thayne Lentz, Manager Bloomfield Theatre, Birmingham, Mich.; Richard Sklucki, Manager, Birmingham Theatre, Birmingham, Mich.; Jack Cotaldo, Manager, Mel Theatre, Melvindale, Mich.; William Cadmus, Manager, Riviera Theatre, Detroit, Mich.; Miss Dale Young, Manager, Norwest Theatre, Detroit; Mrs. Alice N. Gorham, Advertising Director, United Detroit Theatres; James Toombs, Kentucky Theatre, Danville, Kentucky; Jack Haynes, Film Buyer, United Detroit Theatres; Frank Perry, Manager, Varsity Theatre, Detroit; James Easson, Manager, Woods Theatre, Grosse Pointe, Mich.; C. E. O'Bryan, Manager, Palms Theatre, Detroit.

Back row (standing) Jack Sage, Manager, Michigan Theatre, Detroit; Calvin Collard, Manager, Cinderella Theatre, Detroit; Don Utz, Manager, Palace Theatre, Marion, Ohio; Celoy Allen, Manager, Marion Theatre, Marion, Ohio; Charles Whittaker, Manager, Fisher Theatre, Detrot; James Rairdon, Manager, Paramount Theatre, Fremont, Ohio; Frank Sutton, Manager, Rialto Theatre, Hamilton, Ohio; Dwight Kirk, Manager, Paramount Theatre, Middletown, Ohio; William Dodds, Manager, Paramount Theatre, Hamilton, Ohio.

December Meeting of The Dallas WOMPI's

The regular monthly meeting of the Dallas chapter of the Women of the Motion Picture Industry will be held December 3rd at the Adolphus Hotel. The Rev. William Alexander, pastor of the First Christian Church in Oklahoma City, will be guest speaker. Because of the enthusiastic response which the Rev. Alexander received during Texas COMPO's kick-off Movietime campaign, a special invitation has been extended to film industry of Dallas and a capacity audience is expected. The Rev. Alexander is the owner and operator of a drive-in theatre, and a popular speaker at exhibitor meetings.

Has Two Christmas Shows on "Rental"

Charles Tamme, manager of Schine's Kent theatre, Kent, Ohio, has sold two Christmas Shows in advance to local merchants—who buy the house on a rental basis and distribute their own gift tickets. The first is scheduled for Dec. 12th and the second for December 19th, so Charlie still has a chance to sell two more—with local merchants on his waiting list. It's Schine policy, to underwrite these special shows so the sponsor pays for everything—and likes it! Results prove that the idea is growing, each year, in all Schine towns.

Shaffer Has An Entry In 4th Quarter

Thanks to Eddie Solomon, of 20th Century-Fox, and at the request of Willis Shaffer, manager of the Fox theatre, Hutchinson, Kansas, we have received the original campaign which he entered in the "Thief of Venice" contest, conducted by 20th Century-Fox, as an entry for the Quigley Awards in the fourth quarter. The contest closed last May, and it has been an interminable time interval, but we are glad to see this campaign, so we can review it for Round Table members. It didn't win; and we would like to see the winner in contrast with this entry. It would have been better if we had the opportunity to review the showmanship involved while the film was still current, at least in subsequent runs.

Fox-Midwest Watching

We don't know when we've seen a better campaign from Willis Shaffer, and that's saying a lot, for he has been a two-time winner of the Quigley Grand Award, which was richly deserved. We know that all eyes, in his circuit of 135 Fox Midwest Theatres, are focused to see what campaign wins from their group, and they must have been disappointed, if they saw this example, carried through by the original expert. As usual, Willis had terrific cooperation from local merchants, and as an added touch, he has, this time, testimonial letters from these merchants, saying that they were highly pleased, and will do it all over again.

The slant, throughout, was mystery, and the wearing of masks. A local Chevrolet salesman posed on the street as "The Thief"—in costume, wearing a mask, and of course, with the sponsorship of Davis-Childs-Chevrolet Motors. The winner, in the local contest identified him, for a $25 savings bond. The newspaper participated in building up the mystery and suspense, over several days in advance of the picture. Cooperation with local and national advertising for the film was utilized to the utmost.

Shaffer Is a Showman

A "Treasure Hunt"—known to Round Table members as a familiar showmanship device, and a "Wheel of Torture"—new this time from Hutchinson, were also merchant tieups, thus obtaining a lot of advertising and publicity without cost to the theatre. A special screening for library and high school people, good use of 24-sheets, and two 15-minute programs and 40 spot announcements on local station KWHK were featured. Willis says, in summing up, "Campaigns of this type are definitely a boon to show business, which was proven by a 300 per cent increase over our average gross.

We would still like to see the campaign that won the prize at 20th Century-Fox, and it must be a lulu. —W. B.

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Paramount

JAMAICA RUN: Ray Milland, Arlene Dahl—I would rate this as just a fair melodrama, enhanced somewhat by Technicolor, but slowed down by poor dialogue and story. In spite of the weak points, the receipts were above average, so if you need a good weekend picture, this one might fill the bill. There is a bit of mystery in the story and it helps to keep the interest. Played Thursday, Friday, Saturday, September 10, 11, 12.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

JUMPING JACKS: Dean Martin, Jerry Lewis—There's nothing special to this one except the high rental. My suggestion is that if you can't buy it right, don't play it. Very small town, rural patronage. Played on Saturday and Sunday.—J. R. Snavely, Leith Opera House, Leith, N. Dak.

ROMAN HOLIDAY: Gregory Peck, Audrey Hepburn—A very good comedy! Audrey Hepburn very good addition to star line-up. Enjoyed by all. Played Thursday, Friday, Saturday, September 10, 11, 12.—Coombes and Hudson, Empress Theatre, Lloydminster, Sask., Canada.

ROMAN HOLIDAY: Gregory Peck, Audrey Hepburn—Very nice comedy, enjoyed by all. Scenery of Rome very interesting. Not a special by any means, but did do fair business. Played Sunday, Monday, Tuesday, October 25, 26, 27.—A. Eliasen, Koronis Theatre, Paynesville, Minn.

SHANE: Alan Ladd, Jean Arthur—Fair western, not too big in our books. Business only average. Believe I lost a little on a four day run—three days would have been plenty. Played Wednesday, Thursday, Friday, Saturday, October 21, 22, 23, 24.—A. Eliasen, Koronis Theatre, Paynesville, Minn.

SHANE: Alan Ladd, Jean Arthur—Here is the tops in a large or small town where they like a good western. The color is perfect and Alan Ladd is at his best. We opened with our new wide screen on this one—the only theatre within 100 miles with wide screen—and did fine at the B. O. Throw-aways and street bally helped put it over. Don't be afraid of this one. B. O. above average. Weather cold. Played Thursday, Friday, Saturday, October 22, 23, 24.—Charles Reynolds, Marco Theatre, Waterford, Calif.

VANQUISHED, THE: John Payne, Jan Sterling—This Pine-Thomas production is not as full of action as are most of their efforts, and the story is rather thin. John Payne and Lyle Bettger are good in their roles, but they are hampered by rather poor direction. The Technicolor is good, and if your fans like this type of picture, it should do okey in most situations. The title is misleading and does not help to attract. The picture should play mid-week. Our gross was below average. Played Wednesday, Thursday, Friday, October 21, 22, 23.—Mel Edelsetin, Lybba Theatre, Hibbing, Minn.

WAR OF THE WORLDS: Gene Barry, Ann Robinson—For some reason or other, Paramount put this one in early, which sure paid off. I think they should give the small towns breaks like this once in a while. It sure does help. This is a very good picture of its kind. Play it—you can't go wrong with it. Played Sunday, Monday, October 4, 5.—James Hardy, Shoals Theatre, Shoals, Ind.

RKO Radio

TARZAN AND THE SHE DEVIL: Lex Barker, Joyce MacKenzie—If you have seen one Tarzan picture, you have seen them all. All are about alike. The kids like them. Played Friday, Saturday, October 30, 31.—Dick Smith, Albany Theatre, Albany, Ind.

Realart

BELA LUGOSI MEETS A BROOKLYN GORILLA: Bela Lugosi, Duke Mitchell, Sammy Petrillo—Bought first run as a novelty product. These two boys are copies of Martin & Lewis. Played with Marciano-La Starza fights—result, average. Strictly low allocation. Played on Thursday and Friday.—I. Jay Sadow, Starlite Drive-In Theatre, Rossville, Ga.

Twentieth Century-Fox

KID FROM LEFT FIELD, THE: Dan Dailey Anne Bancroft—Very good baseball picture which did an average Sunday and Monday business. Played Sunday, Monday, October 25, 26.—Dick Smith, Albany Theatre, Albany, Ind.

MISTER SCOUTMASTER: Clifton Webb, Edmund Gwenn, George "Foghorn" Winslow—This is a swell family picture that proved to be very successful. I sent two passes to each Scoutmaster in the area and received close cooperation wtih the local Scout executive. Clifton Webb was good as the Scoutmaster, but George "Foghorn" Winslow stole the picture away from him. Each community has some Boy Scout activity, so this picture should please almost any audience. Our patrons enjoyed it very much. It's worth good playing time. Played Saturday, Sunday, Monday, Tuesday, Wednesday, October 24, 25, 26, 27, 28.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

RETURN OF THE TEXAN: Dale Robertson, Joanne Dru—For a small, rural town, this one is tops. Don't think it would be good for a big town or city, but for small towns, it is a dandy. Play it by all means. Played Monday, Tuesday, Wednesday, October 12, 13, 14.—W. N. McIntosh, Pembina Theatre, Manitou, Man., Canada.

RUBY GENTRY: Jennifer Jones, Charlton Heston—Well made movie that holds the interest all the time. My patrons liked it lots and our playing the hit tune, "Ruby." for about five weeks ahead got them in the mood for the film. Fine performances all around. It should do well in all situations. Played Thursday, Friday, Saturday, August 27, 28, 29.—Dave S. Klein, Astra Theatre, Kitwe/Nkana. Northern Rhodesia, Africa.

SILVER WHIP: Rory Calhoun, Dale Robertson, Robert Wagner—Fox put three of Hollywood's young stars in a picture that ranks as one of the worst westerns released this year. The film lacks direction, acting and Technicolor. It is even doubtful if the latter would have helped it. Audience reaction was negative, and some walk-outs occurred. There are many westerns you can play, so pass this one. Robert Wagner was the only redeeming feature in the picture. Business was average. Played Wednesday, Thursday, Friday, Saturday, October 14, 15, 16, 17.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

TAXI: Dan Dailey, Constance Smith—A big disappointment from start to finish—an impossible plot and certainly not for Dailey's talent. Played Thursday, Friday, Saturday, September 24, 25, 26.—Coombes and Hudson, Empress Theatre, Lloydminster, Sask., Canada.

TAXI: Dan Dailey, Constance Smith—A fair midweek picture in which I think Dan Dailey was miscast. My patrons like to see him sing and dance. Did below average business both nights. Played Thursday, Friday, October 8, 9.—James Hardy, Shoals Theatre, Shoals, Ind.

TITANIC: Clifton Webb, Barbara Stanwyck—Brought out the older folks and showed just a bare profit, which is unusual now. Played Sunday, Monday, Tuesday, October 4, 5, 6.—L. Woody, Palace Theatre, Golden City, Mo.

TREASURE OF THE GOLDEN CONDOR: Cornell Wilde, Constance Smith—This one had something different in it which I cannot explain—a very good adventure picture. Don't pass it up—play it. Did above average business on it. Played Sunday, Monday, October 18, 19.—James Hardy, Shoals Theatre, Shoals, Ind.

WHERE THE SIDEWALK ENDS: Dana Andrews, Gene Tierney—Played one day to one of the best grosses we ever enjoyed. Worth repeating. Bought fair. Ever since we have discontinued a western on our Saturday billing, I find that business is some better with other types as well as a good police, spy or comedy picture. Worth making a change regularly. Patrons appreciate this. Played Saturday.—I. Jay Sadow, Starlight Drive-In Theatre, Rossville, Ga.

Universal

ALL I DESIRE: Barbara Stanwyck, Richard Carlson—Barbara Stanwyck has always proven to be a good draw in this community. Although I hesitated to play a "woman's picture" on Sunday, the picture came up with a good gross for the three days. Miss Stanwyck gives a good performance, as does Richard Carlson (how did he get out of doing this in 3-D?) and Lyle Bettger. If your patrons like Barbara Stanwyck, they won't be disappointed in this portrayal. Played Sunday, Monday, Tuesday, September 13, 14, 15.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

CIMARRON KID, THE: Audie Murphy, Beverly Tyler—Blood is the only drawback—otherwise Murphy keeps his record clear with another realistic performance that in spite of the gore seemed to please even the women. Doubled with "Strange Fascination" (Col.) to slightly under average business, but the harvest has them busy, so this could have been the difference. Played Friday, Saturday, October 16, 17.—Bob Walker, Uintah Theatre, Fruita, Colo.

GREAT SIOUX UPRISING, THE: Jeff Chandler, Faith Domergue—This is a good Technicolor outdoor picture, with Indians and Cavalry as the main story line. The action is limited, and this helps the picture rather than hindering it. Jeff Chandler gives a good performance, and the supporting cast is adequate. Business was above average for the run, so if your fans like western type pictures with Indians, be sure to play this one. Played Wednesday, Thursday, Friday, Saturday, September 23, 24, 25, 26.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

IVORY HUNTER: Anthony Steal, Dinah Sheridan—Don't let your prejudice against English productions scare you away from this one. The story isn't very strong, but the animal shots will please everyone and you will send folks home feeling they've been entertained. This, with Bank Night, gave us slightly above average business. Played Wednesday, Thursday, October 14, 15.—Bob Walker, Uintah Theatre, Fruita, Colo.

LAW AND ORDER: Ronald Reagan, Dorothy Malone—Another good western from Universal. This one hits the spot for small towns and rural patrons—a very good action picture. You can't go wrong on this one. Played Saturday, October 24.—James Hardy, Shoals Theatre, Shoals, Ind.

LAWLESS BREED: Rock Hudson, Julia Adams—This is a very good western for small towns. In fact, I have yet to get my first bad western from Universal. They sure know how to pick their actors. Most of all, they also have the right film rental. Keep 'em coming, U.I. Played Sunday, Monday, October 25, 26.—James Hardy, Shoals Theatre, Shoals, Ind.

People in The News

Trueman T. Rembusch, Allied States Association's director from Indiana, has been appointed by Gov. George N. Craig of Indiana to serve as a member of the Indiana State Fair board.

Edmund C. Grainger, Jr., son of E. C. Grainger, RKO Theatres executive, was admitted to practice before the United States Supreme Court on November 16.

Jose O. Manding, acting manager for RKO Radio of the Philippines office, has been promoted to manager.

Wolfe Cohen, president of Warner Bros. International, left New York Tuesday for Colombia, S. A. He also will make short visits to the company's branches in Puerto Rico, Santo Domingo, Panama and Mexico and then visit Burbank before returning to the home office.

G. Rowland Collins has been elected a director of Loew's, Inc., to succeed Henry Rogers Winthrop, resigned.

Harold Rinzler, of the Randforce Circuit, will head the committee covering all independent and circuit theatres and home offices of the latter for the Greater New York Councils, Boy Scouts of America 1954 finance campaign. Richard Walsh, president of IATSE, has accepted the chairmanship for the theatre guilds and unions; Nathan Lapkin, vice-president of Stanley Warner Management Corp., will be chairman for the theatrical equipment suppliers and concessionaires, and John Bergen will head the trade paper committee.

Edward Fabian, of Fabian Theatres, Tuesday was elected chief barker of the New York Variety Club, succeeding Edward Lachman.

National Net $2,500,000

HOLLYWOOD: National Theatres, Inc., and voting-controlled subsidiaries this week reported a tentative consolidated net income of approximately $2,500,000 for the fiscal year ended September 26. This equals about 90 cents per share on the 2,769,486 shares outstanding.

National Theatres, Inc., is the company organized last year to operate the business formerly conducted by Wesco Theatre Corp. and Roxy Theatres, Inc., formerly subsidiaries of 20th Century-Fox. The net income of the Wesco and Roxy companies for the year ended September 27 last year was $1,877,391, equivalent to 68 cents per share on National Theatre stock outstanding.

Conclude New 18-Month Spanish Agreement

An 18-month agreement with Spain, calling for 145 permits for member companies of the Motion Picture Export Association, has been concluded, it was disclosed in New York this week. Eric Johnston, MPEA president, has directed Griffith Johnson, MPEA economist now in Madrid, to sign the pact. Conclusion of the agreement came after Spanish representatives went along with a number of MPEA recommendations, including the clarification of the 40 per cent remittance clause. The number of permits to be allocated to non-MPEA members will be from 40 to 50 in the 18-month period, it was reported. The agreement is scheduled to go into effect on December 1 of this year.

Boston Exhibitors Guests Of Disney Productions

Walt Disney Productions played host at luncheon last week in Boston to circuit heads and film buyers and independent theatre owners, as a launching of the re-release of "The Wonderful Adventures of Pinocchio." The picture starts in February at the Memorial Theatre in that city. Among luncheon personalities were Leo F. Samuels, Charles Levy, and W. H. G. Smith, of Disney Productions; Nat Levy, Dave Cantor, and Mervyn Houser, of RKO Radio; Hatton Taylor and Joe Longo, also of that company; and Nathan Yamins, Samuel Pinanski, Arthur Lockwood, Louis Gordon, and Martin Mullin, exhibitors. Mr. Levy gave a resume of the campaign planned, and Mr. Smith told of the tie-ins made.

Mirisch to Produce Three For Allied Artists Release

HOLLYWOOD: Three pictures, all in color by Technicolor and one in CinemaScope, will be produced personally during 1954 by Walter Mirisch, Allied Artists executive producer. The first will be "The Annapolis Story," to be followed by "The Black Prince," to be done in CinemaScope in England with Associated British Pictures participating in the production. The third will be "Wichita," set for next summer.

Fred Morin Dies

Fred Morin, long a member of Altec Service Corporation's New York staff, died at his home there November 16. He was a member of the operating division in association with Arthur Rademacher, assistant operating manager. He is survived by his wife and a son.

Fitzgibbons Honored by Film Trade

TORONTO: John J. Fitzgibbons, president of Famous Players Canadian Corp., Wednesday evening accepted the portrait plaque in bronze, which signified him as the Pioneer of the Year, at one of the largest industry gatherings ever to be held in Canada, at the Royal York Hotel. The presentation made by the Canadian Picture Pioneers was one of many highlights of a week of industry meetings.

The dinner was a symbol of the respect held by all members of the industry for Mr. Fitzgibbons, who undoubtedly holds the position in Canada as being the spokesman for the whole industry when he speaks. During the most trying years, he has served both the industry and the nation.

Mr. Fitzgibbons came to Canada from New England in 1929, and since then has become a leader in Canada's national life. He has headed every important Canadian industry organization, including the Canadian Motion Picture War Services Committee. His highest honor came for his wartime service in the industry when he was awarded the CBE by the late King George VI.

Also honored at the dinner for their contributions to the industry were Miss Ray Lewis, Col. John A. Cooper and Bernard E. Norrish. Miss Lewis has always been a hard worker on behalf of the industry, while Col. Cooper has for many years been the chairman of the board of the Canadian Motion Picture Distributors Association. Mr. Norrish recently retired as president of Associated Screen News.

William Zimmerman Resigns RKO Post

William Zimmerman, vice-president of RKO Radio Pictures, Inc., has announced his resignation from the company to enter into the practice of law. Since joining RKO in 1934, Mr. Zimmerman has been active in all phases of the industry. He participated in the drafting of the 1940 consent decree in United States *v.* Paramount and the national arbitration system implementing this decree. He engaged in the negotiations in 1952 for an over-all industry arbitration system and was one of the industry spokesmen in the recent hearings conducted by the United States Senate Committee on Small Business. After 12 years on the legal staff of RKO, Mr. Zimmerman in 1946 was made a sales executive and later was appointed assistant to the general sales manager. He was for a period in 1952 general counsel, vice-president and a director of RKO Radio Pictures, Inc., and general counsel and vice-president of RKO Pictures Corporation. Mr. Zimmerman will maintain his office at RKO possibly until January 1, 1954, at which time he will announce his permanent plans.

Canadian Winner

FRANK COLAMECO, general manager for Timmins Theatres, Ltd., at Timmins, Ontario, has been judged the winner in the Canadian Digest's Annual Showmanship Contest, in which many Round Table members took part. His campaign on "Million Dollar Mermaid" at the Palace theatre, was given first prize, with many contenders represented from across Canada. He sends tear sheets from the Timmins Daily Press, to show editorial appreciation of his showmanship in the local paper. They were proud of their townsman and the honors he won.

The campaign is a full one, beginning with a bathing beauty contest and fashion show, with the sponsorship of local merchants. He sends photos of these winners, also, and we can believe what they say about Canada, but swim suits are slightly out of season in these parts. The point was that Frank obtained 5,460 lines of free advertising and publicity in local papers, not including the news story of his prize-winning. We compliment him on the kind of cooperation he gets from the home folks, proving his popularity and how much he deserves the showmanship award.

We're glad to welcome Frank Calameco as a recent member of the Round Table, and wish that he would send us more examples of his skills, as a contender for the Quigley Awards. He has four theatres under his direction, including the Victory, opened in 1947, the Cartier and the Broadway. Next year, he will have been 25 years in this business, with the same employers.

Loew's Theatres Play "War of the Worlds"

Eddie Dowden's eager beavers at Loew's Theatres, in New York, did a nice neighborhood job with Paramount's "War of the Worlds" around the metropolitan circuit, using street ballyhoo and coloring contests.

Selling Approach

KISS ME KATE—An MGM Color Musical. Famed stage hit, with Cole Porter songs. Kathryn Grayson, Howard Keel, Ann Miller, in a hilarious love story of a hot-headed beauty and the handsome guy who tames her. Ann (Legs) Miller is the surprise gift to your audience. This lady is faithful to her fashion. You will use at least one of Metro's unique ads to sell these stars in character. 24-sheet and all accessories have art materials, and suggest the advertising slant in the three-fold title. Special herald from Cato Show Print in two-colors, available, like other materials, to offer either 3-D or 2-D versions. Newspaper ad mats similarly divided, with plenty of teaser ads, and display ads, to sell either way. Pressbook gives you comparative and supplementary copy to provide for both dimensions. Metro's unique complete campaign mat for small situations, now in general use throughout the industry, gives you nine ad mats and slugs, two publicity mats and a yard of linotype border to give your ads a new look. Fourteen Cole Porter songs make music tieups that will attract new business from those who seldom go to the movies. MGM Records offer plenty of cooperation at the local and national level. A full page, co-op ad mat, No. 8XA, will fill out with sponsored ads at no cost to you. Metro's excellent 8x10 color stills, 12 to the set, make special displays. Lots of fluorescent banners, valances, and burgees, for flash fronts, and they pay off.

BLOWING WILD — Warner Brothers. Gary Cooper and Barbara Stanwyck in a thrill-packed picture, filmed in Mexico. The whole black-gold border knew that the "Gringo Giant" was on the rampage. Only the lady with the lying eyes knew why. They had crossed him once too often, and now he was "blowing wild." A story of the oil country south of the border. 24-sheet and all posters made to order with giant portrait heads of Gary Cooper, and pressbook suggestions as to how to use this art-work in lobby and marquee display. There is no better way to get so much for so little. No herald listed, but you can use oversized ad mats—and print your own, with the cooperation of a merchant sponsor to pay the bill. Ad mats are numerous and exciting, with an excellent assortment in the big 35c bargain mat for small situations, which includes six ad mats and two publicity mats. Strangely enough, there's a music tieup with the title song written by the composers of that single song hit in "High Noon." A "Guess the Stars" mat, No. 382-101X, will make a good newspaper contest idea, and a "Story in Pictures" mat, No. 382-501X, will also get free space. The coloring mat is good for kids. Publicity mats on this attraction look more exciting than usual and will land. All ad mats are underlined for WarnerPhonic Sound, where theatres are so equipped.

BOTANY BAY—Paramount. In thrilling color by Technicolor. The big motion picture—history's most exciting sea story. From the best-selling novel by the authors of "Mutiny on the Bounty." Alan Ladd, James Mason, in a film story of high adventure. Two kinds of 24-sheets; two kinds of posters, in a Paramount innovation. Block posters, and pictorial posters, both artistic. The pictorial styles are made to supply art work for lobby and marquee display. The block style will attract and demand attention in advance and away from the theatre. Unusually good art work throughout in herald, window card, all accessories. Newspaper ad mats in two styles, also! Advance teaser ads which sell the picture in the "block" style—and plenty of highly attractive pictorial-style ad mats in varying sizes. You'll find the color of the story in this advertising, and a set of Color-Glo to sell color with color in special lobby frames. The complete campaign mat at 35c from National Screen gives you twelve ad mats and slugs, and two publicity mats, all for the price of one. A bargain, in small situations, that should be standing order.

SABRE JET—United Artists. The high and mighty saga of the jet-blazing aces who fly the world's hottest skies. The thundering story of Uncle Sam's flying bullets, in color by Color Corp. of America. The whole nation thrilled to the premieres in Dayton and elsewhere, done with the cooperation of the Air Force. No poster larger than a 6-sheet, but these will give you passable poster cutout material. Herald keys the campaign in small situations. Newspaper ad mats are okey and there are some teaser ad mats that look like news pictures, one-column wide. The composite ad-publicity mat at 35c from National Screen, gives you eight ads and two publicity mats, for a bargain, for sure. Small theatres should never fail to buy the bargain mat which gives you a choice of material at the price of a single mat. It costs no more to have a showman's chance to do something different, instead of the same old routine. Put it on standing order, for every picture you play. Good merchant tieups are suggested in the pressbook. More than 800 U. S. Air Force bases and installations are ready to cooperate in your area, with support for lobby and theatre front displays.

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Universal Terminates Bank of America Suit

WASHINGTON: Termination of a suit instituted by Universal Pictures against the Bank of America in 1951 concerning 10 independently produced pictures was disclosed to the Securities and Exchange Commission here by Universal. The company reported the action was ended by a stipulation for dismissal, with prejudice, of all claims of the Bank of America against Universal. In New York, a Universal spokesman, commenting on the suit, said the pictures were all produced in 1946 and 1947 by independents. Under the stipulation both parties agreed to withdraw their claims and counterclaims.

NY Appellate Division Reverses "Teen Age Menace" Decision

The New York Appellate Division last week reversed the Board of Regents refusal to license "Teen Age Menace," which deals with the narcotic traffic. The Regents had ruled the film would incite to crime, tend to corrupt morals, and was immoral. The Regents are expected to take the case to the Court of Appeals some time in January. The petitioner from the Regents' ruling was Broadway Angels, Inc. It invoked constitutional guarantees on freedom of expression and cited the U.S. Supreme Court decision on "The Miracle."

Legion Approves Four Of Seven New Films

The National Legion of Decency this week approved four of seven new pictures reviewed. In Class A-1, unobjectionable for general patronage, are: "Escape from Fort Bravo," "Money from Home." In Class A-2, unobjectionable for adults, are: "Jack Slade," "Jennifer." In Class B, objectionable in part for all, are: "Forever Female," because of "light treatment of marriage; reflects the acceptability of divorce"; "Hot Blood," because of "excessive brutality; insufficient moral compensation; suggestive costuming"; "Miss Sadie Thompson," because of "suggestive situations, costuming and dialogue."

Censor Ban "Paradise"

The British film "The Captain's Paradise" was rejected Tuesday by the Maryland Board of Motion Picture Censors and termed "indecent, immoral and tending to debase or corrupt morals." Arthur Levy, branch manager for United Artists in Washington, said an appeal will be taken from the Board's ruling.

Filmack Offers New Film on Training

Filmack Trailer Company will produce two or three more personnel training subjects in association with the Theatre Owners of America, Irving Mack, Filmack president, said in New York last week while showing the first one, "Courtesy Is Contagious." They will deal with problems the exhibitor faces in public relations.

They are available in three price ranges: to individuals, exhibitor groups and circuits. Cost to individuals is $10 per day, to circuits $7.50 per theatre, and to groups $250 per print. Prints may be bought at $150 each. They are in 35 or 16mm, the charge being the same.

The picture shown dealt with the importance of courtesy in bringing goodwill. It demonstrates a hypothetical instance in which a waiter poses as a Senator and gets attention from a lazy staff. The change brings comment from ordinary patrons and awakens the staff to the joy good service can bring. It was made for Filmack by Video Pictures, of New York.

At the press screening-luncheon were, in addition to Mr. Mack, Taylor Mills, of the Motion Picture Association of America; Al Floersheimer, Jr., representing Walter Reade, president of the Theatre Owners of America, and Arthur De Bra, MPA.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 118 attractions, 5,020 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
A. & C. Meet Dr. Jekyll & Mr. Hyde (Univ.)	–	5	37	11	1
Actress, The (MGM)	–	–	1	10	12
Affair with a Stranger (RKO)	–	–	4	4	3
Affairs of Dobie Gillis, The (MGM)	–	2	7	14	–
All-American (Univ.)	–	4	10	6	3
All I Desire (Univ.)	–	20	26	24	4
Ambush at Tomahawk Gap (Col.)	–	6	17	16	4
Arena (MGM)	2	6	5	15	7
Arrowhead (Para.)	–	11	27	4	–
Band Wagon, The (MGM)	4	12	32	37	14
Beast from 20,000 Fathoms, The (WB)	8	25	21	13	7
Big Heat (Col.)	–	5	7	2	–
Big Leaguer, The (MGM)	–	–	11	16	6
Blowing Wild (WB)	7	4	8	7	1
Blueprint for Murder, A (20th-Fox)	–	–	7	3	–
Caddy, The (Para.)	7	42	17	2	1
Charge at Feather River, The (WB)	8	10	8	8	7
City of Bad Men (20th-Fox)	–	8	38	12	4
City That Never Sleeps (Rep.)	–	–	3	5	2
Clipped Wings (AA)	–	6	4	–	–
Column South (Univ.)	–	6	17	24	1
Cruisin' Down the River (Col.)	1	2	11	27	7
Dangerous Crossing (20th-Fox)	–	–	4	9	4
Dangerous When Wet (MGM)	5	43	64	15	–
*Desert Rats, The (20th-Fox)	–	5	17	29	4
Devil's Conyon (RKO)	–	5	7	4	–
Dream Wife (MGM)	–	10	21	53	10
East of Sumatra (Univ.)	–	5	7	6	1
Farmer Takes a Wife (20th-Fox)	–	21	30	28	17
Flame of Calcutta (Col.)	–	–	1	–	5
*Fort Ti (Col.)	15	23	9	5	1
49th Man, The (Col.)	–	6	3	1	–
Francis Covers the Big Town (Univ.)	7	39	25	11	–
From Here to Eternity (Col.)	20	14	2	–	–
Gentlemen Prefer Blondes (20th-Fox)	44	32	7	14	–
Girl Next Door, The (20th-Fox)	11	14	24	11	4
Glory Brigade, The (20th-Fox)	–	6	15	12	1
Golden Blade, The (Univ.)	–	3	5	6	3
Great Sioux Uprising, The (Univ.)	1	5	22	35	6
Gun Belt (UA)	–	4	13	6	–
Half a Hero (MGM)	–	1	5	10	12
Houdini (Para.)	7	21	24	8	–
I, The Jury (UA)	1	5	5	6	2
Inferno (20th-Fox)	1	4	16	1	5
Island in the Sky (WB)	–	24	25	15	8
It Came from Outer Space (Univ.)	2	4	13	7	4
Jamaica Run (Para.)	–	8	15	22	6
Juggler, The (Col.)	1	–	1	7	3
Kid from Left Field, The (20th-Fox)	–	–	17	21	6
Last Posse, The (Col.)	–	–	–	8	9
Latin Lovers (MGM)	3	1	8	30	21
Let's Do It Again (Col.)	–	5	25	32	13
Lili (MGM)	8	21	14	16	7
Lion Is in the Streets, A (WB)	–	–	11	11	11
Little Boy Lost (Para.)	11	12	7	–	–
*Lone Hand (Univ.)	–	13	36	18	–
Main Street to Broadway (MGM)	–	2	–	16	11
Man from the Alamo (Univ.)	–	10	7	16	10
*Man on a Tightrope (20th-Fox)	–	–	6	20	6
Marshal's Daughter, The (UA)	–	2	13	1	–
Martin Luther (de Rochemont)	4	2	–	–	–
Master of Ballantrae, The (WB)	1	1	13	28	8
Maze, The (AA)	1	2	8	12	3
Melba (UA)	–	–	–	9	1
Mission Over Korea (Col.)	–	2	1	2	6
Mister Scoutmaster (20th-Fox)	3	13	48	22	2
Mogambo (MGM)	12	7	2	–	–
Moon Is Blue, The (UA)	30	25	14	5	–
Never Let Me Go (MGM)	–	5	40	46	7
†99 River Street (UA)	–	–	2	4	–
Pickup on South Street (20th-Fox)	13	48	21	12	5
Plunder of the Sun (WB)	–	–	5	14	1
Pony Express (Para.)	–	32	30	13	1
Powder River (20th-Fox)	1	10	29	29	1
Queen Is Crowned, A (Univ.)	4	9	2	6	5
Remains to Be Seen (MGM)	–	10	37	13	1
Return to Paradise (UA)	–	9	24	34	2
Ride Vaquero (MGM)	3	15	46	25	6
Robe, The (20th-Fox)	10	–	–	–	–
Roman Holiday (Para.)	–	8	22	20	4
Sabre Jet (UA)	–	2	4	–	–
Sailor of the King (20th-Fox)	–	–	1	4	3
Salome (Col.)	11	56	20	12	1
Sangaree (Para.)	3	9	6	3	5
Scandal at Scourie (MGM)	–	7	17	29	7
Scared Stiff (Para.)	25	42	11	5	–
†Sea Around Us (RKO)	1	1	8	–	–
Sea Devils (RKO)	–	1	3	6	3
Second Chance (RKO)	2	7	14	8	1
Shane (Para.)	43	28	4	2	–
Shoot First (UA)	–	–	3	16	5
Siren of Bagdad (Col.)	–	–	6	8	9
Slight Case of Larceny, A (MGM)	–	1	3	15	–
†So Big (WB)	–	–	6	1	–
So This Is Love (WB)	–	11	15	25	8
Son of Belle Starr (AA)	–	4	9	2	–
South Sea Woman (WB)	–	11	34	34	4
Split Second (RKO)	–	1	20	18	14
Stalag 17 (Para.)	6	39	22	7	–
Stand at Apache River (Univ.)	–	1	3	4	1
Story of Three Loves, The (MGM)	–	9	15	17	11
Stranger Wore a Gun, The (Col.)	3	12	6	1	4
Sword and the Rose, The (RKO)	–	1	12	14	6
Take the High Ground (MGM)	–	2	4	–	–
Take Me to Town (Univ.)	–	9	27	14	1
Tarzan and the She-Devil (RKO)	–	5	13	4	1
†Those Redheads from Seattle (Para.)	–	2	3	3	–
Thunder Bay (Univ.)	3	11	42	32	9
*Titanic (20th-Fox)	3	45	37	13	3
†Torch Song (MGM)	–	–	3	2	2
Valley of Headhunters (Col.)	–	–	4	5	2
Vanquished, The (Para.)	–	1	19	20	5
Vice Squad (UA)	–	1	10	13	1
Vicki (20th-Fox)	–	1	1	4	4
War Paint (UA)	–	–	4	5	1
War of the Worlds (Para.)	–	6	10	18	15
White Witch Doctor (20th-Fox)	14	48	22	10	–
Wings of the Hawk (Univ.)	–	–	7	4	7

COLUMBIA'S

"THE BIG HEAT" . . . IS IN . . . THE BIG LEAGUE!

'Big Heat' Tops Chillers

"THE BIG HEAT," a Columbia picture. Produced by Robert Arthur. Directed by Fritz Lang. Screenplay by Sydney Boehm, based on the story by William P. McGivern. Now playing at the Paramount Hollywood and Downtown Theaters.

THE CAST

Glenn Ford
Jocelyn Brando
Lee Marvin
Gloria Grahame
Alexander Scourby
Jeanette Nolan

By Kay Proctor

LOS ANGELES movie-goers have never had it so good, as a glance at the town's theater marquees will confirm.

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(L. A. Examiner)

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Produced by ROBERT ARTHUR • Directed by FRITZ LANG • A COLUMBIA PICTURE

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How to Determine Lamp Requirements for "Wide-Screen"

★ Adjusting the Seating Plan to Wider Pictures

Snack Operation Revisions to Improve Service and Profits

DECEMBER ISSUE: Section 2 of Motion Picture Herald of December 5, 1953

sneak preview... of PROFIT AHEAD

Take a sneak preview of your profit ledger shortly after you've installed equipment for vending Coca-Cola in your theatre. You'll get an idea of the profitable years that lie ahead. You see . . . your customers like Coca-Cola. When you make it possible for them to enjoy *the pause that refreshes* with ice-cold Coke while they enjoy the entertainment on your bill . . . you offer a double feature no fan can resist. There's a wide choice of vending equipment available. For the money-making details, address: The Coca-Cola Company, P. O. Box 1734, Atlanta, Georgia.

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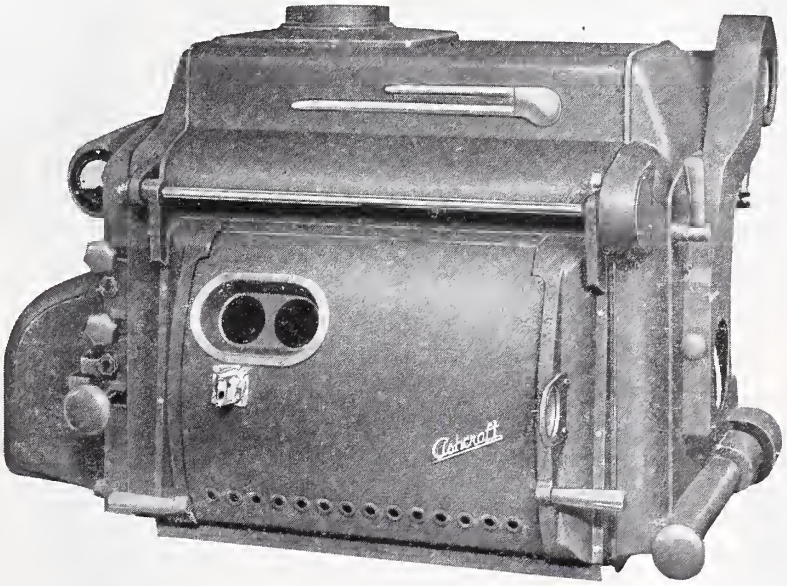
GIANT SCREENS FOR THE LARGEST THEATRES

NOW OPERATING ON LARGE THEATRE SCREENS . . . 70-100 FEET WIDE*



ASHCRAFT SUPER POWER

Recent tests have definitely proved that the Ashcraft Super-Power at currents of 95 to 105 amperes produces far more light and of a better quality than other lamps using from 135 to 180 amperes—(the complete Super-Power range is 85 to 135 amperes).

There is no film buckle with the Super-Power—equipped with the Ashcraft Air-Cooled Heat Deflector.

The Super-Power is especially engineered and constructed to meet the present-day requirements of the largest and widest screens or for large screen 3-D—whether for Indoor or Drive-In projection.

★ The Super-Power is in daily operation in indoor theatres projecting 70 ft. pictures.

Drive-In theatres, with 96 ft. screens, are in year around operation using the Super-Power.

WIDE SCREENS FOR THE SMALLER THEATRES

ALL THE LIGHT YOU CAN USE FOR SCREENS 30-45 FEET WIDE

ASHCRAFT HYDRO-ARC©

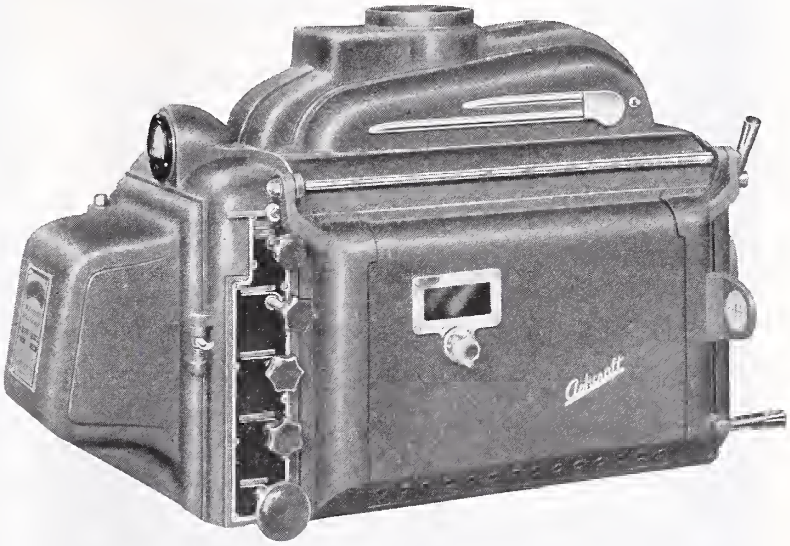
75-85 AMPERES

The Ashcraft Hydro-Arc is of the same high quality and efficiency as the Super-Power, yet is specifically designed for those theatres not adaptable to enormously large screens.

The Hydro-Arc supplants and is far more powerful than the outmoded Suprex type lamp which used short copper coated carbons. Suprex is not adaptable to present-day wide screen projection standards yet costs more to operate than the powerful Hydro-Arc.

The Ashcraft Hydro-Arc uses 9 m/m x 20″ uncoated High-Intensity Carbons (which do not require rotation due to double magnetic arc stabilization). The long 20″ carbon costs substantially the same as the Suprex 14″ copper-coated carbon yet burns more than twice as long.

A genuine Bausch & Lomb High-Speed Reflector assures maximum light efficiency.



The first cost and operating expense of the Hydro-Arc is low and well within the reach of exhibitors who demand high-powered, economical projection.

Hydro-Arcs are ideal for large screen 3-D (long burning over one hour) or for Drive-In theatre screens up to 50 ft. wide.

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A New Look for the New Movies...

Wide-Screen and 3-D Projection Lighting

The film industry is currently being revitalized by the third great technical revolution in its history. First, sound; then color; now panoramic and tri-dimensional realism are having their profound effect on movie-making and showing techniques.

Record Sums Spent

Exhibitors in the race to equip themselves for these new box-office bonanzas are spending thousands and tens of thousands of dollars on new optics, screens, sound equipment. Where does screen *lighting* equipment fit into this picture of modernization?

Light Losses Serious Problem

In wide-screen projection, screen light is distributed over *2½ times the area* of conventional screens. In 3-D systems, filters reduce the total screen light to about *half* its former value, even with *two* projectors trained on a new screen of much higher reflectivity. Both wide-screen and stereoscopic effects suffer serious handicaps from inadequate lighting; nothing short of a *major* improvement in your present lighting equipment will enable you to take full advantage of their terrific mass appeal.

New Equipment Needed

For these new screen media you need not only *much more* light . . . you need literally *all the light you can get!* This means new equipment —equipment to operate the higher-capacity carbons at maximum currents.

Give your patrons — and these great new entertainment media — the light they need. Don't delay—call in your theatre equipment supplier for a complete diagnosis of your projection lighting needs.

***Look to* NATIONAL**
TRADE-MARK
for Everything New in Projector Carbons

The term "National" is a registered trade-mark of Union Carbide and Carbon Corporation

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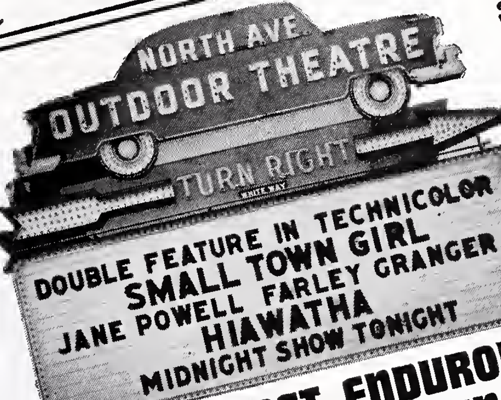
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WHITE WAY
DOUBLE FEATURE IN TECHNICOLOR
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JANE POWELL FARLEY GRANGER
HIAWATHA
MIDNIGHT SHOW TONIGHT

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WAGNER LOW COST ENDURONAMEL PANELS FOR DRIVE-INS

Highly effective by daytime, they may also be illuminated by floodlights, spotlamps or gooseneck reflectors. Consist of a series of best grade 18-gauge stamped steel panels, seven inches high, that comprise both the background and letter mounting arrangement. The uprights are of 18-gauge metal, galvanized after fabrication. An attractive 2" border is an integral part of the background. Two-thirds the cost of porcelain enamel. Finished in a newly developed baked enamel which by long, exhaustive tests has proved to be chip-proof, shock-proof, alkali-resistant, and salt spray resistant.

WAGNER WINDOW-TYPE FRAMES AND GLASS UNITS

Because of their stronger construction, plus the fact that they can be installed before installing the glass, they are the only frames which can be built without limitation of size, and which can be economically serviced through open windows and without removing frames.

BING CROSBY-JANE WYMAN IN
HERE COMES THE GROOM
BURT LANCASTER AS
JIM THORPE ALL AMERICAN
BAY

WAGNER TRANSLUCENT PLASTIC LETTERS

The easiest changed of all letters. The new type tapered slotting (Pat. Pending) causes the letter to "lock" on the bar, and not be disturbed by even high winds. The only letters thot can be stacked in storage without danger of warping. Five sizes in five gorgeous colors . . . the widest range on the market. Also, slotted aluminum letters in the largest range of sizes, styles and colors.

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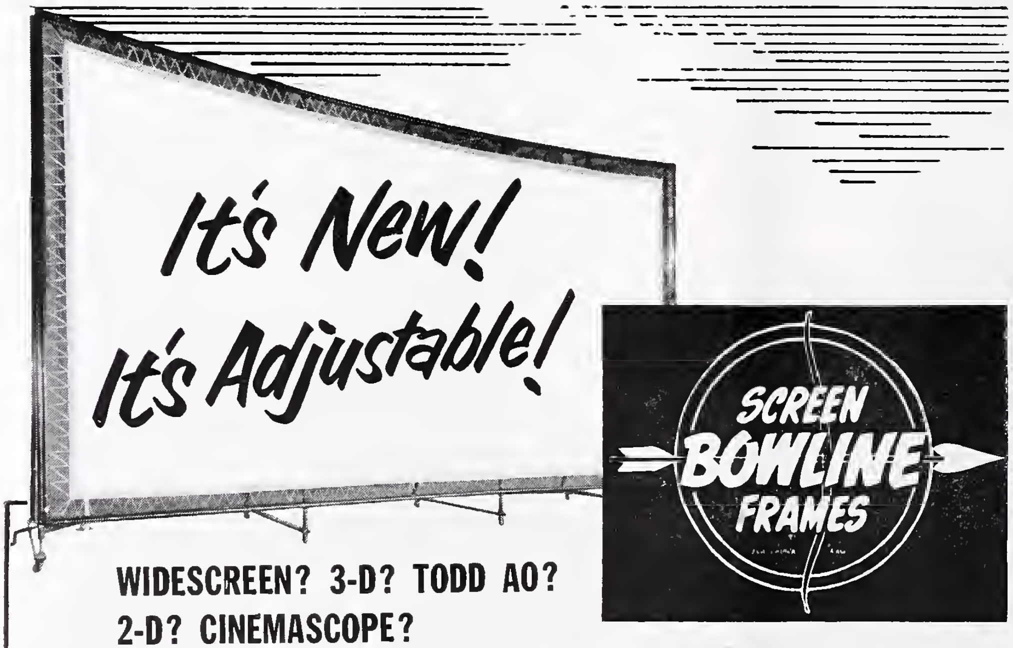
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WIDESCREEN? 3-D? TODD AO? 2-D? CINEMASCOPE?

THIS SCREEN FRAME HANDLES THEM ALL

In a matter of minutes, a Bowline screen frame can be adjusted to the optically perfect screen for *any* projection method. Quickly, easily installed, it adjusts to any aspect ratio, any degree of tilt—INSTANTLY.

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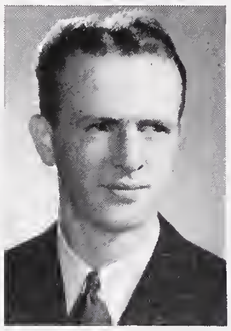
Phil W. Blake

The return of PHIL W. BLAKE to the B. F. Shearer Company's Seattle office effective November 1st has been announced by that company. Mr. Blake started with Shearer in its shipping department in 1939. A year later he was advanced to salesman and early in 1942 was transferred to the Portland office. In December of 1942 he entered the Navy and after two years of active duty returned to the Seattle office of Shearer. In 1947 he was again transferred to the Portland office. Mr. Blake left Shearer in January 1950 to take a position with another firm.

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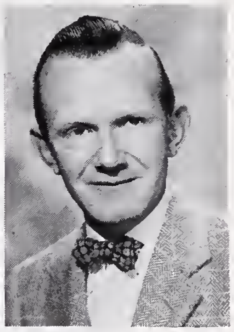
George H. Heywood

The election of GEORGE H. HEYWOOD, JR., to the board of directors of the Heywood-Wakefield Company, Gardner, Mass., has been announced by RICHARD N. GREENWOOD, president and board chairman of the company. Mr. Heywood replaces his father, the late CAPTAIN GEORGE H. HEYWOOD, who died on October 10th. Mr. Heywood is a great, great grandson of one of the original founders of Heywood-Wakefield. He is sales assistant to vice-president PAUL B. POSSER, and fabric buyer of the company.

Ladies Win Prizes At Tesma-TOA Show

An active program of entertainment activities was arranged for the wives of delegates to the TESMA-TOA-TEDA trade show and conventions held at Chicago last month under the direction of Mrs. Elisabeth D. Wagner, as program chairman. On one occasion prizes donated by various companies were presented to the ladies at the Hospitality Lounge. Following is a list of the winners and the donor-companies:

MRS. BEA LAVEZZI, LaVezzi Machine Works, Chicago—donor: *Projection Optics Company, Inc.*, Rochester, N. Y.; MRS. T. E. RIBBLE, New Mexico Theatre, Albuquerque—donor: *Mohawk*

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Heywood-Wakefield's popular TC 700 ENCORE Chair offers smart, modern design to dress up any theatre and deep, spring cushion comfort for its patrons.

The seat of the ENCORE is constructed with steel coil springs, properly graduated in compression for all-over comfort. The back, comfortably padded and protected by the all-steel edge around the top and sides, has a scientifically determined back to seat ratio for proper posture comfort. For further information, contact your Heywood-Wakefield representative or write for the fully illustrated catalogue on Heywood-Wakefield Theatre Chairs.

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Also Mrs. Nolan Martines, Salinas, Calif.—donor: *Cinesnax Corporation,* San Francisco; Mrs. Brooks Noah, First American Prods., Kansas City, Mo.—donor: *Golde Manufacturing Company,* Chicago; Mrs. M. D. O'Brien, Loews' Theatres, New York—donor: *National Theatres;* Mrs. D. H. Danielson, Dream theatre, Russell, Kan.—donor: *Heywood Wakefield Company,* Menominee, Mich.; Mrs. T. M. Bleakley, Perkins Electric Company, Ltd., Montreal, Quebec—donor: *B. F. Shearer;* Mrs. Hal Huff, Hal I. Huff Manufacturing Company, Los Angeles—donor: *Mohawk;* Mrs. S. R. Langworth, Western Service & Supply, Denver— donor: *Cretors Corporation,* Chicago; Mrs. H. H. Hunt, Hunt theatre, Cincinnati—donor: *Neumade Products Corp.,* New York.

Also Mrs. Albert H. Reynolds, Claude Ezell & Associates, Dallas—donor: *Wendt Advertising,* Toledo; Mrs. E. K. Hosmer, Independent Theatre Supply Company, Boston—donor: *Bausch & Lomb Optical Company,* Rochester, N. Y.; Mrs. T. E. Orr, Dekalb Amusement Company, Albertville, Ala.—donor: *Wenzel Projectors;* Mrs. Joy Solomon, Independent theatre, Chattanooga, Tenn.—donor: *LaVezzi;* Mrs. Norene Hornstein, Joe Hornstein Company, Miami—donor: *Century Projector Corporation,* New York; Mrs. Ruth E. Howard, Theatre Equipment, Vancouver, B. C.—donor: *Motiograph;* Mrs. Helen S. Holn, Theatre Equipment, Vancouver, B. C.—donor: *Nestle Company, Inc.,* White Plains, N. Y.; Mrs. M. Lowenstein, Majestic theatre, Oklahoma City, Okla.—donor: *Poblocki & Sons Company,* Milwaukee; Mrs. H. Wendt, Wendt Advertising, Toledo—donor: *Wenzel Projector.*

Also Mrs. R. S. Briggs, Tower Theatre Company, Denver — donor: *Krispy Kist Korn Machine Company,* Chicago; Mrs. Robert Enoch, Elizabethown, Ky.—donor: *The Ballantyne Company,* Omaha; Mrs. Nevard Lane, Capitol theatre, East Haven, Conn.—donor: *Miracle Whirl Sales Company,* Grinnell, Iowa; Mrs. Pat McGee, Cooper Foundation theatre, Denver — donor: *Krispy Kist;* Mrs. Lamar Sarra, Florida State Theatres, Jacksonville—donor: *RCA;* Mrs. W. Creal, Beacon Theatre, Inc., Omaha — donor: *Ballantyne;* Mrs. J. Snyder, Snyder Theatre Company, Williston, N. D.—donor: *Wenzel Projector;* Mrs. Arthur Lehman, Alamo theatre, Jackson, Miss.—donor: *Wagner Sign Service, Inc.,* Chicago.

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Also, Mrs. Leo Palley, 21st Avenue theatre, Portland, Oreg.—donor: *Coca-Cola Company;* Mrs. O. F. Neu, Neumade Products, New York —donor: *American Seating Company,* Grand Rapids; Mrs. Kelly Crawford, Allen theatre, Farmington, N. M.—donor: *DeVry Corporation,* Chicago.

Ladies Hospitality Lounge

Prizes won by ladies at the 1953 Tesma, Teda and TOA conventions in Chicago, are pictured above as displayed adjoining the ladies' hospitality lounge in the exhibit area.

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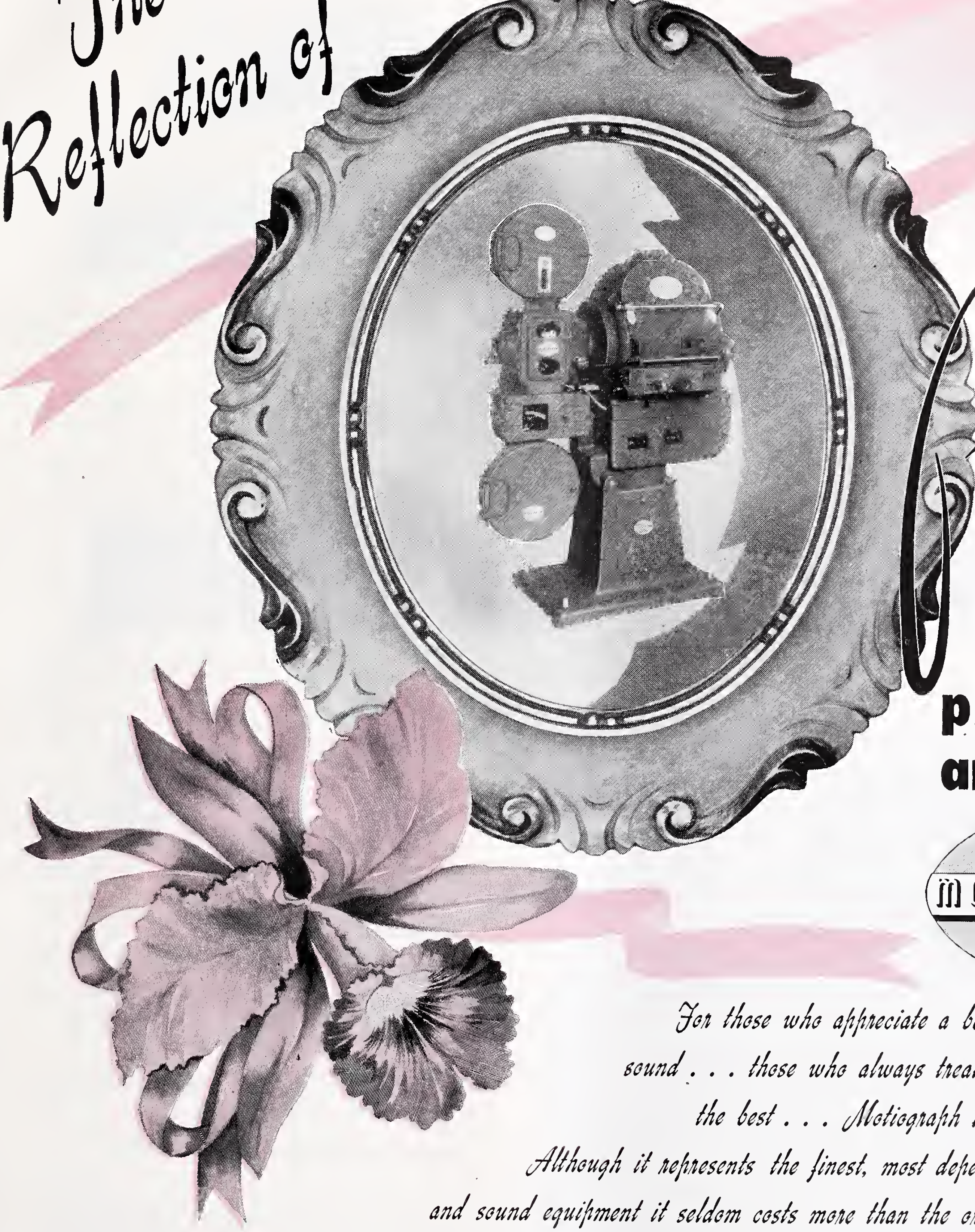

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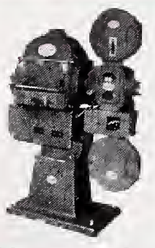

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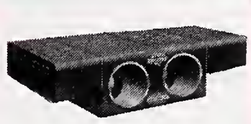

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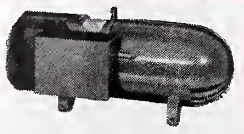

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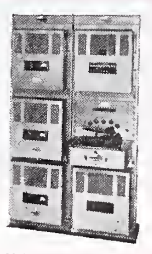

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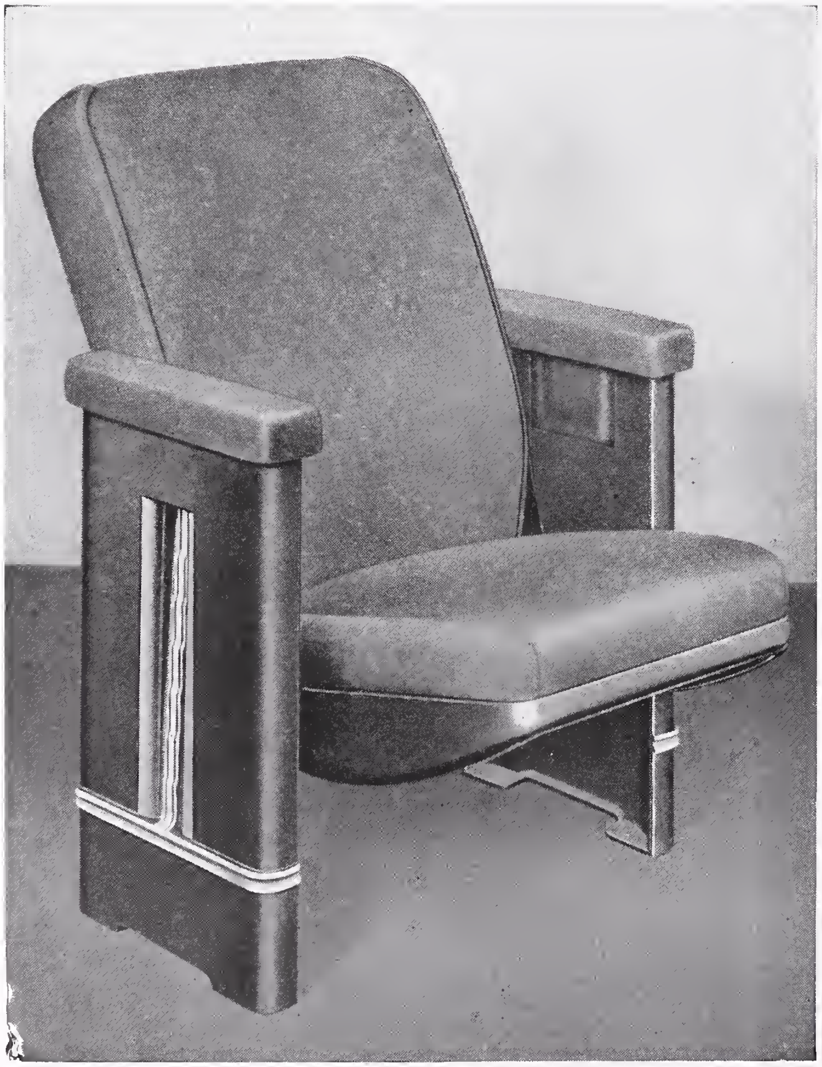

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Better Theatres

for DECEMBER 1953

GEORGE SCHUTZ, Editor

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Better Theatres is published the first week of each month, with the regular monthly issues, and an annual edition, the Market & Operating Guide, which appears in March, issued as Section Two of Motion Picture Herald.

* * *

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Simplifying the Variation of Picture Size

AMONG THE prompt and ingenious responses of the equipment field to the introduction of "wide-screen" technique is the development of screen frames which not only facilitate installation of curved screens of relatively great size, but provide for easy adjustment of masking to various picture widths and proportions. Some half-dozen different kinds of frames were exhibited at the 1953 Tesma Trade Show in Chicago last month; fabricated of steel, or aluminum, or wood, they were displayed in small-scale reproductions of the actual design and construction. Design includes provisions for changing the curvature on the job; and at least one manufacturer had so anticipated the possibility of a variety of sizes and aspect ratios that he had supplied means of shifting the masking by electrical control from the projection room!

The extent to which the shifting of masking becomes necessary with "wide-screen" presentation depends, of course, upon house policy. Where the full available width of the screen is reserved for CinemaScope productions, in order to take advantage of the distinctions of this "wide-screen" medium, side masking has to be changed for at least two picture widths.

Then there are newsreels, and possibly short subjects, to consider. While it probably is desirable, whenever feasible, to project even the old standard 1.33 features in a wider screen image, the minor program material may not lend itself to enlargement in a wider aspect; indeed, it could well be good showmanship to keep the shorts, particularly the newsreel, of smaller size and different shape, so that the feature, when it comes on the screen, is the more impressive.

With the newsreel, possibly also certain other shorts that have been made for traditional presentation, one can of course project a color border around the picture. That sort of thing has been done in the past to lend an "atmospheric" touch to the presentation; and recently we read of this little gimmick being applied to the newsreel for precisely the purpose we have cited. A slide stereopticon, with a color gelatine having the picture area blacked out, does the trick at moderate cost and not much bother. —G. S.

Adjusting the Seating Plan to Wider Pictures

FOURTH ARTICLE OF THE SERIES

THEATRES AND THE NEW TECHNIQUES

By BEN SCHLANGER

THE MARKED increase in projected picture size which has become a definite development in motion picture exhibition will affect the sightlines and sightline clearances to the picture. These sight considerations are controlled by the slope of the auditorium floors and the arrangement, and measurements of chairs.

In the preceding article, the effect on the seating pattern was described. A further affect is the more serious obstruction of view of the projected picture by the heads of spectators sitting in the row immediately in front of the viewer. Most existing auditorium floor slopes are designed to allow the viewer a clear view of the projected picture sightline clearances over the heads of persons seated *two* rows to the front of the viewer, depending further on sightline clearances that pass *between* the heads of persons seated in the row immediately ahead.

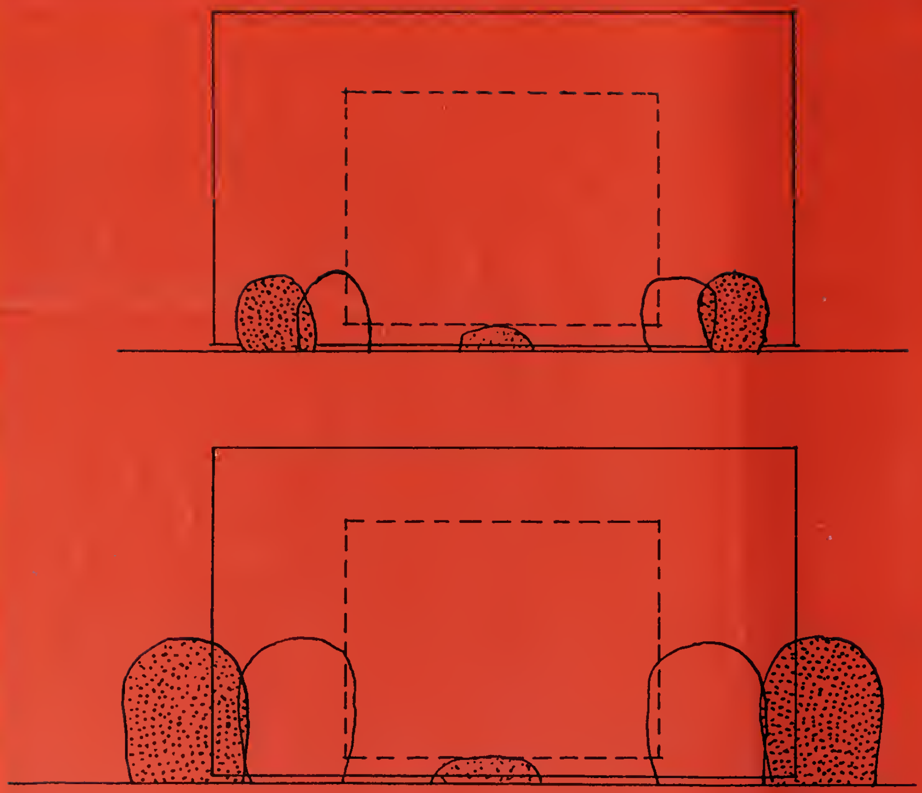

FIGURE C-1: Indicating the position of the heads of spectators seated immediately in front of the viewer, all in relation to the outline of the screen. In both diagrams the dotted outline is the traditional small picture, and the solid outlines represent a "wide-screen" picture. The upper diagram is taken from a row in the front half, and the lower diagram is taken from a more remote row, of the seating pattern. The unshaded outline of heads shows the amount of obstruction of vision of the larger screens if further provisions are not made to correct the situation. The shaded outline of heads shows the acceptable amount of construction if a double armblock system of seating is used (see text). Note the advisability of having the larger screen closer to the stage or platform floor, even though there is some minor obstruction caused by the head of a patron two rows in front of the viewer. The lower screen position adds to the sense of "presence" of the larger picture.

Auditorium floor slopes cannot be designed to provide sightline clearance over the head of persons seated in the row immediately ahead of the viewer without producing floor pitches that are excessive and otherwise impracticable. Prior to the wide use of staggered seating the viewer had to lean to one side to gain a view between the heads of persons seated in the row immediately ahead. This dependence on seeing through the space between heads functioned satisfactorily for the screens up to about 25 feet in width (and for stage shows, where the movement across the stage by performers is fairly slow and the momentary visual target rather narrow). With the much wider screens it is *mandatory* to stagger the seat positions and to widen the space between heads.

The wider space can be attained by a double arm block system (*Figure* C-2).

CHAIR WIDTH FACTORS

On the average, seat widths have been 20 inches from center to center of armrests. Most theatre chair manufacturers have standardized on chair widths from 19 to 22 inches. The 22-inch chair, except for some of the remote rows (as explained later) would not prove wide enough to allow for sufficient vision of the new screen widths. While further increase of from 24 to 26 inches would help in this respect, it would not be the proper device for insuring unobstructed vision because greater chair cushion widths allow the patron too much lateral shift of body posture, a condition which can be most annoying to persons in the rows behind. It therefore appears better to continue the practice of making chair width up to 22 inches as a maximum, and to increase the measurement from center of one chair cushion to center of the next chair cushion, doing this by introducing, in effect, separate chairs for each patron!—that is, a pair of arm blocks for each patron.

Existing theatre chair models can be readily adapted to the double arm block system by using two support standards between each seat cushion instead of one standard, as in present practice. It is of course reasonable to expect that the seating manufacturers would design double standards into one unit for ease of installation. It is not necessary to await such a development, however, because the separate standards are entirely practical, as we know from double arm block installations already made.

Where the exhibitor is not contemplating new seating, it would most likely be possible for him to obtain the extra support standards which he would require for a new seating arrangement, yet utilize all of the other parts of the existing chairs.

It may be argued that there might be too great a loss in seating capacity to bring about this improved arrangement. One answer to this is that the need for elbow room as well as leg room has long been with us as a matter of constructive consideration of the patron. The comfort of the fireside chair in front of the home television set is quite attractive! Introduction of "wide-screen" projection into the theatre auditorium in general faces the exhibitor with the necessity to accept some sacrifice of capacity. Part of this loss may be regained in some instances by reconsidering the back-to-back seat spacing. In recent years quite a few chair installations have been made with row spacings over 36 inches, and as much as 42, whereas as little as 34 or 35 inches are acceptable, especially with the use of the retractable or push-back chair. In any event, the overall comfort of the patron is most important—the ability to view the performance effectively while at ease physically.

MAKING A LAYOUT

Before installing new chairs, or rearranging existing chairs to meet these new requirements, a seating plan should be drawn up to show the clearances gained from each viewing position. This involves a study of staggered seat positions and variations in width between heads. In *Figure* C-2, illustrating a double arm block system, note that dimensions *A* and *B* can be varied to suit the requirement of sight clearance through the space between heads. Dimension B can become greatest in the rows nearest the screen, and smallest in the rows most remote from the screen. *Figure* C-3 also shows how the open space *C* between heads reveals a target of increasing width as the distance from the viewer to the screen increases, thereby allowing *C* to be the smallest dimension in a remote seating row. In any case, dimension *B* or *A* should *never be less* than 21 inches, this to include 2 inches for an extra arm block to introduce a double arm block system *even* where the minimum 19-inch chair width, is used.

The optimum dimension for *C* (center-to-center of arm blocks) in *Figure* C-2 is

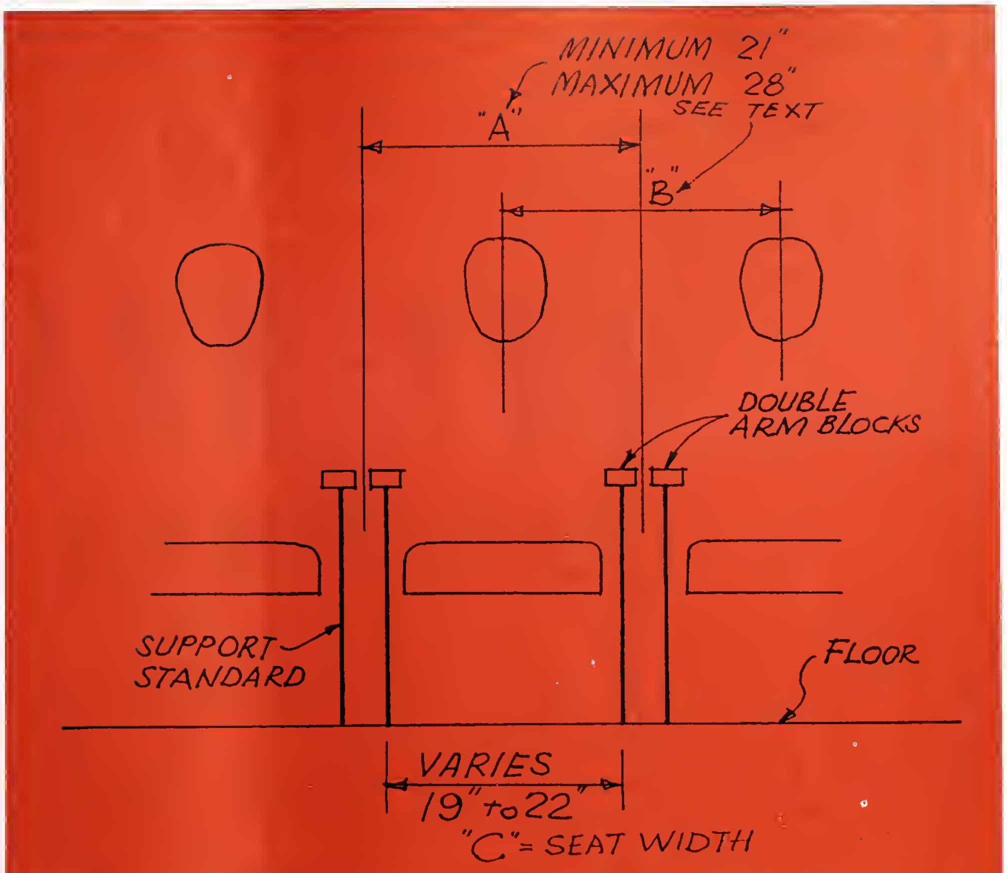

FIGURE C-2: Representing three viewing positions, with three heads, seat cushions and double armblocks in position. Dimension B is controlled by the variation in the distance between armblocks. Dimensions A may be different from B because the A dimension may be different for seats adjoining each other. The limitation set for Dimension C is used to control annoying posture shifts. See text.

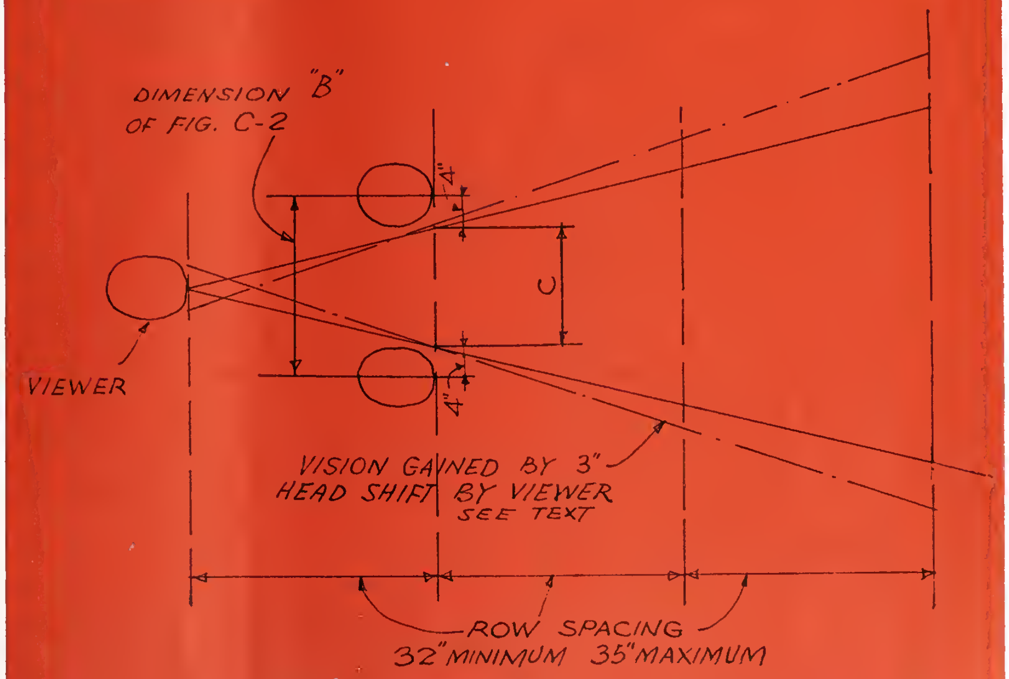

FIGURE C-3: Plan diagram of a viewer and the two heads in the row immediately ahead. See text for method of calculating Dimension C, which will control the new dimension of center-to-center distance between spectators' heads necessary for insuring unobstructed vision of the larger screens. Dimension C will vary with each row and as necessary for flexibility in chair positioning to produce the most effective stagger pattern.

20 inches, the variations of from 19 to 22 inches for this dimension being entirely for flexibility in fitting seats within a given row length, and for adjusting seat positions to obtain the best possible stagger layout. Dimension *A* can therefore vary from 21 inches as a minimum, and be as much as 28 inch in rows nearest the screen, where the clearance between heads is not enough for an adequate view of the picture. Such a dimension should diminish as the distance from the screen increases, since to use it excessively will cause unnecessary seat loss. But since these greatest *A* dimensions are in the area of seating least used, and since these are the less desirable seats close to the screen, they should be as comfortable as possible.

In the first ten rows nearest the screen, where dimension *B* has to be increased as compared to the rest of the seating, a compromise factor can be introduced to make this dimension acceptable for these rows. Note the possible head shift by the viewer, as indicated in *Figure* C-3, for gaining clear vision of greater screen width. The seating plan, however, should have as few instances as possible that require patrons to resort to head shifting. To every feasible degree the amount of head shift necessary should be held to less than the 3 inches allowed in *Figure* C-3.

SCHEME OF PROCEDURE

Following is a procedure which can be followed in preparing a new seating plan for "wide-screen" presentation.

1. Locate the first row of seats nearest the screen (method described in Better Theatres for November 1953). This location does not have to be any farther from the screen in any case than it would be necessary for the use of a 35-foot picture. The size of the detail images of the projected picture (at least with "wide-screen" product) will not increase in the same proportion as the increase in picture size relative to viewing conditions. Other problems in this connection, such as the ability to discern film grain from this area, and the need for turning one's head to follow action across the screen, are less serious and doubtless will be of less consideration as the technology of "wide-screen" develops.

2. The remaining row spacing should then be plotted, coming as close to 34 or 35 inches back-to-back measurement as possible. For the retractable type chair a distance of 35 inches functions most effectively. A review should be made at this time as to the location of the aisles, to determine if they are to remain in the same location, or if their position can be improved. Compliance with local building regulations is usually necessary when aisle arrangements are changed.

For new theatres it is worthwhile, we think, to consider "continental seating" (recently incorporated into the New York City Building Code). Although the back-to-back measurements for this type of seating plan have to be as much as 40 inches, no seat loss is thus incurred because all aisles are eliminated (with the exception of passageways along the sides.) This system places more seats in areas valuable as viewing locations and lends itself to a maximum flexibility in adjusting seat locations for most effective stagger.

3. After determining the number of rows, it is then necessary to fix the *A* and *B* dimensions shown on *Figure* C-2 for each row. While it would be simpler to have these dimensions the same for all seats in a given row, it may become necessary to vary them within a given row for flexibility in locating seat positions that offer the best stagger. Also, the *A* and *B* dimensions are not necessarily exactly alike in relation to adjoining chairs, since it may be advantageous to vary the seats widths.

VIEW CLEARANCE "TARGET"

To determine the optimum for dimension *A* in any given row, the width of the "visual target" is first determined—this width need not be the *entire* width of the projected picture, since "wide-screen" technique does not ordinarily contemplate critical action at the extreme sides of the picture, and for these infrequent instances when important action might be located at sides edges, it would not prove uncomfortable for the viewer to shift his head *slightly* to gain the extra view. If the "target" width were set up as about 80% of the total width of the projected picture, we would be on safe ground for practical purposes.

With the target dimension determined, it is necessary to find the number of *unit spaces* that a given row is away from the screen. A *unit space* is equal to the back-to-back dimension. If we are considering the 20th row, there would be 19 such spaces from the first to the twentieth row (there being always one unit space less than the number of rows.) To this number of unit spaces there must be added the *extra unit spaces* (same value as in row spacing) that will exist from the *back leg of the first row of seats to the screen*. The nearest round number of unit spaces should be used; a fraction of a space will not change the calculations to any practical extent.

In order to establish a seating plan which provides sufficient view between the heads of spectators in front, and the comfort of a double armblock arrangement, it is necessary first to determine the *B* dimension shown in *Figure* C-2 (from center of spectator's head to center of adjoining spectator's head) for all of the seating. After these dimensions have been fixed it will then be possible to interpolate what all of the *A* dimensions (*Figure* C-2) will be (total width of chair *plus* gap dimension allowed between armblocks), which gap becomes the medium for making necessary variations required for dimension *B*.

DISTANCE BETWEEN HEADS

Figure C-3 illustrates the method for determining the *B* dimensions. Dimension *B* will always be 8 inches *plus* dimension *C* (*Figure* C-3). The 8-inch head area (thickness) is a constant dimension, representing one-half of the width of the head on either side of dimension *C*. Dimension *C* is the required space needed between heads to allow the spectator immediately to the rear to enjoy unobstructed vision of the projected picture. Dimension *C* varies with each row, in addition to the variation that may be necessary for the other reasons herein given.

To obtain the *C* dimension for each row of seating, it is necessary to fix the target width as previously discussed (the amount of projected picture width that must be seen without having to shift one's head to avoid obstruction of vision by preceding heads). Then also determine the number of times the row spacing unit (back-to-back measurement) will be divisible into the distance between the first row of seats and the screen. This number of unit spaces need be only to the *nearest* number, avoiding fractions thereof.

To this number of unit spaces *add the number of unit row spaces from the first row to the row being calculated.* For example, if we are concerned with the fourteenth row, 13 unit spaces (there is always one unit space less than the row number in question) would be added to, let us say, 7 unit spaces from first row to screen, giving a total of 20 unit spaces from the fourteenth row to the screen. The target width divided by the total number of unit spaces, as stated, for each row will give the dimension *C*. As illustrated in *Figure* C-3, the target width of 30 feet is divided by 20, giving 1½ feet, or 18 inches, as dimension *C*, to which the constant head dimension of 8 inches is added to obtain dimension *B*.

ADJUSTMENT OF STAGGER

As previously pointed out, dimension *B* can vary slightly for any given row for adjustment purposes, to make a certain number of chairs fit in a given row, or to make for greater facility to effect the best stagger position for a given seat. *This variation, however, should never be more than 2 inches greater than the*

(Continued on page 48)

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Thank you for the enthusiastic reception that you have given our new Super-Lite HILUX Projection Lens at the recent TESMA convention in Chicago, and to our Super-Lite III-C during 1953. Your expressions of confidence in our products, backed up by the largest volume of lens orders ever delivered in a given period in motion picture history, make us proud to be the number one projection lens manufacturer. We humbly acknowledge our obligation to continue to merit your confidence, and hereby pledge that our entire organization will continue to give you, Mr. Exhibitor, the best in projection optics in 1954.

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Again the Equipment Field Has Done the Industry's Job!

CITING THE current situation as an exemplary snafu, Herbert Barnett, president of the Society of Motion Picture and Television Engineers, took the industry to task with notable impatience in addressing the forum on new techniques during the Tesma, Teda and TOA conventions last month in Chicago. He pointed to the age of devices now submitted for use, and the uncertainties of application despite the years that were available for preparation. These facts, he said, showed the urgent need of an industry-wide technical institute.

He was so right; but though he had a capacity audience which, except for production, was pretty representative of the industry, our seismograph picked up no tremors traceable to his words. His listeners were impatient themselves, anxious to get on to the question-and-answer period of the forum. Exhibitors in particular wanted to ask, "What do we do now that these devices are already upon us?"

We've long been strong for the institute idea. From time to time it has been urged in these pages. The idea came naturally out of the facts of the business. Its function is highly technical all the way from fabrication *through consumption.*

Nevertheless, the idea of a motion picture technical institute is a tough one to sell. Because of competitive interests? Well, you might say that the spirit of individual enterprise sometimes discourages the pooling of resources for the general good. Of broader effect, however, may be the purpose itself of such an institute. The purpose is to develop improvements, and improvements mean change, while change costs money. And for the most part the business did all right with what it had.

Experience has shown, moreover, that when change *must* come—as now—the industry can depend on outsiders. It provided, through most of its history, enough of a market to make it worthwhile for equipment manufacturers to do its research. Many individuals also found motion picture technique interesting. Sometimes they were able to put new ideas into actual devices, and the industry bought them. Sometimes they kept working on an idea only in the hope they could sell it. Through these channels the industry has had a steady flow of technical progress and the tools of timely response to its two or three urgent demands for rescue from its own technical complacency. Presumably these resources will continue to be its good fortune—*so long as it provides an attractive market.*

An advantage of an industrial institute would of course be the possibility of substantial advancements now and then with a minimum of confusion. But the industry has had only one previous occasion for innovation in the established art of a kind and extent to cause disruption, and there is always the inclination to believe that it will be a long time before there is another.

Of more immediate concern than the establishment of an industrial laboratory is the application of the tools at hand with which to advance the art. They are fully competent now to serve the need of greater impact and more realistic conviction from the screen performance. Some kinds of material are more effective in 3-D; we have the instruments with which to give them that advantage. We have the light sources, the lenses, the screens with which to get rid of the postage-stamp picture and the expedients which its relative dinkiness has imposed on cinematography. We have the implements of stereophonic sound to complement the force and fidelity of the pictorial representation. The way the industry always has got its technical work done has delivered once more.

Realizing the Aim of Equipment Exhibits

HAVING STAGED its largest and best attended exposition of theatre equipment and refreshment merchandise in association with a TOA convention—following the first such arrangement last year with Allied States—the Theatre Equipment and Manufacturers Association has made reservations for next year at the same place—the Conrad Hilton Hotel in Chicago—whereas Allied has chosen Milwaukee for its 1954 meeting, and TOA has decided on Kansas City.

This situation threatens the progress made during the last two years toward possibilities of even greater advantage to theatre owners and manufacturers — a Tesma Trade Show concurrent with *both* national theatre owner organizations, and some day (one can dream, you know) of an all-industry exposition in which every branch of the business would participate, primarily to deal in concert with intra-industry interests, but coincidentally to let the public take a peek at the technical and creative side of the business, which might prove quite an effective annual antitode for the poisons otherwise peddled the rest of the year.

The income derived from booth rental is important enough to be a knotty issue, as it now appears to be. Conventions and year-around operation of national organizations can use up a lot of money. But this problem cannot reasonably be denied a workable solution in the face of the great and obvious advantages to all concerned of one annual comprehensive equipment fair with as many theatre owners, managers and technicians as possible on hand to witness it.

Equally obvious is the additional advantage of holding the several conventions and the trade show under one roof. That saves some energy, a little money, and a lot of

(*Continued on page* 18)

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(*Continued from page* 16)

precious time. And Tesma has found that the Conrad Hilton Hotel in Chicago is the only one in the nation which can house them all.

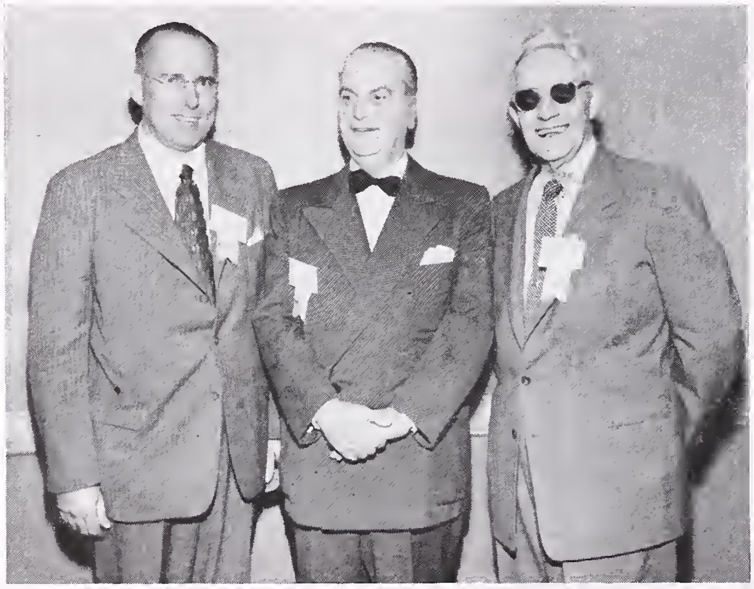
On solid ground in this argument, Tesma also takes the position that an exhibition of products really representative of what a theatre uses is an attraction in itself. That has come to be true. We have watched Tesma Trade Shows develop from the little intramural affair in Toledo in 1946, to the impressive array of implements and merchandise it became in just a few years.

From 1950 it has drawn consistently increasing numbers of theatre owners and technicians on its own hook. With theatre operation more complex and precise than ever because of expanded competition, higher costs, technological development, and more diversified refreshment service, displays and demonstrations of the things that make a theatre tick claim sharp attention.

Naturally, theatre operators would like to be able to deal with matters of film and trade practices, and to get first-hand knowledge of the tools of their business—all of them—in one trip. It must be that the majority of them, as well as of manufacturers, hope the present impasse will be resolved eventually.

NEW OFFICERS AND BOARD OF DIRECTORS OF TESMA

THE 1954-55 TESMA BOARD OF DIRECTORS: Elected at the 1953 convention, the current members are (left to right, front row) Oscar F. Neu, Neumade Products; C. S. Ashcraft, C. S. Ashcraft Manufacturing Company; L. W. Davee, Century Projector; F. C. Matthews, Motiograph; J. R. Hoff, The Ballantyne Company; B. H. Adler, Adler Silhouette Letter Company; H. B. Engel, GoldE Manufacturing Company, (back row) T. E. LaVezzi, LaVezzi Machine Works; V. J. Nolan, National Carbon; Roy Boomer, secretary-treasurer of Tesma; E. Wagner, Wagner Sign Service; J. F. O'Brien, RCA; A. E. Meyer, International Projector; L. E. Jones, Neumade Products.



1954-55 OFFICERS OF TESMA: Fred C. Matthews (center), vice-president in charge of sales, of Motiograph, Inc., Chicago, who was elected president at the 1953 convention, flanked by L. W. Davee (left), sales manager of the Century Projector Corporation, New York; and Roy Boomer, who was again named to the post of secretary-treasurer, which he has held since the first trade show of the organization in 1946.

RETIRING PRESIDENT of Tesma, J. Robert Hoff of The Ballantyne Company, Omaha, as he was awarded a plaque "in recognition," states the engraving thereon, "and grateful appreciation of his untiring efforts and distinguished service to this association." Shown making the presentation are L. E. Jones, retiring vice-president, (left) and Fred C. Matthews, new head of Tesma. It was during Mr. Hoff's term Tesma shows run with exhibitor conventions began.

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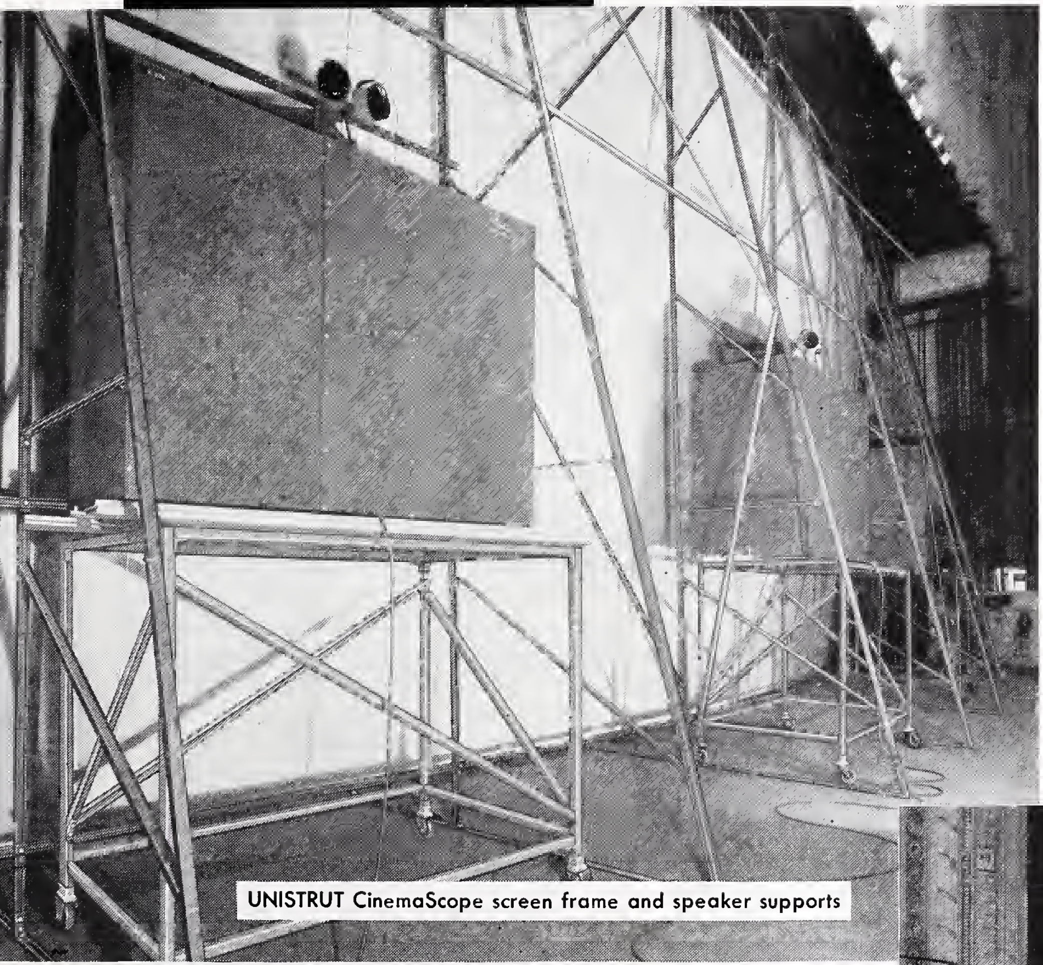

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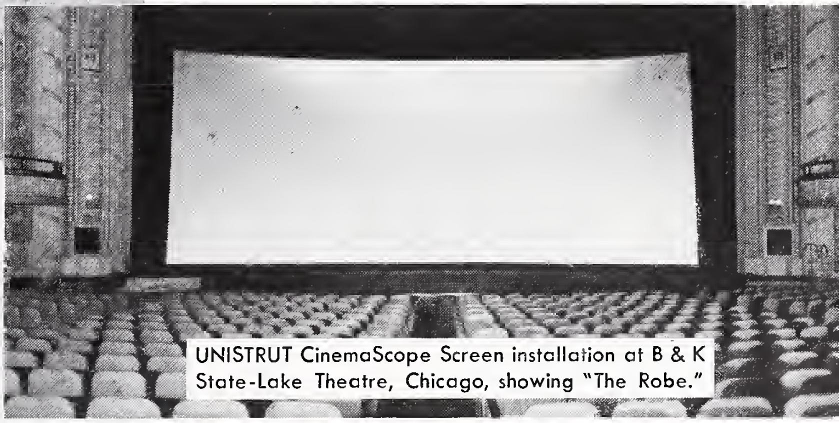

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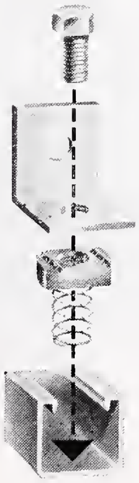

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Koiled Kords
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TESMA
That the Show May Go On

The Drive-in . .

★ A Department Conducted by WILFRED P. SMITH

. . . for many years manager of regular theatres, then drive-in manager and later drive-in circuit executive in charge of planning, construction and operation; now operator of his own drive-in at Ledgewood, N. J.

Speaker Theft Precautions—And New Types of Screens

STILL ON my busman's holiday as these lines are written. Last month I "reported" in these columns on my trip down the eastern side of this vast nation. With my copy deadline bearing down, I said goodbye to you at Bristol, Va. Here we go on from there.

Setting out across the long state of Tennessee, and coming on to the highway going to Knoxville, I saw off in the distance the side of a barn painted red and white. As I approached the site, a small directional arrow and the words "Drive-In Theatre" appeared painted thereon.

As I drove in there was nothing stirring, not even a squeak of the barnyard mouse. However, it was here that I observed the acme of resourcefulness. There was a white "screen" about 30 feet wide painted on the side of the big red barn. The speaker posts were of red cedar with the bark on. The car capacity was 175. A small building in the field housed the projection booth. Beyond, to the right, was an attractive little home. One could see that the front porch had been made into a refreshment stand. The inside possibly contained living quarters for the owner.

The ramps were graded with perfect sightlines to the screen. There was grass on the ramps, but it was intended to be there, apparently, for it did not appear as an ugly weed patch, but was trimmed.

To further emphasize this owner's resourcefulness, with an eye for merchandising, the entrance drive led right to the refreshment counter, where in the forward right corner was the box-office. Next to the box office was the popcorn machine! His posted admission price was 45c per person.

The surrounding area was rolling farm land, and spotted at great distances apart were the homes and barns of the inhabitants. This particular drive-in indeed fitted into the environs. My compliments to this "country drive-in" owner. Without a theatre name, or any indication of what picture was showing, he must promote patronage by being a good neighbor, and by providing a spick and span operation.

VISITING "DELUXERS"

I visited drive-ins at Knoxville, Nashville and Memphis. All were big "deluxers" in highly competitive areas.

After crossing the bridge over the Mississippi River at West Memphis, I stopped in at the Sky-Vue Drive-In. John McKenny, the assistant manager, was on hand. This drive-in has everything "under the moon"—playgrounds, a miniature fire engine, elaborate refreshment stand, and commercial TV installed by General Precision. It also is equipped to project three dimensional films.

Mr. McKenny is an enthusiastic young man in his late twenties. He commented that while 3D had been very successful at the box-office, it was a shame that some paint manufacturer had not developed a better aluminum paint for drive-in screens. He said that their experiment was a noble effort for their patrons, but that it had proved so unsuccessful technically that they intended to repaint the screen white. The night I visited this operation they were showing "Jamaica Run," a Technicolor 2D picture, on the aluminum painted screen and the presentation was most unsatisfactory.

As the theatre was opened for the even-

(*Continued on page* 47)

THEATRE *Refreshment* SALES

A department devoted to refreshment service

Changes in Products and Equipment To Improve Service and Profits

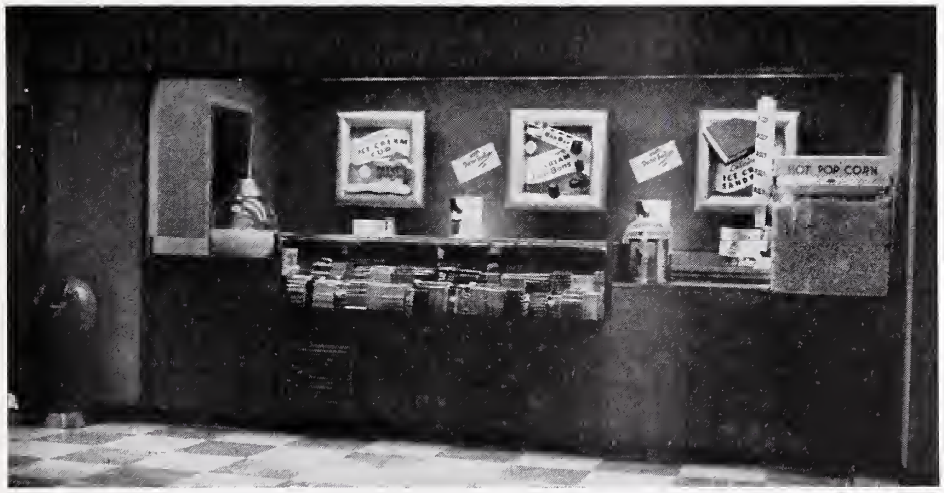
Converting the candy stock to 70% "large-size" instead of small and replacing popcorn machines with warming units—these are major policy changes recently adopted by Century Theatres of New York for its continually expanding refreshment program.

WITHIN THE past couple of years operators of theatre refreshment service have been among those urging candy manufacturers to increase their production of "large-size" or "dime" bars and low-priced specialty items as a substitute for most of the "small-size" or "nickel" bars on the market. This campaign was dictated by an old and valid problem—that of profit. On their part many of the theatremen have been liberally stocking the higher-priced product while reducing the number of lower-priced items carried in an effort to convert as many "five-cent" sales to "ten-cent" sales as possible. One circuit which has been effecting this transformation with great success is Century Theatres of New York, operators of 35 houses in Brooklyn and Long Island.

That is only one of many revisions of procedure which the enterprising circuit has been making in its refreshment set-up under the direction of Harold Newman, who has been general manager of concessions for the past eight years (and with Century, incidentally, for 22 years). Other recent changes, all made either in the interest of improving efficiency of service or increasing gross sales, or both, include the replacement of popcorn machines with warming units and the installation of new automatic beverage dispensers adjacent to the stands.

Such alterations in operating policy are not adopted by the circuit until extensive tests have been carried out in a few theatres. Before the large-size candy was given predominance in all their stands, for instance, an experiment was conducted in only a few houses over a period of five months. It consisted of changing the 6c items from 70% of the total candy stock to 30% and, accordingly, making the 12c items total 70%.

Results were extremely gratifying: within that short time gross candy sales jumped



Popcorn warmers have replaced popping machines in Century refreshment stands as shown in the typical installation above (the Prospect theatre, Flushing, Long Island). In addition the massive candy display is now predominantly composed of 12¢ bars, with the 5¢ stock reduced to 30%.

F&Y

The F & Y Building Service is the outstanding agency in Theatre Design and Construction in Ohio and surrounding territory.

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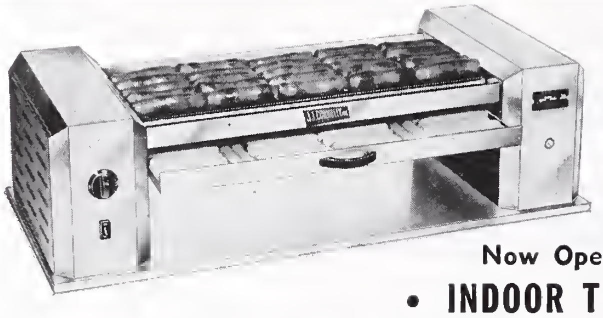
A NATURAL for Movie Theatres!



CONNOLLY AUTOMATIC ROLL-A-GRILL

Now Operating in Thousands of
- **INDOOR THEATRES**
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Boosting FRANKFURTER Sales and Profits

These are SOME of the THEATRES now reaping **extra profits** with one or more ROLL-A-GRILLS:

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Columbus Drive-In Theatre, Columbus, Ind.
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Mission Theatre, Dalbert, Texas
Starlight Drive-In Theatre, Parkersburg, W. Va.
Renfro Drive-In Theatre, Vancouver, Wash.
Alamo Theatre, Indianapolis, Ind.
Twi-Lite Drive-In Theatre, Ontario, Oregon
Roosevelt Theatre, St. Louis, Mo.
Orchards Drive-In Theatre, Lewiston, Idaho
Granada Theatre, Monte Vista, Colorado
Don Drive-In Theatre, Bossier City, La.
Park Theatre, Benton Park, Illinois
Rio Drive-In Theatre, Thermopolis, Wyoming
Twin Palms Drive-In Theatre, Corpus Christi, Tex.
Orpheum Theatre, St. Joseph, Mo.
Palace Theatre, Huntington, W. Va.
Hilltop Drive-In Theatre, Escanaba, Mich.
Dells Theatre, Wisconsin Dells, Wisconsin
Canal Drive-In Theatre, Tucumcari, N. M.
Hollywood Theatre, Leavenworth, Kansas
Odin Drive-In Theatre, Greensburg, Pa.
Pekin Theatre, Montgomery, Alabama
61 Drive-In Theatre, Delmar, Iowa
Civic Center Theatre, Great Falls, Montana
Wabash Drive-In Theatre, Wabash, Ind.
Mesa Drive-In Theatre, Yuma, Arizona
Columbia Theatre, Dayton, Ohio
Holdridge Drive-In Theatre, Holdridge, Nebraska
Studio Theatre, Sacramento, Calif.
Motor Vu Theatre, Bellingham, Wash.
Yandell Theatre, El Paso, Texas

"LIKES IT VERY MUCH!"

SKY-VUE DRIVE-IN THEATRE, East Edmonton, Alberta, Canada, writes in: "We have been using one of your Model A Roll-A-Grills, 110 AC, since we started operations . . . and like it very much, so much so, in fact, that we would like you to send us another machine of the same type."

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Send Connolly Automatic Roll-A-Grills literature to—
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NO SMOKE—NO ODORS. No installation needed—Just Plug In! Saves time and labor—No attendant to watch or turn franks—no scraping of grill. And it's EASY TO CLEAN! Gleaming stainless steel ROLL-A-GRILL remains bright, shiny, attractive—grills clean, wholesome-looking franks!

STOPS TRAFFIC with its fascinating slow rotary motion — SELLS MORE FRANKFURTERS — Makes 'em FASTER — Makes 'em BETTER!

SELF-BASTING, seals in juices, barbecues frankfurters evenly on all sides, retains natural flavor—frankfurter expands in size—looks worth more, and you GET MORE for it! Turns out up to 500 deliciously barbecued franks per hour!

NEW FEATURE: "No-Waste" Stand-by Switch.

TYPICAL ROLL-A-GRILL INSTALLATION at KENMORE DRIVE-IN THEATRE, KENMORE, WASHINGTON

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30%! In addition there was an increase in the sale of 12c bars of almost 110%; while the 6c merchandise showed a drop of 10%.

Prior to the conversion the theatres offered patrons a choice of 32 candies selling at 6c and 15 of the 12c-size. Now the standard arrangement includes 13 of the former and 30 of the latter. One of the primary changes made was in almost complete substitution of the larger edition of a number of bars for the 6c-size previously sold. Some new large-size merchandise was also added, including *Malted Milk Balls* and a 15c *Baby Ruth.* And the following 12c items, previously handled, were retained: *Chocolate Mints, Hershey's Kisses, Jordan Almonds, Mars, Milk Duds, Mounds, and Non Pareils.*

As the figures cited indicate, patron response to the candy tests was most favorable. Only occasionally did a customer complain to the stand attendant that the larger-sized bars were "too much to eat." On the whole adults have more readily accepted the 12c candy than children; however, there is still an adequate choice of 6c merchandise for the latter.

"QUALITY" CANDY SOLD

Since candy is the most popular refreshment product with Century patrons, accounting for 44% of the total gross sales, all other phases of its handling are given equally thorough attention. For one thing only "staple and quality" brands are offered, it having been found that "off-brands" just won't move. For another, Mr. Newman prepares the candy display arrangements himself, indicating in chart form for the theatre managers just where

Additional candy sales are made through automatic machines like the one above stationed away from the main stand. The 5¢ items sold in these are particularly popular with the younger patrons of Century.

each item is to be placed on the shelves. This standard arrangement is revised three or four times a year.

In most Century theatres a three weeks' supply of candy and cigarettes is kept on hand in a stock room like that at the Prospect theatre above. Visible at the right is an ice cream freezer in which is kept an additional supply of this product.

In laying out the display schemes, he places the candies most in demand at each end of the shelves with the center space reserved for those which are lower on the popularity list. The theory behind this is that the customer standing in front of the case tends to look at the center first, then to either side, and finally back to the center again. It has been found that a customer will often pick up one of these centrally located items in addition to the bar he had in mind to purchase when he approached the stand.

Further in regard to candy, Mr. Newman is in agreement with that large body of refreshment operators which feels it could sell more of the large-size bars in theatres. In line with that belief he periodically introduces to patrons new candies appearing on the market which would seem to have an appeal to them. "Everything possible is done to put them over," he declares, pointing out that they are given a prominent position in the center of the display and are recommended to indecisive customers by the sales attendants.

For purposes of testing, the new candy is stocked in several houses for a period of three or four weeks. That length of time is necessary, it has been found, to prove the durability of the product's appeal. Initial popularity of a new bar can sometimes be attributed to an attractive wrapper rather than "taste appeal," and it has to be determined whether or not this is the case. Candies surviving the test are added permanently to the circuit's line.

As for the specialty candies which manufacturers have recently been making in greater abundance, Mr. Newman prefers the cello window boxes to the cellophane bag merchandise. The latter not only is "noisy, embarrassing the consumer while disturbing nearby patrons," but has the practical disadvantage of not stacking easily in the case, he explains.

CHANGES IN EQUIPMENT

Two other major operating changes recently adopted by Century involved equipment—the replacement of popcorn machines with warming units and the installation of new automatic beverage machines. Both of these steps were also taken only after careful preliminary experiments.

Changing from poppers to warmers for popcorn meant a sacrifice of profits to efficiency, Mr. Newman points out, adding that the advantages in improved service were deemed to outweigh the higher cost of the pre-popped corn. "In many cases," he says, "it was found that in using the machines attendants were not preparing the corn properly and that in addition this work was requiring too much of their time and attention."

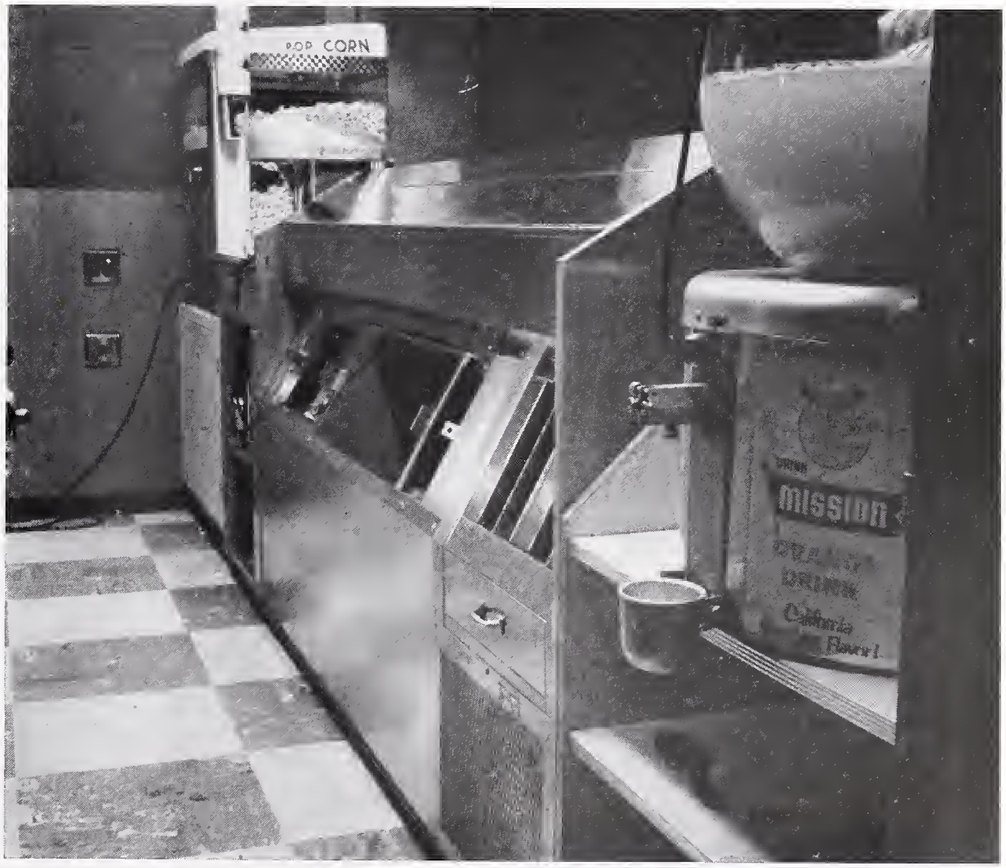
With the change to warmers this time is being devoted to making sales and other duties. And time is being saved in another way: whenever there was turnover of personnel, the newcomers had to be taught the mechanics of the popping machine. As for the quality of the corn itself, it is consistently better, Mr. Newman declares, and it is now "hot" instead of just "warm" (as it often was before). Numerous customers have expressed appreciation of this improvement.

"Refreshment Service Management," *tenth article in the series,* "Motion Picture Theatre Management," *by* Curtis Mees, *is in the* Method in Management *department, beginning on page 49.*

During the experimental period a ticklish personnel problem arose. It seems that some of the employees' feelings were hurt over the fact that the corn popping had been taken away from them. They became reconciled, however, when it was pointed out to them that they simply couldn't keep up with the demand in peak periods when the popcorn sales (as well as others) really jump. In addition, the attendants have come to appreciate the "time-saving" advantages more and more.

RANKING OF PRODUCTS

Popcorn takes fourth place on the Century "popularity list" being 15% of gross sales while ice cream is second to candy at 18% and drinks are third at 17%. The remaining 6% goes to cigarettes, which are sold over the counter rather than through machines. No sales are ever made to minors either—a policy which has brought strong



Ice cream is dispensed at Century snack bars from a special case built into the stand itself, as shown above. Product sold includes bon bons, sandwiches, and 25¢ cups.

commendation from parents and PTA groups.

As noted, Century patrons really like ice cream, and they are offered a choice of chocolate covered bon bons, sandwiches and 25c cups. These are best-sellers the year round, Mr. Newman declares, although naturally more popular in the summer when they average 25% of the total gross.

SEPARATE DISPENSERS

Also popular with patrons are several products sold for 5c in automatic dispensers placed away from the stands. Stocked in them are potato sticks (the best-seller of these items), gum drops, root beer drops, and baked beans. During the candy conversion period an increase of over 40% in the sales of this merchandise was also noted!

All the Century theatres have storage space sufficient to keep a three weeks' supply of candy on hand. Ordering of the candy stock is done through the main office, to which the manager of each theatre sends a weekly inventory report. From this report his stock is replenished each week. Popcorn and cigarettes are ordered individually by the theatre managers themselves from local vending organizations.

your one best buy in popcorn seasoning

new Seazo coconut oil

butterlike flavor and color

C. F. Simonin's Sons, Inc.
Philadelphia 34, Pa.

THE VENDER-VANE

News and Comment About
Merchandise Sold in the Theatre

Lowered Resistance to Dime Bars Noted in Survey of Candy Buyers

LESS resistance on the part of jobbers and other volume buyers to sell and feature ten-cent candy bars was noted as a "highspot" of its annual "dime bar survey" recently completed by the publication *Candy Industry*.

As a part of the poll, the 2000 buyers, including theatre operators, were asked to list "20 good-selling dime candies carried by you." In their replies they named 222 such candies, and from these the publication selected the top "best-sellers," which turned out to be 60 instead of the usual 30, since there were a number of ties in the tabulation.

In breaking down the figures secured in the survey, the publication divides the country into four sections—East, Midwest, South and Far West. All these areas gained in strength during the year, the report showed, in comparison with last year when the Far West was the only strong dime bar market. The greatest variety of dime bars continues to be displayed in the Far West, however, with the Midwest second; the South, third; and the East, last.

With the exception of a few bars, the publication noted that dime bars not having nickel editions "have a much better opportunity of making progress in the dime bar field than those that are available in both the nickel and dime classifications."

41 FIRMS ON THE LIST

The 60 best-selling candies were found to be the products of 41 manufacturers, compared with 21 for last year. Cadbury Fry Export, Ltd., New York, with five winners, tied the Hershey Chocolate Corporation, Hershey, Pa., with the largest number of candies on the list than any other individual companies. In the number two position was the Jacobson Candy Company, Des Moines, whose entire line except for one item is in the dime bar field. Other firms having two or more on the best-seller list were Peter Paul, Inc., Naugatuck, Conn.; Mars, Inc., Chicago; New England Confectionery Company, Cambridge, Mass.; Pearson Candy Company, St. Paul; Walter A. Johnson Company; Chicago; Sperry Candy Company, Milwaukee; Charms Company, Asbury Park, N. J.; and Blumenthal Brothers, Inc., Philadelphia.

TOP BARS REVERSED

Leading the field as "Number 1" was Peter Paul's *Mounds* with the same company's *Almond Joy* coming in second. Last year this order was reversed. The *Mars Bar* was third replacing the *Hershey Milk Chocolate*, which was third last year and which tied *Hershey Almond* for fourth place this year. *Wayne Bun* (distributed almost entirely in the Midwest) was fifth this year as compared to last year's seventh despite the fact that returns from the Midwest were not as strong as they were last year.

Listed in their proper numerical order, as shown in the survey, were the following dime candies: (1) *Mounds*, Peter Paul; (2) *Almond Joy*, Peter Paul; (3) *Mars Bar;* (4) Tie: *Hershey Almond* and *Hershey Milk Chocolate;* (5) *Wayne Bun*, Wayne Candies, Inc., Fort Wayne, Ind.; (6) *Baby Ruth*, Curtiss Candy Company, Chicago; (7) *Double Milky Way*, Mars; (8) *Klein's Royal Bar*, Klein's Chocolate Company, Elizabethtown, Pa.; (9) *Seven Up*, Pearson; (10) *Necco Chocolate Peppermint*, New England Company; (11) Tie: *Johnson's Butter Sweet Fudge*, Walter A. Johnson and *Sperry Walnut Roll*

Number 12 was a tie between *Double Snickers,* Mars and *Nestle Crunch,* Nestle Chocolate Company, White Plains, N. Y. (13) Tie: *Oh Henry!,* Williamson Candy Company, Chicago, and *Power House,* Johnson; (14) *Clark Double Bar,* D. L. Clark Company, Pittsburgh; (15) *Fenn's Royal Brazil,* Fenn Brothers, Sioux Falls, S. Dak.; (16) *Jacobson's Dairy Maid Cherry,* Jacobson's Candy Company, Des Moines; (17) Tie: *Cadbury Caramello,* Cadbury-Fry Export, Ltd., New York, and *Sperry Pecan Roll;* (18) Tie: *Charms 25 Carat; Queen Anne Pecan Roll,* Queen Anne Candy Company, Hammond, Ind.; *Richardson's Mints,* Thomas D. Richardson Company, Philadelphia; and *Welch Junior Mints,* James O. Welch Company, Cambridge.

Number 19 was a tie among three bars: *Curtiss Butterfingers,* Curtiss Candy Company, Chicago; *Holloway Milk Duds,* M. J. Holloway Company, Chicago, and *Necco Fruit Treats,* New England Company; (20) Tie: *Banner's Jordan Almonds,* Banner Candy Manufacturing Company, Brooklyn, N. Y. and *Marlon's Rollets,* Marlon Confections Corporation, New York; (21) Tie: *Jacobson's Dairy Maid Maple; Juliet Bar,* Jacobson; *Mister Goodbar,* Hershey; and *Uno Bar,* Cardinet Candy Company, Inc., Oakland, Calif.; (22) *Hershey Kisses;* (23) Tie: *Brach Bags,* E. J. Brach & Sons, Chicago; *Cadbury-Fry Bar;* and *M & M's,* M & M Ltd., Newark, N. J.

Number 24 was a tie among 10 bars: *Annabelle's Rocky Road,* Annabelle Candy Company, San Francisco; *Blumenthal Goobers,* Blumenthal Brothers, Inc., Philadelphia; *Blumenthal Raisinets; Cadbury-Hazelnut,* Cadbury-Fry; *Cherry Mash,* Chase Candy Company, St. Louis; *Cup-O-Gold,* E. A. Hoffman Candy Company, Los Angeles; *Farley 10c Bag Line,* Farley Manufacturing Company, Skokie, Ill.; *Pearson's Nut Goodies; Reese's Peanut Butter Cup,* H. B. Reese Candy Company, Inc., Hershey, Pa.; *Romeo,* Jacobson.

Number 25 was a tie between *Charms Cluster Pop,* and *Schrafft's Maple Walnut,* W. F. Schrafft & Sons Corporation, Boston; (26) Tie: *Cadbury Almond Bar,* Cadbury-Fry; *Duncan Hazelnut,* International Foods Distributors, Montreal, Canada; and *Hershey Krackel;* (27) Tie: *Bianchi Cherries,* The Bianchi Company, New York, and *Mountain Bar,* Brown & Haley, Tacoma, Wash.; (28) *Idaho Spuds,* Idaho Candy Company, Boise, Idaho; (29) *Johnston's 10c Cherries;* (30) Tie: *Cadbury Coffee Creme, Cadbury-Fry* and *De Met's Turtles,* De Met's, Inc., Chicago.

•

CANDY CONVENTIONS SET

Both the 1954 and 1955 National Confectioners' Association's annual conventions and Confectionery Industries' Expositions will be held in Chicago at the Conrad Hilton hotel, according to an announcement by Philip P. Gott, president of the association, following a mid-year meeting of the NCA Board of Directors at the Edgewater Beach hotel, Chicago, recently. In 1956 the NCA meeting and exposition will be held in a large eastern city, not yet selected, returning to Chicago in 1957 and 1958. In the latter year the association will observe its 75th anniversary with a "Diamond Jubilee Convention and Exposition."

Theatres Called Major Candy Sales Outlet

Nearly 20% of the annual production of 5¢ to 25¢ candy units is being sold through theatres, according to Philip P. Gott, president of the National Confectioners' Association, Chicago, who cited the figure in a speech given during the Popcorn and Concession Industries' Convention and Exhibition in Chicago in October.

In terms of total annual candy sales, theatres can account for nearly 10%, he added, which places them in the same class as variety, drug and department stores as a major sales outlet for candy.

The high cost of producing candy was also stressed by Mr. Gott in answer to questions by theatre men. He pointed out that cost increases of essential candy ingredients since 1941 are as follows: sugar, 206%; cocoa beans, 778%; eggs, 260%; corn syrup, 88%; and milk products, 59%. Despite these increases, he said, the retail price of candy has only increased 1% over 1947-1949 while other foods have increased in the following amounts: coffee, 70%; round steak, 35%; white bread, 19%, and milk (delivered), 16%.

As spokesman for the candy industry, Mr. Gott assured theatre men of the cooperation of manufacturers in developing merchandising ideas which will build greater candy volume at the theatre stands.

PEPSI COLA'S BOOTH AT TESMA-TOA SHOW

Pepsi-Cola
Pepsi-Cola
Pepsi-Cola
Pepsi-Cola

A popular spot at the TESMA-TOA trade show in Chicago last month was the display booth of the Pepsi-Cola Company, New York. Visitors were greeted by Donald M. Kendall, vice-president in charge of sales (fourth from the left above).

It's pure peanut oil!
only popsit plus! liquid seasoning
popsit plus!
gives corn true butterlike flavor!

THAT MEANS SALES!

C. F. Simonin's Sons Inc.
Phila. 34, Pa.

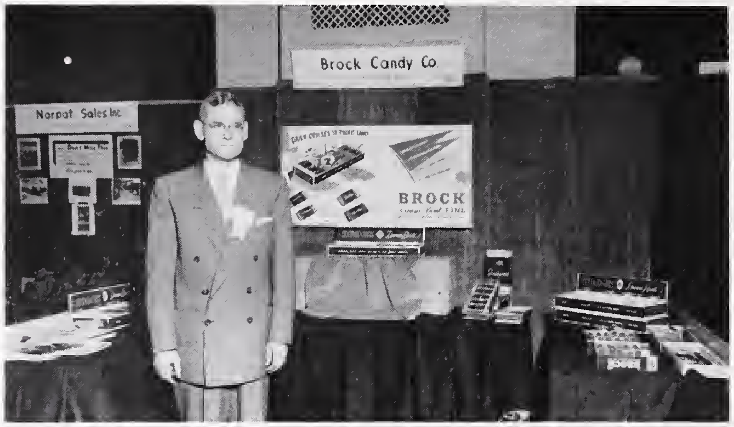
Refreshment Exhibits At TESMA-TOA Show

Equipment and products for refreshment service in theatres played an important part in the TESMA-TOA trade show in Chicago last month, as these photographs of manufacturers' exhibits attest — also see facing page.

THESE FILMS FREE
ARMOUR

At the booth of Armour & Company, Chicago, which featured their film trailers, are Bill Klein of Armour and Chet Fanning of Victor Animatograph.

Featured at the booth of the A. L. Bazzini Company, Inc., New York, was its line of nuts in boxes and cellophane bags. Leo L. Coppel is shown above.


Brock Candy Co
Norpat Sales Inc
BROCK

The "Dream Boat" line of the Brock Candy Company, Chattanooga, Tenn., was featured at their booth, which has W. B. Riley on hand above.

Cinesnax CORPORATION
HOT DOGS

Products displayed by Cinesnax Corporation, San Francisco, included equipment for ice cream, popcorn and frankfurters. Above is Robert Pedigo.

At the booth of the Everfrost Sales, Inc., Gardena, Calif. (beverage units), are Don D. Hilke of Everfrost and Edward R. Budd of B. F. Shearer Co.

Necco
NEW ENGLAND CONFECTIONERY CO.
Necco

The candy booth of the New England Confectionery Company, Cambridge, Mass., was attended by W. A. Warren (left) and Wade Jones.

RENNIE NUTS
STOP
SEE INDIA
STOP

Hot cashews, mixed nuts and peanuts were displayed at its booth by the Rennie Nut Company, Larchmont, N. Y. William A. Rennie is seated.

Profit-Sharing Plan In Refreshment Drive

THEATRE managers and their staffs are being given an opportunity to win a share of the weekly refreshment stand profits in a drive to increase sales currently being conducted in its 80 theatres by the Florida State circuit, Jacksonville. To explain the aims of the campaign and to provide managers with ideas for increasing their grosses, Harry Botwick, general manager of the confection sales department, designed a handsome booklet, which was prepared by Bill Fegenbush of the art shop of the Florida theatre, Jacksonville.

The campaign is running for eight weeks (October 25th through December 19th). Managers have been given a per capita and gross sales quota, based on the individual results of each theatre. The per capita figure is based on their average returns, and the gross sales represent their average weekly gross in refreshment sales. Each manager receives 5% of all gross confection sales in excess of this established quota, provided that the per capita equals or exceeds the per capita quota. Results are checked and awards made on a weekly basis.

Other prizes include an award of $25 to all theatres averaging 10c per person or better during the overall 8-week period. In addition a cash prize of $10 is to be awarded each manager if the circuit per capita on popcorn averages .035 during the final two weeks of the drive. (This goal is based on what other circuits are averaging on popcorn.)

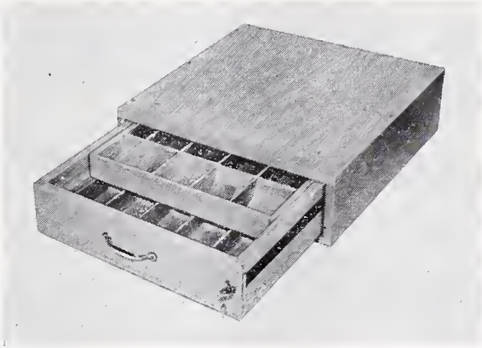
NEW LITERATURE

Ice Cream Freezers: A new booklet describing the advantages to theatres in making their own ice cream has been issued by Mills Industries, Inc., Chicago. Entitled "How To Make An Extra $4,274.40 Every Year With a Few Minutes' Work Each Day," the booklet (No. EB-3) contains a description of the Mills' "All-Purpose Continuous Freezers." Market data and charts showing how profit potentials in any area can be estimated are also included. In addition the booklet contains photographs and letters from typical operations. A copy of the publication can be secured by writing the company at 4100 Fullerton Avenue, Chicago, 39.

Fountain Food Equipment: A 20-page catalog illustrating and describing its new line of fountain food equipment has been issued by the Bastian-Blessing Company of Chicago. The equipment is trade-named the "Hi-Line," because, the company points out, all units are nine inches off the floor and have working surfaces approximately three inches higher than conventional dimensions. Included in the line are creamer units of 10 and 20-gallon ice cream capacities, facilities for serving hot and cold foods, storage and display cabinets, and workboards with and without dish-washing machines. Off-the-floor counters are also available. The catalog will be sent free upon request to the company at 4203 West Peterson Avenue, Chicago 30.

Large Cash Drawer For Under-the-Counter

AN UNDER-THE-COUNTER cash drawer of large capacity to be used as a money drawer at the refreshment stand has been introduced by the Indiana Cash Drawer Company, Shelbyville, Ind.



Designated "Model G-1," the unit has a lower section with 10 currency compartments. A sliding tray—the top section—has 5 coin tills for handling loose coins and 5 coin compartments for handling packaged coins.

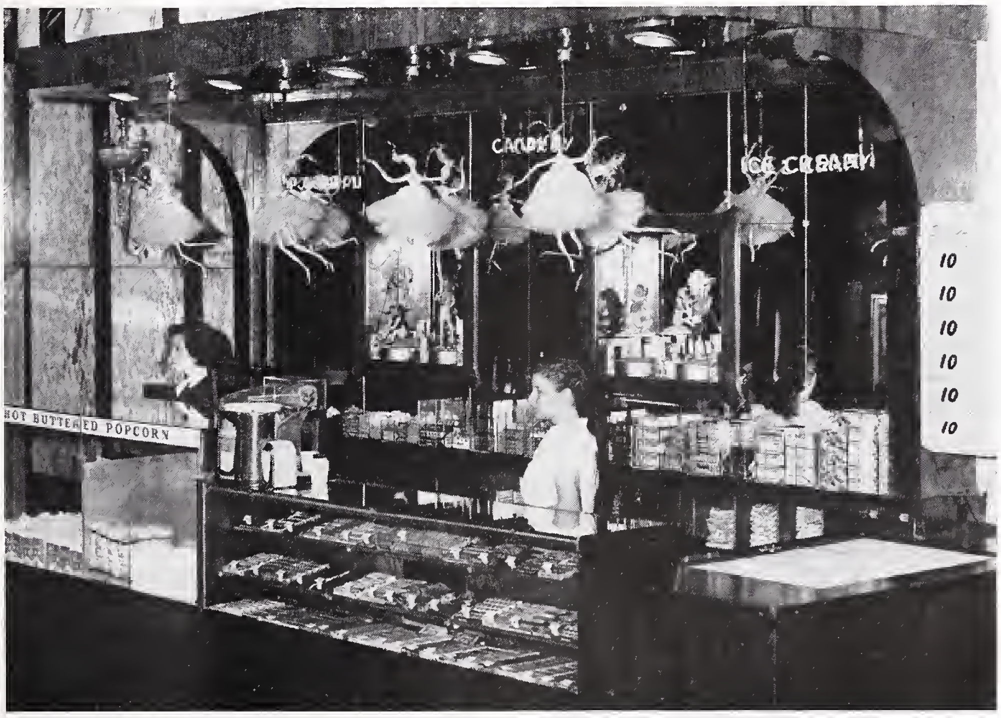
The drawer is 21½ inches long by 20⅛ inches wide by 6⅜ inches deep. It is equipped with a high-grade disc tumbler lock; and a warning bell that rings each time the drawer is opened. Special roller mechanism is designed to give free and easy operation, opening the drawer to a smooth, full stop.

The unit is constructed of white oak with an exterior finish of natural lacquer (Basswood). The interior is finished with several coats of shellac and lacquer. Screw holes are provided for easy installation of the cash drawer.

BROCK
5¢
Foursome
PEANUT BUTTER CHIPS

"Teed up" for fall is "Foursome," the new package candy (above) being introduced by the Brock Candy Company, of Chattanooga, Tenn. It consists of four chocolate-covered peanut butter chips wrapped in cellophane and comes packed with 24 packages to the box, 12 boxes to the case, and in 100-count.

DANCING DOLLS FOR THE REFRESHMENT STAND



Dancing dolls floating in mid-air are the latest attraction designed for the refreshment stand of Loew's theatre in Rochester, N. Y., by manager Lester Pollock. The eye-fetching dolls do their performing through a motor-driven device.

EXTRA *Motion Picture News* EXTRA

USEFUL INFORMATION FOR THE THEATRE MAN

FOR THE GREATLY INCREASED VOLUME OF LIGHT DEMANDED BY 3-D, CINEMASCOPE

and other wide screen processes you need

the new

*

NATIONAL EXCELITE "135"

PROJECTION ARC LAMP

Burns 10 mm "Hitex" carbons at 135 amperes, or 11 mm regular carbons at 120 amperes. For the

FULL HOUR RUNNING PERIOD

of 5000-ft 3-d reels, the 10 mm "Hitex" can be burned at 120 amperes, or 11 mm regular carbons can be burned at 115 amperes. The color value and intensity of the light at the screen is maintained constant throughout a full trim

WITHOUT MANUAL ADJUSTMENT

by an automatic arc crater positioner. Positioned in the path of the light beam, National's new Reflect-O-Heat Unit permits a great increase in light at the screen

WITHOUT A CORRESPONDING INCREASE IN HEAT AT THE APERTURE

*

See National Theatre Supply about this new lamp now!

DISTRIBUTED BY

NATIONAL
THEATRE SUPPLY
Division of National • Simplex • Bludworth, Inc.

"THERE'S A BRANCH NEAR YOU"

The Needle's Eye

A Department on PROJECTION & SOUND

★ *No other art or industry in the world narrows down its success to quite such a NEEDLE'S EYE as that through which the motion picture has to pass—an optical aperture—in the continuous miracle of the screen by a man and his machine, the projectionist and his projector."—TERRY RAMSAYE.*

How to Determine Lamp Type Required for Wider Pictures

Presenting a simple method of finding light needed for any picture width, or width proper for existing equipment, with either standard or CinemaScope prints.

by GIO GAGLIARDI

Gio Gagliardi

BEFORE THE coming of wide-screen and 3-D pictures, the relationship between screen size and projection light output had become pretty straightforward and simple. It was generally conceded that the suprex carbon lamps could supply enough light for pictures up to 22 feet wide, and that for larger screens, bigger reflector, or condenser, lamps became necessary. Data were available to guide the buyer so that he could predicate with fair accuracy the resulting screen brightness value for any given carbon trim and picture size.

Now with the coming of much wider pictures, three-dimension projection, and metallized screen surfaces, many exhibitors and projectionists are somewhat confused over the results that may be expected from their light sources, and what light sources they require. We here supply data for figuring out the answer in any instance.

Before we work out the function and uses for the new light trims and screens, we should consider picture brightness standards. Quite some time ago the Society of Motion Picture and Television Engineers established that for best exploitation of existing picture qualities, all screens should be illuminated so that they had a brightness of 10 foot-lamberts, with a minimum of 9 foot-lamberts, and a maximum of 14 foot-lamberts. These values of 14 foot-lamberts were to be obtained on a blank screen, (a foot-lambert is a unit of light reflected by the screen—it is the amount of light reaching the screen—foot-candles — in relation to the reflecting characteristic of the screen material). These values were obtained on a blank screen with the projectors running, no film in the machine, and all other conditions standard for normal operation.

It was considered that with this amount of brightness, the film densities and contrast values could be standardized so that picture quality could be maintained at a high level generally. Recent tests have served to confirm these values of screen brightness, with the emphasis being placed on the *upper* limit for best total results. In accordance with this information, we should strive to illuminate our screens for a brightness of 14 to 15 foot-lamberts.

With these results in mind, let us see what type of lamps and carbon trims are available to fill the specifications for the various aspect ratios and projection systems now being used. *Table* 1 gives light pro-

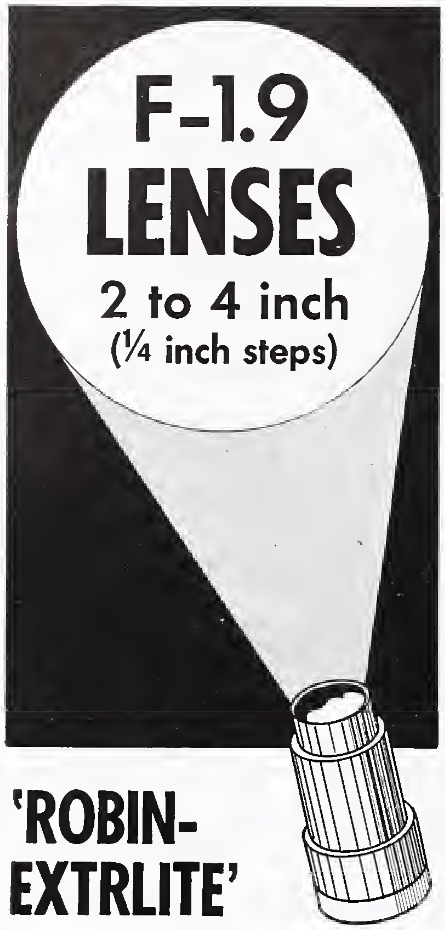
Lorraine
ORLUX SUPER-CHARGED
Carbons

the most
VERSATILE
CARBONS
for 3D and
WIDE SCREEN
PROJECTION

Amperage	Positive	Grade	Negative	Grade
65-75	9x14	544 c	7x9	545 c
75-85	9x14	544 c	8x9	545 c
75-90	9x20	552-09	5/16x9	557 c
85-105	10x20	552-09	11/32x9	557 c
100-120	10x20	552-09	3/8 x9	557 c
120-135	13.6x22	553-01	7/16x9	557 c
135-160	13.6x22	553	1/2 x9	555 c
160-180	13.6x22	583-08	1/2 x9	555 cn

Lorraine carbons
FOR ANY SIZE THEATRE OR DRIVE-IN

CARBONS, Inc.
Boonton, N. J.



F-1.9
LENSES
2 to 4 inch
(1/4 inch steps)

'ROBIN-
EXTRLITE'
PROJECTION LENS

Now in production

in 2"—2 1/4"—2 1/2"
2 3/4"—3"—3 1/4"
3 1/2"—3 3/4"—4"

Precision-built for best results

★ ★ ★

WIDE SCREEN

Manufactured by
MAX SCHUMANN
Hamburg, Germany

A lenticular screen of outstanding quality

Write, wire or phone for details

Sold through independent supply dealers

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J. E. ROBIN, INC.
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Manufacturers of
RECTIFIERS • MOTOR-GENERATORS
SCREENS • PROJECTION LENSES

duction data on carbon trims used in various types of lamps. This information was published by the SMPTE committee on screen brightness under the chairmanship of Dr. W. W. Lozier of the National Carbon Company, and it covers the operating current, rate of consumption, and total light output for 29 carbon combinations.

In this table the values of light output from the projector are given in *total screen lumens* under very definite conditions, as follows:

1. Standard aperture of 0.600 x 0.825—inch.
2. Shutter not running.
3. No film, no porthole glasses, no filters.
4. Lenses used had speed of *f*/2.0 or *f*/1.9.

Having the *values of available light sources,* and knowing *the desired screen brilliance,* we may now examine the various factors which go in between them.

The first case is where the picture size is increased by using merely short focal length lenses, and the aspect ratio is varied by changing the size of the film aperture. Table 2 shows the size of aperatures used to obtain aspect ratios from 1.33-to-1 to 2-to-1, and shows also that the width of the *aperture* remains the same—only the height is changed.

Since the image of the arc crater is circular in shape and it cannot be reduced for fear of getting blue corners on the picture, reducing the height of the aperture will *not increase* the light on the screen. In fact, although this reduction will keep the *light volume at the center the same,* it will actually reduce the *total amount of light delivered to the whole screen.*

APERTURE HEIGHT	APERTURE WIDTH	ASPECT RATIO
•	•	•
0.600 inch	0.825 inch	1.33-to-1
0.497 inch	0.825 inch	1.66-to-1
0.472 inch	0.825 inch	1.75-to-1
0.446 inch	0.825 inch	1.85-to-1
0.412 inch	0.825 inch	2.00-to-1

TABLE 2: Aperture sizes required to produce various picture aspect ratios in projection.

For this reason, to obtain the amount of *center light in foot-candles,* we use standard aperture values so long as we use the picture *width* for comparison *regardless of aspect ratio.* Such values are given in *Table* 3. Here the total screen lumens were calculated for a standard film aperture (0.600-inch by 0.825-inch) with a picture aspect ratio of 1.33-to-1, having a center-to-side light distribution ratio of 70%.

With these data it is not difficult to determine how much light is necessary to

TABLE 1: Screen illumination ratings of carbon arcs with 0.600 x 0.825-inch aperture.

(The following data are from a tabulation submitted in a paper by Messrs. Holloway, Bushong and Lozier of the National Carbon Company, in the SMPTE Journal of August, 1953, and accordingly refer to carbons of that company.)

NON-ROTATING H.I. (suprex) with 14-in. f/2.3 mirror:

1. 8mm pos., 60 amps, 36v—10,300 lumens at 80% dist.; 11,000 lumens max. at 65% dist.
2. 8mm pos., 65 amps, 38v—11,800 lumens at 80% dist.; 12,700 max. at 65% dist.
3. 8mm pos., 70 amps, 40v—13,000 lumens at 80%; 14,000 max. at 65%.
4. 9mm pos., 65 amps, 41v—12,300 lumens at 80%; 13,000 max. at 70%.
5. 9mm pos., 75 amps, 45v—13,800 lumens at 80%; 15,000 max. at 70%.

ROTATING, with 16-16 1/2-in. f/1.9 mirror:

6. 9mm H.I. pos., 75 amps, 52v—13,000 lumens at 80%; 16,000 max. at 60%.
7. 9mm H.I. pos., 85 amps, 58v—15,000 lumens at 80%; 19,500 max. at 55%.
8. 10mm H.I. pos., 100 amps, 60v—16,000 lumens at 80%; 20,000 max. at 60%.
9. 11mm H.I. pos., 115 amps, 55v—18,500 lumens at 80%; 21,500 max. at 65%.
10. 9mm Hitex pos., 105 amps, 63v—16,500 lumens at 80%; 22,000 max. at 60%.
11. 9mm Hitex pos., 110 amps, 65v—23,500 lumens at 60% dist.
12. 9mm Hitex pos., 115 amps, 70v—19,500 lumens at 80%; 24,000 max. at 60%.
13. 10mm Hitex pos., 125 amps, 64v—24,000 lumens at 65% dist.
14. 10mm Hitex pos., 130 amps, 66v—21,000 lumens at 80%; 25,500 max. at 65%.
15. 10mm Hitex pos., 135 amps, 70v—26,500 lumens at 65% dist.
16. 10mm Hitex pos., 140 amps, 75v—22,000 lumens at 80%; 27,000 max. at 65%.

EXPERIMENTAL, f/2.0 mirror:

17. 10mm Ultrex pos., 165 amps, 80v—34,000 lumens at 60% dist.
18. 11mm Ultrex pos., 195 amps, 80v—28,000 lumens at 80%; 35,000 max. at 65%.

CONDENSER LAMPS with 13.6mm pos., lens f/2.0:

19. H.I. pos., 7/16-in. neg., 125 amps, 68v—11,500 lumens at 80%; 14,500 max. at 60%.
20. H.I. pos., 1/2-in. neg., 150 amps, 74v—16,000 lumens at 80%; 19,500 max. at 60%.
21. H.I. pos., 1/2-in. neg., 160 amps, 77v—16,500 lumens at 80%; 20,500 max. at 60%.
22. Hitex Super pos., 1/2-in. neg. (heavy-duty), 170 amps, 70v—17,500 lumens at 80%; 20,700 max. at 60%.
23. Hitex Super pos., 1/2-in. neg. (heavy-duty), 180 amps, 74v—19,300 lumens at 80%; 24,800 max. at 60%.
24. Ultrex pos., exper. neg., 265 amps—26,000 lumens at 80%; 28,000 max. at 60%.
25. Ultrex pos., exper. neg., 290 amps, 80v—30,000 lumens at 80%; 34,000 max. at 45%.

YOU CAN'T ARGUE WITH A LIGHT METER!

Burning the new 10 mm "Hitex" carbons at 135 amperes, or 11 mm regular carbons at 120 amperes, the new

Strong "SUPER 135" PROJECTION ARC LAMP

Projects a Much Higher Level of Illumination Than Any Other Lamp

In impartial tests the foot candle meter proves that it is the most powerful of all lamps, and you can't argue with a light meter.

Accommodating a 20-inch carbon, the "Super 135" is the only Reflector Arc Lamp which can burn the 10 mm "Hitex" carbon at 120 amperes or 11 mm regular carbons at 115 amperes for a full hour as required by 3-D 5000-foot reels. The increased volume of light projected by the "Super 135" is especially important with 3-D because of the 60% light lost to the viewer, resulting from the use of polaroid filters. The "Super 135" furthermore maintains a screen light that, in itensity and color value, is constant and identical to that of the associated lamp which is burning simultaneously.

The New
INFRA-BAN BEAM-COOLER UNIT

positioned in the path of the light beam permits the free passage of the visible light rays while diverting the heat rays away from the aperture and back into the lamphouse from which heat is rapidly withdrawn by a mechanically induced air flow out through the stack. Thus, Strong has made possible a tremendous increase in usable light without a corresponding increase in heat at the aperture.

The position of the positive arc crater at the exact focal point of the reflector is automatically maintained, without manual adjustment by means of Strong's exclusive Lightronic crater-positioning system. Each carbon is advanced by a separate motor, the speed of which is governed by the Bi-Metal Lightronic Tube. A stream of air directed just above the arc stabilizes its burning and prevents the deposit of soot on the reflector.

Unit construction, whereby the various components are instantly removable, permits ready adaptation to any future developments in carbons or burning techniques.

Accepted for listing by Underwriters' Laboratories for intermittent service at 135 amperes and continuous service at 130 amperes.

For further information on projection arc lighting of 3-D or wide-screen pictures by any system, address Department 3-D

THE STRONG ELECTRIC CORPORATION
The World's Largest Manufacturer of Projection Arc Lamps
1 City Park Avenue Toledo 2, Ohio

Please send details on Strong "Super 135" Projection Arc Lamps.

NAME__________

THEATRE__________

STREET __________

CITY & STATE __________

NAME OF SUPPLIER__________

produce any of the desired amount of light for a chosen screen width; or to determine brightness at the center of the screen when given the total light and the screen width. This table expands a previous one (BETTER THEATRES *Guide Number for* 1952) to include screens 60 feet wide and total light values up to 16,000 lumens. At present there are no commercial projection systems available which deliver more than these amounts of light under conditions of standard operation.

Let us take a few examples of carbon trims and outputs from *Table* 1 and follow them through the necessary simple calculations to determine what carbon trim should be used for the desired picture width in each case.

If we were to employ a *white matte screen,* which has an average reflection factor of 75%, it would be necessary to deliver 20 foot-candles to the center of the screen in order to obtain a screen brightness of 15 *foot-lamberts* (75% of 20).

However, the metallic-surfaced (specular) screens are rated to have reflection values of from one and a half to two times that of the typical "white" (diffusive) screens. Therefore in order to obtain a brightness of 15 foot-lamberts from a good

FOOT-CANDLES AT CENTER OF SCREEN

	6	7	8	9	10	11	12	13	14	15	16	17	18
14 ft.	675	785	900	1,010	1,125	1,235	1,350	1,460	1,570	1,685	1,795	1,910	2,020
16 ft.	880	1,030	1,175	1,320	1,465	1,615	1,760	1,905	2,055	2,200	2,340	2,500	2,640
18 ft.	1,110	1,300	1,490	1,670	1,850	2,040	2,220	2,410	2,600	2,785	2,970	3,160	3,340
20 ft.	1,375	1,605	1,830	2,065	2,290	2,520	2,750	2,980	3,210	3,440	3,670	3,895	4,125
22 ft.	1,665	1,945	2,220	2,500	2,775	3,050	3,330	3,610	3,885	4,160	4,440	4,715	4,985
24 ft.	1,980	2,310	2,640	2,970	3,300	3,630	3,960	4,300	4,620	4,950	5,280	5,620	5,940
26 ft.	2,325	2,715	3,100	3,490	3,880	4,260	4,650	5,040	5,425	5,810	6,195	6,590	6,965
28 ft.	2,695	3,145	3,595	4,040	4,490	4,930	5,400	5,840	6,290	6,740	7,175	7,630	8,090
30 ft.	3,095	3,610	4,120	4,645	5,160	5,670	6,190	6,705	7,220	7,740	8,255	8,765	9,280
32 ft.	3,520	4,110	4,690	5,280	5,865	6,450	7,040	7,625	8,215	8,800	9,370	9,990	10,560
34 ft.	3,980	4,640	5,300	5,965	6,640	7,285	7,960	8,610	9,290	9,950	10,620	11,430	11,930
36 ft.	4,450	5,190	5,950	6,690	7,410	8,165	8,890	9,650	10,400	11,140	11,880	12,810	13,380
38 ft.	4,970	5,790	6,620	7,450	8,275	9,100	9,930	10,740	11,580	12,430	13,280	14,300	14,900
40 ft.	5,505	6,415	7,330	8,255	9,170	10,080	11,010	11,920	12,880	13,780	14,700	15,820	
42 ft.	6,080	7,080	8,130	9,140	10,160	11,180	12,200	13,200	14,220	14,900	16,000		
44 ft.	6,660	7,760	8,880	10,000	11,100	12,220	13,330	14,460	15,580				
46 ft.	7,270	8,460	9,700	10,900	12,120	13,330	14,560	15,780					
48 ft.	7,930	9,240	10,580	11,900	13,220	14,550	15,900						
50 ft.	8,600	10,000	11,500	12,900	14,350	15,780							
52 ft.	9,300	10,830	12,410	13,990	15,540								
54 ft.	10,040	11,680	13,370	15,050	16,700								
56 ft.	10,780	12,560	14,380	16,180	17,980								
58 ft.	11,640	13,560	15,520	17,500									
60 ft.	12,380	14,420	16,500	18,600									

FOOT-CANDLES AT CENTER OF SCREEN

	19	20	21	22	23	24	25	26	27	28	29	30
14 ft.	2,135	2,250	2,360	2,470	2,585	2,695	2,810	2,920	3,040	3,145	3,260	3,370
16 ft.	2,790	2,930	3,080	3,225	3,375	3,520	3,670	3,810	3,960	4,105	4,255	4,400
18 ft.	3,530	3,715	3,895	4,080	4,265	4,450	4,645	4,825	5,010	5,195	5,385	5,570
20 ft.	4,355	4,585	4,810	5,045	5,270	5,500	5,730	5,960	6,190	6,415	6,650	6,875
22 ft.	5,270	5,540	5,830	6,100	6,375	6,650	6,940	7,210	7,490	7,770	8,045	8,320
24 ft.	6,270	6,600	6,935	7,260	7,590	7,920	8,255	8,580	8,910	9,240	9,570	9,900
26 ft.	7,360	7,740	8,140	8,520	8,900	9,285	9,690	10,050	10,450	10,850	11,235	11,650
28 ft.	8,535	8,990	9,440	9,880	10,335	10,780	11,235	11,680				
30 ft.	9,800	10,315	10,830	11,350	11,860							
32 ft.	11,150	11,730	12,340									
34 ft.	12,600	13,280										
36 ft.	14,100	14,850										

TABLE 3: Total screen light in lumens, at a distribution ratio of 70%, with standard 0.600x0.825-inch aperture, for various picture widths, according to illumination (foot-candles) at center of screen.

metallic screen, projected light need not be more than 10 foot-candles.

Now let us go to *Table* 1 and take Item 2, 8mm suprex carbon trim operating at 65 amperes. The total light output for 70% distribution should be somewhere between 11,800 and 12,700 lumens—let's say about 12,200 lumens. With a projection shutter transmission of 50%, and porthole glass transmission of 90%, the light reaching the screen should be 12,200 times 50% times 90%, which equals 5500 lumens. In *Table* 3 *for a "white" screen,* follow the 20 foot-candle column down to 5540, which will indicate that a *"white" screen for a picture 22 feet wide could be used.*

WITH SPECULAR SCREEN

If you were to use a metallic screen with a gain of two, then follow the 10 foot-candle column down to between 5160 and 5865, which will indicate that a *specular screen for a picture 31 feet wide could be used.*

With 9mm suprex trim (Item 5) operated at 75 amperes, giving a total light output of 14,000 lumens, the light reaching the screen should be 14,000 times 50% times 90%, or 6300 lumens. Follow the 10 foot-candle column down past 5865 lumens, which indicates that on a metallic screen a picture 33 feet wide could be adopted for proper brightness.

Consider also Item 8—10mm rotating positive carbon in a 16-inch reflector lamp operated at 100 amperes, giving a total light output of 18,000 lumens. The light reaching the screen should be 18,000 times 50% times 90%, or 8100 lumens. Follow the 10 foot-candle column down to 8275, which indicates that with a metallic screen a 38-foot picture could be adopted.

In Item 13, we come to the new 10mm positive with 16-inch reflector lamp operated at 125 amperes, for a total rated light output of 24,000 lumens. The light reaching the screen should be 24,000 times 55% times 90% times 90%, or 10,700 lumens. Follow the 10 foot-candle column down past 10,160, which indicates that the picture, with a metallic screen, could be between 43 and 44 feet wide.

In Item 23 we have a condenser lamp, using a 13.6mm positive carbon with operation at 180 amperes, for a total light of 22,000 lumens at 70% distribution. The light reaching the screen should be 22,000 times 55% times 90% times 85%, or 9250 lumens. Follow the 10 foot-candle column down to 9170, which indicates that a picture 40 feet wide could be thus illuminated.

As mentioned before, these same figures and calculations will apply regardless of what aspect ratios are used, so long as the *width* of the film aperture plate is kept at

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the screen specially developed to favor ALL of the new projection techniques perfectly.

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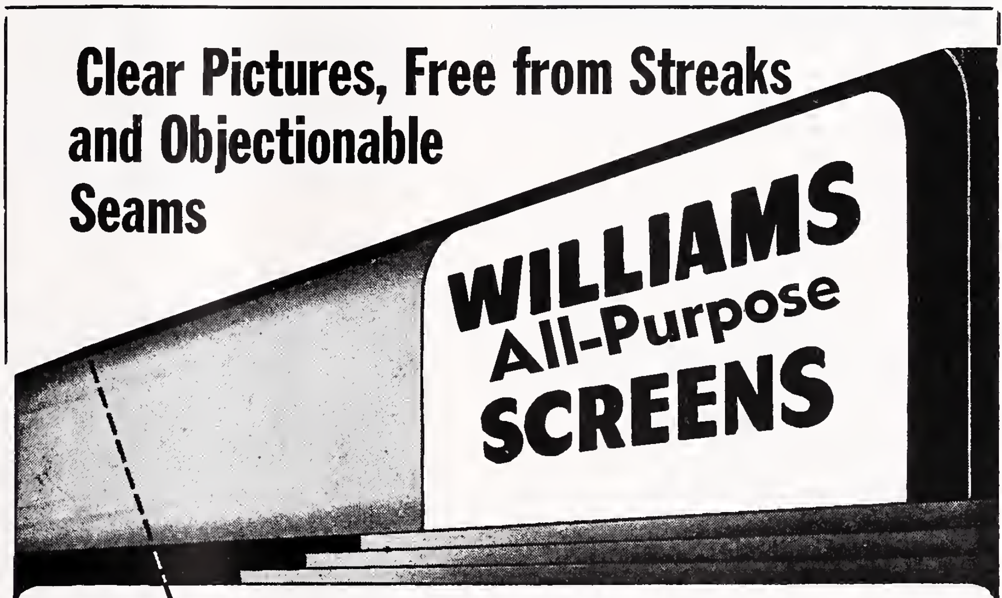
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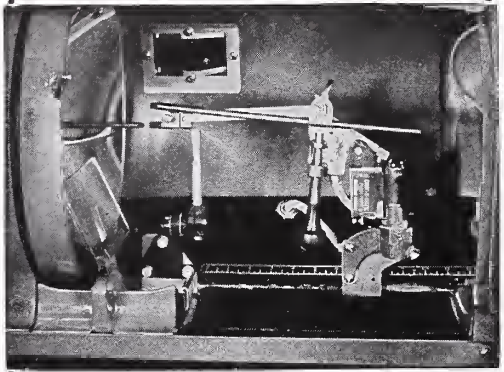

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Wide Screen Means Bigger B. O.
Our All-Purpose Stereo Screen Has All These Features:
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- New type invisible seams—will not show in picture.
- LOWEST PRICE EVER— Only 90c SQ. FT.

Prompt Shipments on Wide Angle Lenses—Order Now!

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S.O.S. CINEMA SUPPLY CORP.
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0.825-inch, and regular short-focal length lenses are used to enlarge the picture.

When the anamorphic system is used, however, to obtain *lateral expansion optically,* a different procedure must be used to calculate the total light required for different picture widths. It must be realized that with an anamorphic lens, the film frame (which in the CinemaScope system) is a little larger than standard) is doubled in effective width optically. Thus the *film image area* in effect is doubled; hence, if the loss in the anamorphic lenses were ignored, the *light for each square foot of screen area* would be decreased by one half, although total light would be the same.

TABLE 1 ITEM	CARBON TRIM	ARC LAMP	ARC AMPERES	WIDTH OF SCREEN	
				SHORT FOCUS LENSES	ANAMORPHIC LENSES
2	8mm suprex	14" reflector	65	31 feet	44 feet
5	9mm suprex	14" reflector	75	33 feet	46 feet
8	10mm H.I.	16" reflector	100	38 feet	53 feet
13	10mm Hitex	16" reflector	125	44 feet	60 feet
23	13.6mm Hitex	Condenser	180	40 feet	56 feet

TABLE 4: Possible picture widths for standard screen brightness with various types of light sources and operating amperage. These widths were obtained under following assumptions: (1) use of metallic (specular) screen that has at least 2-to-1 reflection gain over a good "white" (diffusive) screen; and (2) light output values as given in Table 1 are maximum obtainable and equivalent to 100% efficiency, which of course is not a practicable expectation in operation, not only with respect to machinery, but to screen surface, which steadily deteriorates. The above values should be the maximum and may be reduced by 15% to 20% for normal operation.

It follows then that the total amount of light which served to illuminate the film frame (in the aperture) now is spread over twice the area; therefore, the light on every square foot of the expanded picture is decreased by one-half. But a specular screen, with its metallic surface is able to reflect light very efficiently, as we have noted, and this increased reflectivity serves to compensate for the reduction of light due to expansion.

In other words, if we can illuminate a *"white"* screen to proper brightness with standard projection system, then the same amount of light would be sufficient with a good anamorphic system to illuminate a picture twice as wide to the same brightness, so long as we use a specular screen.

FINDING ANAMORPHIC NEEDS

Let us assume that a CinemaScope picture 52 feet wide has been selected. Now how can the light requirements be determined by using the tabulations and values applying to non-anamorphic projection? Remember that we have set a value for center screen illumination of 10 foot-candle for achieving standard brightness. Remember also that our specular screen should represent increased reflectance amounting to at least twice that of a "white" screen.

Now here is how we can apply the values of *Table* 3 to our anamorphic conditions. These values are for regular (non-anamorphic) projection on a "white" screen. We can translate the conditions of our CinemaScope presentation on a specular screen, first by dividing the chosen picture width of 52 feet by two (because of the anamorphic expansion to double the frame width), then by multiplying the desired center screen illumination (10 foot-candles) by two.

Thus to use *Table* 3 for our calculation of light requirements for the CinemaScope production, we take 26 feet as our picture width, and 20 foot-candles as the desired illumination. For a picture width of 26 feet, and center screen illumination of 20 foot-candles, *Table* 3 indicates the need of 7740 lumens at the screen. Divide 7740 by 50% (total efficiency factor as previously applied to non-anamorphic systems), and 90% for port glass transmission, and you get 17,000 lumens as the total light output required at the screen. This requirement may be filled by using light sources indicated in Item 7, or Item 8, or Item 20 of *Table* 1.

●

"BOWLINE" FRAME SHOWN

The BOWLINE FRA

Explaining operation of one of the adjustable feet for the "Bowline" screen frame made by H. R. Mitchell & Company of Hartselle, Ala., is J. L. Hicks, sales manager, at a special demonstration of the frame at the Hotel Edison in New York last month. Looking on are (left to right) Thomas H. Kirby, of the Radio City Music Hall; Harry Rubin of Paramount Theatres, and Allen Smith, New York branch manager for National Theatre Supply. For specifications of the Mitchell frame, see page 42.

THE THEATRE SUPPLY MART

Index to Products Advertised & Described in this issue, with
- **Dealer directory**
- **Convenient inquiry postcard**

Firms are numbered for easy identification in using postcard. Dealer indications refer to listing on following page.

ADVERTISERS

NOTE: See small type under advertiser's name for proper reference number where more than one kind of product is advertised.

Reference Number		Adv. Page
1	—Adler Silhouette Letter Co. Changeable letter signs: Front lighted panels for drive-ins (1A), back-lighted panels (1B), and changeable letters (1C). All dealers.	45
2	—American Seating Co. Auditorium chairs. NTS and direct.	10
3	—Ampex Corp. Stereophonic sound system. Direct.	17
4	—Ashcraft Mfg. Co., C. S. Projection arc lamps. Unaffiliated dealers.	3
5	—Ballantyne Co., The Drive-in equipment package. Dealers 1, 3, 8, 10, 18, 19, 20, 34, 36, 42, 57, 64. 67. 72, 74, 87. 89, 94, 100, 103, 108, 111, 119, 125, 129, 130, 132.	6
6	—Carbons, Inc. Projection carbons. Franchise dealers.	29
7	—Coca-Cola Co., The Soft drinks (7A), beverage dispensers (7B). Branches in principal cities.	2nd Cover
8	—Connolly, Inc., J. J. Frankfurter grill. Direct.	22
9	—F & Y Building Sdervice, The Architectural design and building service.	22
10	—GoldE Manufacturing Co. Portable spotlight. All dealers.	43
11	—Griggs Equipment Co. Auditorium chairs. Direct.	40
12	—Heywood-Wakefield Co. Auditorium chairs. Dealers 8, 10, 23, 31, 54, 97, 101, 125 and branches.	7
13	—Hollywood Curvascope Frame Co. Screen frames. NTS.	40
14	—Imperial Electric Co. Motor-generators. Direct.	41
15	—International Projector Corp. Stereophonic sound system. NTS.	4th Cover
16	—Koiled-Kerds, Inc. Self-coiling cords for in-car speakers. All dealers and Graybar Electric Corp.	20
17	—LaVezzi Machine Works Projector parts. All deaalers.	33
18	—Mitchell Co., H. R. Wide-screen frames. Direct.	6
19	—Motiograph, Inc. Projection and sound equipment (19A), in-car speakers (19B), motor-generators (19C). Dealers 8. 10, 12, 3, 26, 29, 31, 33. 35, 39. 41, 49, 52, 55, 57, 61, 62, 67, 72, 82, 87, 96, 100, 105, 106, 110, 113, 119, 125, 126, 128.	9
20	—National Carbon Co., Inc. Projection carbons. All dealers.	4
21	—National Super Service Co., Inc. Vacuum cleaners. All dealers.	51
22	—National Theatre Supply Distributors.	28, 45
23	—Payne Products Co. Carbon savers. Deaalers 11, 17. 22, 37, 41, 55. 56. 66, 79, 105, 109, 111, 114, 119, 126 and National Theatre Supply branches in Albany, N. Y., Memphis and Denver.	34
24	—Perkins Theatre Supply Co., Inc. Wide-screens (24A), screens frames (24B). Direct.	33
25	—Poblocki & Sons Drive-in screens. NTS.	40
26	—Projection Optics Co. Projection lenses. Distributor: Raytone Screen Corp.	15
27	—Raytone Screen Corp. Projection screens. Direct.	39
28	—RCA Service Co. Projection and sound equipment maintenance service.	41
29	—Robin, Inc., J. E. Projection lenses (29A), wide-screens (29B), motor-generators (29C), rectifiers (29D). Direct.	30
30	—S. O. S. Cinema Supply Corp. Distributors.	.34
31	—Simonin's Sons, Inc., C. F. Popcorn seasoning. Direct.	24, 25
32	—Strong Electric Corp., The Projection arc lamps. Dealers 1, 2, 3, 4, 7, 8, 9, 10, 12, 13. 16, 17, 18, 19, 20, 21, 23, 24, 25, 27, 31, 34, 35, 38, 38, 39, 40, 41, 42, 43, 45, 46, 48, 49, 52, 53, 54, 55, 56, 57, 58, 60, 61, 62, 64, 65, 67, 69, 72, 73, 74, 75, 76, 77, 78, 80, 81, 87, 88, 89, 90, 93, 94, 95, 97, 99, 100, 101, 102, 103, 104, 106, 108, 109, 110, 111, 112, 113, 114, 121, 126, 127, 128, 129.	31
33	—Theatre Seat Service, Inc. Theatre chair rehabilitation service. Direct.	43
34	—Unistrut Products Co. Screen frames. Direct.	19
35	—Vallen, Inc. Curtain tracks and controls. Direct.	45
36	—Wagner Sign Service, Inc. Attraction frames (55A), glass windows (56B), enamel panels for drive-in signs (55C), plastic letters (65D). Dealers 1, 8, 10 12, 13, 14, 15, 16, 20, 21. 22, 23, 24, 25, 27, 28, 29, 31, 33, 34, 35, 39, 40, 41, 42, 43, 49, 51, 52, 54, 55, 57, 58, 60, 82, 64, 65, 66, 67, 69, 70, 71, 72, 74, 76, 77, 81, 83, 85, 86, 87, 88, 94, 96, 97, 101, 102, 103, 104, 109, 110, 113, 114, 115, 116, 117, 119, 121, 125, 126, 127 and NTS Detroit.	5
37	—Walker American Corp. Projection screens. NTS.	3rd Cover
38	—Westrex Corp. Foreign distributors.	51
39	—Whitney-Blake Co. Non-conduit speaker system for drive-in theatres. Distributor: Graybar Electric Corp.	20
40	—Williams Screen Co. Projection screens. Direct.	33

EDITORIALLY . . .

LARGE CASH DRAWER, page 27

Under-the-counter cash drawer of large capacity for the refreshment stand from the Indiana Cash Drawer Company. Postcard reference number E41.

STEEL WIDE-SCREEN FRAME, page 37

Metal framing system adapted to wide-screen frame construction by Unistrut Products Company. Postcard reference number 34.

3-D PROJECTOR EQUIPMENT, page 38

Projector synchronization and filter equipment to improve quality of 3-D projection developed by Polaroid Corporation. Postcard reference number E42.

AIR CONDITIONERS, page 38

New line of packaged air conditioners from General Electric. Postcard reference number E43.

CINEMASCOPE SPLICER, page 40

New splicer especially deveolped for CinemaScope film by Neumade Products Corporation. Postcard reference number E44.

PLASTIC SPEAKER COVERS, page 41

Plastic covers to protect drive-in speakers and junction boxes during winter marketed by Central States Paper and Bag Company. Postcard reference number E45.

WIDE-SCREEN FRAME, page 42

"Bowline" screen frame of steel with adjustable features for wide-screen projection, made by H. R. Mitchell & Company. Postcard reference number 18.

STEEL STEP LADDERS, page 42

Steel step ladders with "automatic action" casters produced by the Precision Equipment Company, Chicago. Postcard reference number E46.

ADJUSTABLE SCREEN FRAME, page 44

Wooden screen frame with adjustable features for wide-screen projection, made by Hollywood Curvascope Frame Company. Postcard reference number 13.

MAGNETIC ROAD SWEEPER, page 44

New magnetic road sweeper developed by Eriez Manufacturing Company. Postcard number E47.

For furthr information concerning products referred to on this page, write corresponding numbers and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

TO BETTER THEATRES Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in the December 1953 issue—

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STREET ADDRESS________________________
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Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from Index of Advertisers on preceding page

ALABAMA
1—Queen Feature Service, 1912½ Morris Ave., Birmingham.

ARIZONA
2—Girard Theatre Supply, 532 W. Van Buren St., Phoenix.

ARKANSAS
3—Arkansas Theatre Supply, 1008 Main St., Little Rock.
4—Theatre Supply Co., 1021 Grand Ave., Fort Smith.

CALIFORNIA

Fresno:
5—Midstate Theatre Supply, 1906 Thomas.

Los Angeles:
6—John P. Filbert, 2007 S. Vermont Ave.*
National Theatre Supply, 1961 S. Vermont Ave.
7—Pembrex Theatre Supply, 1969 S. Vermont Ave.
8—B. F. Shearer, 1964 S. Vermont Ave.

San Francisco:
National Theatre Supply, 255 Golden Gate Ave.
9—Preddey Theatre Supplies, 187 Golden Gate Ave.
10—B. F. Shearer, 243 Golden Gate Ave.
131—United Theatre Supply, 112 Golden Gate Ave.
11—Western Theatrical Equipment, 337 Golden Gate Ave.*

COLORADO

Denver:
National Theatre Supply, 2111 Champa St.
12—Service Theatre Supply, 2054 Broadway.
13—Western Service & Supply, 2120 Breadway.*

CONNECTICUT

New Haven:
National Theatre Supply, 122 Meadow St.

DISTRICT OF COLUMBIA (Washington)
14—Brient & Sons, 925 New Jersey Ave., N. W.
15—Ben Lust, 1001 New Jersey Ave., N. W.
130—R & S Theatre Supply, 920 New Jersey Ave., N. W.

FLORIDA
16—Joe Hornstein, 273 W. Flagler St., Miami.
17—Southeastern Equipment, 206 E. Bay St., Jacksonville.*
18—United Theatre Supply, 110 Franklin St., Tampa.
19—United Theatre Supply, 329 W. Flagler St., Miami.*

GEORGIA

Albany:
20—Dixie Theatre Service & Supply, 1010 N. Slappey Dr.

Atlanta:
21—Capital City Supply, 161 Walton St., N. W.
National Theatre Supply, 187 Walton St., N. W.
22—Southeastern Theatre Equipment, 201-3 Luckie St., N. W.*
23—Wil-Kin Theatre Supply, 301 North Ave., N. E.

ILLNOIS

Chicago:
24—Abbott Theatre Supply, 1311 S. Wabash Ave.*
25—G. C. Anders Co., 317 S. Sangamon St.
26—Gardner Theatre Service, 1235 S. Wabash Ave.
27—Movie Supply, 1318 S. Wabash Ave.
National Theatre Supply, 1325 S. Wabash Ave.

INDIANA

Evansville:
28—Evansville Theatre Supply, 2900 E. Chandler Ave.

Indianapolis:
29—Ger-Bar, Inc., 442 N. Illinois St.
30—Mid-West Theatre Supply Company, 448 N. Illinois St.*
National Theatre Supply, 436 N. Illinois St.

IOWA

Des Moines:
31—Des Moines Theatre Supply, 1121 High St.
National Theatre Supply, 1102 High St.

KANSAS

Wichita:
32—Southwest Theatre Equipment, P. O. Box 2138.

KENTUCKY

Louisville:
33—Falls City Theatre Equipment, 427 S. Third St.
34—Hadden Theatre Supply, 209 S. 3rd St.

LOUISIANA

New Orleans:
35—Hodges Theatre Supply, 1309 Cleveland Ave.
36—Johnson Theatre Service, 223 S. Liberty St.
National Theatre Supply, 220 S. Liberty St.
37—Southeastern Theatre Equipment, 214 S. Liberty St.*

Shreveport:
38—Alon Boyd Theatre Equipment, P. O. Box 362.

MARYLAND

Baltimore:
39—J. F. Dusman Co., 12 East 25th St.
National Theatre Supply, 417 St. Paul Place.

MASSACHUSETTS

Boston:
40—Capitol Theatre Supply, 28 Piedmont St.*
41—Joe Cifre, 44 Winchester St.
42—Independent Theatre Supply, 28 Winchester St.
43—Massachusetts Theatre Equipment, 20 Piedmont St.
National Theatre Supply, 37 Winchester St.
44—Standard Theatre Supply, 78 Broadway.
45—Theatre Service & Supply, 30 Piedmont St.

MICHIGAN

Detroit:
46—Amusement Supply, 208 W. Montcalm St.
47—Ernie Forbes Theatre Supply, 214 W. Montcalm St.
48—McArthur Theatre Equipment, 454 W. Columbia St.
National Theatre Supply, 2312-14 Cass Ave.

Grand Rapids:
49—Ringold Theatre Equipment, 106 Michigan St., N. W.

MINNESOTA

Minneapolis:
50—Elliott Theatre Equipment, 1110 Nicollet Ave.
51—Frosch Theatre Supply, 1111 Currie Ave.*
52—Minneapolis Theatre Supply, 75 Glenwood Ave.
National Theatre Supply, 56 Glenwood Ave.
53—Western Theatre Equipment, 45 Glenwood Ave.

MISSOURI

Kansas City:
54—Missouri Theatre Supply, 115 W. 18th St.*
National Theatre Supply, 223 W. 18th St.
55—Shreve Theatre Supply, 217 W. 18th St.
56—Stebbins Theatre Equipment, 1804 Wyandotte St.

St. Louis:
57—McCarty Theatre Supply, 3330 Olive St.
National Theatre Supply, 3212 Olive St.
58—St. Louis Theatre Supply Co., 3310 Olive St.*

MONTANA
59—Montana Theatre Supply, Missoula.

NEBRASKA

Omaha:
60—Ballantyne Co., 1712 Jackson St.
National Theatre Supply, 1610 Davenport St.
61—Quality Theatre Supply, 1515 Davenport St.
62—Western Theatre Supply, 214 N. 15th St.*

NEW MEXICO
63—Eastern New Mexico Theatre Supply, Box 1009, Clovis.

NEW YORK

Albany:
64—Albany Theatre Supply, 443 N. Pearl.
National Theatre Supply, 962 Broadway.

Auburn:
65—Auburn Theatre Equipment, 5 Court St.

Buffalo:
66—Eastern Theatre Supply, 496 Pearl St.*
National Theatre Supply, 498 Pearl St.
67—Perkins Theatre Supply, 505 Pearl St.
68—United Projector & Film, 228 Franklin St.

New York City:
69—Amusement Supply, 341 W. 44th St.
70—Capitol Motion Picture Supply, 630 Ninth Ave.
71—Crown Motion Picture Supplies, 354 W. 44th St.
72—Joe Hornstein, 630 Ninth Ave.
National Theatre Supply, 356 W. 44th St.
132—Norpat Sales, Inc., 113 W. 42nd St.
73—S.O.S. Cinema Supply, 602 W. 52nd St.
74—Star Cinema Supply, 447 W. 52nd St.

Syracuse:
75—Central N. Y. Theatre Supply, 210 N. Salina St.

NORTH CAROLINA

Charlotte:
76—Bryant Theatre Supply, 227 S. Church St
77—Charlotte Theatre Supply, 116 S. Poplar.
78—Dixie Theatre Supply, 213 W. 3rd St.
National Theatre Supply, 304 S. Church St.
79—Southeastern Theatre Equipment, 209 S. Poplar St.*
80—Standard Theatre Supply, 219 S. Church St.
81—Theatre Equipment Co., 220 S. Poplar St.
82—Kil-Kin Theatre Supply, 229 S. Church St.

Greensboro:
83—Standard Theatre Supply, 215 E. Washington St.
84—Theatre Suppliers, 304 S. Davie St.

OHIO

Akron:
85—Akron Theatre Supply, 120 E. Market St.

Cincinnati:
86—Mid-West Theatre Supply, 1638 Central Parkway.*
National Theatre Supply, 1657 Central Parkway.

Cleveland:
National Theatre Supply, 2128 Payne Ave.
87—Ohio Theatre Equipment, 2108 Payne Ave.
88—Oliver Theatre Supply, E. 23rd and Payne Ave.*

Columbus:
89—American Theatre Equipment, 165 N. High St.
90—Mid-West Theatre Supply, 962 W. Third Ave.

Dayton:
91—Dayton Theatre Supply, 111 Volkenand St.
92—Sheldon Theatre Supply, 627 Salem Ave.

Toledo:
93—American Theatre Supply, 439 Dorr St.
94—Theatre Equipment Co., 1206 Cherry St.

OKLAHOMA

Oklahoma City:
95—Century Theatre Supply Co., 20 N. Lee St.
96—Howell Theatre Supplies, 12 S. Walker Ave.
National Theatre Supply, 700 W. Grand Ave.
97—Oklahoma Theatre Supply, 628 W. Grand Ave.*

OREGON

Portland:
98—Modern Theatre Supply, 1935 N. W. Kearney St.*
99—Portland Motion Picture Supply, 918 N. W. 19th St.
100—B. F. Shearer, 1947 N. W. Kearney St.
101—Inter-State Theatre Equipment, 1923 N. W. Kearney St.

PENNSYLVANIA

Philadelphia:
102—Blumberg Bros. 1305-07 Vine St.*
National Theatre Supply Co., 1225 Vine St.
103—Superior Theatre Equipment, 1315 Vine St.

Pittsburgh:
104—Alexander Theatre Supply, 84 Van Bramm St.*
105—Atlas Theatre Supply, 402 Miltenberger St.
National Theatre Supply, 1721 Blvd. of Allies.

Wilkes Barre:
106—Vincent M. Tate, 1620 Wyoming Ave., Forty-Fort.

RHODE ISLAND
107—Rhode Island Supply, 357 Westminster St., Providence.

SOUTH DAKOTA
108—American Theatre Supply, 316 S. Main St., Sioux City.

TENNESSEE

Memphis:
109—Monarch Theatre Supply, 492 S. Second St.*
National Theatre Supply, 412 S. Second St.
110—Tri-State Theatre Supply, 318 S. Second St.

TEXAS

Dallas
111—Hardin Theatre Supply, 714 South Hampton Rd.
112—Herber Bros., 408 S. Harwood St.
113—Modern Theatre Equipment, 1916 Jackson St.
National Theatre Supply, 300 S. Harwood St.
114—Southwestern Theatre Equipment, 2010 Jackson St.*
115—Sterling Sales & Service, 2019 Jackson St.

Houston:
116—Southwestern Theatre Equipment, 1822 Austin St.*

San Antonio:
117—Alamo Theatre Supply, 1303 Alamotee St.

UTAH

Salt Lake City:
118—Intermountain Theatre Supply, 264 E. First South St.
119—Service Theatre Supply, 256 E. First South St.
120—Western Sound & Equipment, 264 E. First South St.*

VIRGINIA
121—Norfolk Theatre Supply, 2700 Colley Ave., Norfolk.

WASHINGTON

Seattle:
122—American Theatre Supply, 2300 First Ave., at Bell St.
123—Inter-State Theatre Equipment Co., 2224 Second Ave.
124—Modern Theatre Supply, 2400 Third Ave.*
National Theatre Supply, 2319 Second St.
125—B. F. Shearer, 2316 Second Ave.

WEST VIRGINIA
126—Charleston Theatre Supply, 508 Lee St., Charleston.

WISCONSIN

Milwaukee:
127—Manhardt Co., 1705 W. Clybourn St.*
National Theatre Supply, 1027 N. Eighth St.
128—Ray Smith, 710 W. State St.
129—Theatre Equipment & Supply, 841 N. Seventh St.

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★ news and views of the market and its sources of supply

Metal Framing System Adapted to Wide-Screen

ADAPTATION of "Unistrut," a metal framing system, to wide-screen frame construction has been announced by the Unistrut Products Company, Chicago. The frame channel is made of cold rolled steel and framework can be built with combinations of five basic sizes made in three gauges—12, 16 and 19. In construction no drilling is required since the channel has a continuous slot into which the nut can be inserted at any point.

The nuts are made with serrated grooves which "bite into" the wedge-shaped, inturned edges of the channel for positive clamping action. Rounded edges of the nut are designed to permit easy insertion, and spring construction permits holding the nut snugly in place for the bolting process.

Alterations in the size of the framework can be made simply by loosening the nut and relocating it in the desired position. Channel and parts may be entirely dismantled and used again in various combinations, the manufacturer points out. He adds that installation can be completed quickly.

"Unistrut" parts are all bonderized, a process of applying a corrosion-resisting paint base to metal.

Greater Increase Seen In Arc Lamp Power

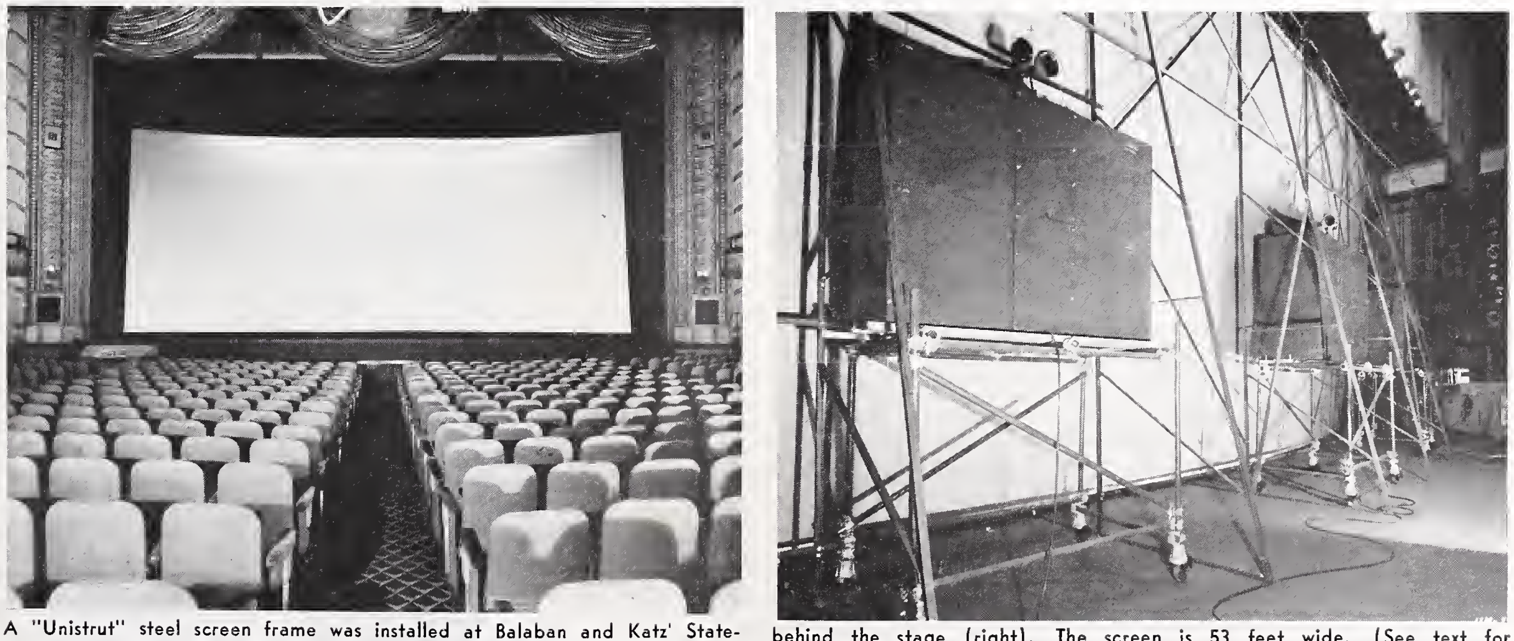
FURTHER development in projection arc lamps to some of greater power than any now on the market was predicted by Arthur Hatch, vice-president in charge of engineering of the Strong Electric Corporation, Toledo, in a statement issued at the Tesma-Teda-Toa convention last month. Such lamps will not be commercially available in the foreseeable future, he pointed out, adding that current lamps more than fulfill the requirements of present theatre conditions.

"There has at no time in my experience been a status quo in projection arc development," Mr. Hatch explained. "Usually we have the lamp of the future on the drawing board at the same time we are announcing a current new lamp. New lamp developments are usually announced when there are changes in principles of projection, increases in light transmitting capacities of projectors and lens, increases in the popular sizes of screens, or when a further understanding as to how to put more light on the screen without damage to the film is reached.

"As an example," Mr. Hatch said, "we are now for the first time publicly showing our big, new Super '135' arc lamp, while in our laboratory and engineering departments we have had for about two years a lamp which is capable of projecting 60,000 lumens to a screen, which is far in excess of anything ever made for the theatre. The greatest lumen output of any lamp in production is less than half of this figure.

"However, theatres, projection practice, and associated equipment are not ready at this time to utilize a lamp of this type. For instance, the very size of the lamphouse is such that considerable attention must be given to booth space requirements and to special pedestals for mounting the lamp. Today's projectors, having optical clearance for only *f*/2.0 systems, could not possibly pass the high speed beam from this lamphouse and present projection lenses would likewise be inadequate in acceptance angle.

"Furthermore, even if all projection equipment could be coordinated to this



A "Unistrut" steel screen frame was installed at Balaban and Katz' State-Lake theatre in Chicago as shown above from the auditorium (left) and behind the stage (right). The screen is 53 feet wide. (See text for description of how "Unistrut" is adapted to screen frame construction.)

powerful lamphouse, there is no combination of film base and heat removing means available that would allow projection of film to be accomplished without film destruction.

"Using an analogy, present theatre equipment in its over-all aspect could be likened to our present system of highways. If some auto manufacturer started manufacturing a car capable of 200 miles an hour, the chief advantage of the car could not be utilized since the present highways could not accommodate it. Similarly, to utilize the peculiar advantages of the powerful and mammoth type of lamp which we have in mind releasing in the future, theatre practice from an equipment standpoint will have to undergo a great change. However, when the market is ready for this big Strong lamp, we will announce it.

"A few of the features of this lamp have already 'leaked' out despite our attempt at secrecy and have probably given rise to some of the rumors regarding lamps to come.

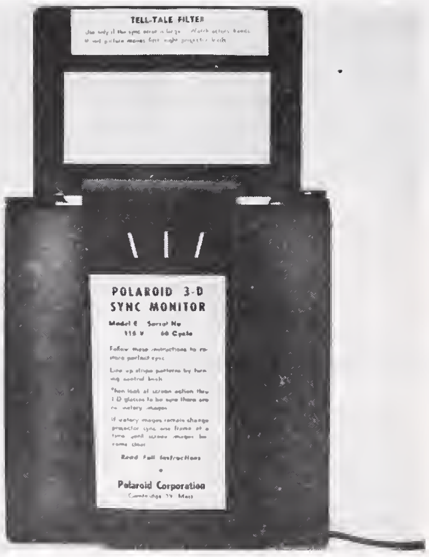
"So far as indoor or outdoor theatre requirements for all the present new principles of picture presentation are concerned, Strong's complete line of projection arc lamps, including the new Super '135' will handle any installation, with light to spare," Mr. Hatch declared.

Equipment to Improve Projection of 3-D Films

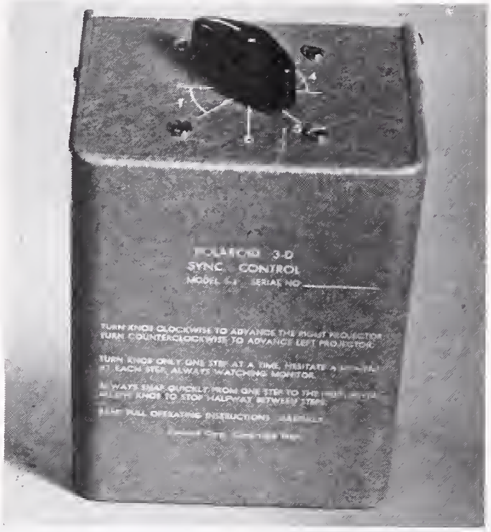
PROJECTOR synchronization and filter equipment designed to improve the quality of 3-D projection have been announced by the Polaroid Corporation, Cambridge, Mass. The equipment is being offered to exhibitors in a "package" arrangement as part of a "Technical Service Program," which includes an illustrated manual on 3-D projection.

The "3-D Sync Unit" (Model E) is designed to help keep the two films in synchronization. It is a compact, box-like device that plugs into any conventional a.c. outlet and registers partial frame mis-synchronizations by variations in the pattern of stroboscopic stripes visible through a small view window. The companion unit, the "3-D Sync Control," is wired between the selsyn motors of the two projectors, with a knob which permits relative adjustments in 1/6 frame steps. Used together the two units will enable the projectionist to discern and correct variations down to 1/12 frame, according to the company.

To detect mis-synchronizations greater than one frame, a window with a "tell-tale" filter is mounted to the top of the monitor unit. This filter, which presents the two images of the right and left projectors as overlapping images of red and green respectively, permits the projectionist to determine which projector is running visibly ahead of the other (by seeing which color is leading the other in fast-action scenes), and making appropriate correction with the sync control. When the mis-synchronization is reduced to less than a single frame, more precise adjustments are made by lining up the strobe stripes in the window.



The Polaroid "3-D Sync Monitor" (above) detects small mis-synchronizations by the variation in strobe stripes visible through the view window and larger sync errors by means of the "tell-tale" filter mounted at the top of the unit. The "3-D Sync Control" (below), to be used in conjunction with the monitor, permits the projectionist to make relative adjustments in the two projectors in 1/6 frame steps by turning the switch in either direction, depending on which projector is leading the other. When the strobe stripes in the monitor line up, the picture is in perfect sync.


3-D
SYNC CONTROL
TURN KNOB CLOCKWISE TO ADVANCE THE RIGHT PROJECTOR
TURN COUNTERCLOCKWISE TO ADVANCE LEFT PROJECTOR
EACH STEP, ALWAYS WATCHING MONITOR
KNOB TO STOP HALFWAY BETWEEN STEPS

The "Polaroid 3-D filter kit" includes a pair of projection filters of high optical quality designed to reduce the blemishes and general lack of sharpness that sometimes interfere with 3-D projection. In addition, the company has a "3-D Brightness-Match Filter," designed to make apparent any difference in picture brightness. When held at arm's length by the projectionist, this filter divides the image on the screen into two halves, the left half representing the image from the left projector and the right half representing the image from the right projector. A pair of special focusing filters, to be mounted on the observation window of the booth, are also included to help the projectionist adjust the focus of each projector independently by looking at the screen with field-glasses through each filter in turn.

Finally, the company is distributing a revised "3-D Projectionist's Manual," which incorporates an illustrated check list for consistently good 3-D projection.

To supervise the installation of the filter kit and "sync control" unit in theatres, Polaroid is providing the services of both the RCA Service Company, Inc., and Altec Service Corporation. The company states that it is offering the equipment at less than cost, and theatres using its "Polaroid" glasses will be given the complete "package" at no charge.

Stereophonic Sound's Importance Cited

POINTING to the public success of large-screen productions so far, Fred C. Matthews of Motiograph, Inc., Chicago, recently declared that "the alert theatre owner who wishes to share in the receipts of the many great pictures to be produced for wide-screen and stereophonic sound presentation will make an early decision to properly equip his theatre."

In his statement Mr. Matthews also referred to the fact that some theatre operators have questioned the need of stereophonic sound with wide-screen pictures. On the other hand, Mr. Matthews pointed out, a large number of theatre operators have already installed the required equipment. He cited some 190 theatres across the country and in Canada which have installed Motiograph stereophonic sound equipment — "and these," he added, "of course do not include the many others installed by the Altec Service Corporation, RCA, Century, Simplex, Ballantyne, Ampex, and others."

New G-E Packaged Air Conditioners

A NEW line of packaged air conditioners, with models designed to be used singly for small installations or in multiple for larger ones, has been announced by General Electric, Bloomfield, N. J.

The cooling systems feature a hermetic condensing unit, all component parts of which, including compressor, motor and condenser, are sealed in steel and lubricated for life. The entire system, which also includes cooling coil, drain pan and refrigerant piping, is on a single sturdy frame that slides out easily if it should ever need to be serviced. It can be replaced quickly and the cabinets, fans and frames stay as they are so that business need not be disturbed, the manufacturer points out.

Models available include 3, 5, 7½, 10 and 15 ton units. All have a high-speed compressor designed to cut vibration to a minimum. In addition the compressor is spring-mounted inside the shell. They also have an adjustable air distributor so that when the unit is installed in the conditioned space the air flow can be directed where it is wanted.

The air conditioners are designed for convenient piping connections; piping can come across the bottom, back or either side. All connections can be hidden. For installations where water savers are required, the condenser is quickly adaptable for cooling tower use. By means of a simple damper arrangement, "muggy weather control" has been improved so that it is possible to get rid of excess humidity on mild days without overchilling.

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NATIONAL SIGNS WITH RCA

For the seventeenth consecutive year the RCA Service Company, Camden, N. J., will provide service for nearly 400 theatres of the National Theatre Amusement Company and its subsidiaries, according to an announcement by W. L. Jones, vice-president in charge of technical products service for the RCA company. National Theatre subsidiaries covered under the contract are the Fox Inter-Mountain Theatres, Inc.; Fox West Coast Agency Corporation; Fox Wisconsin Theatres, Inc.; Fox Mid-West Amusement Corporation; and Evergreen State Amusement Corporation. The contract was negotiated by Charles P. Skouras, president, and R. H. McCullough, purchasing agent, of National Theatre, with A. E. Jackson representing RCA.

New Aluminum Paint For Drive-in Screens

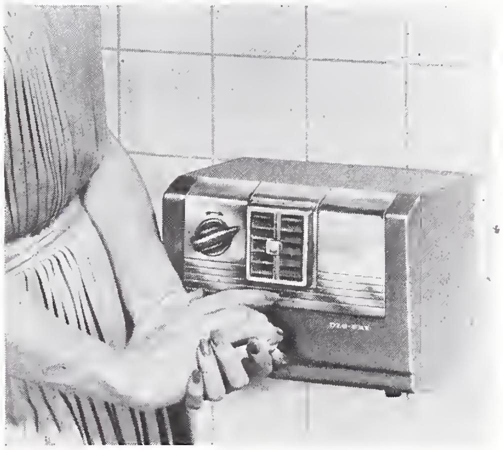
AN ALUMINUM paint for drive-in screens has been marketed by the Tropical Paint & Oil Company, Cleveland. In announcing the product, the company states that its researchers have "sought a paint formulation that would combine general screen brightness and low light deflection with durability and weather resistance in outdoor use."

The paint, which has an aluminum base, has been tested and checked by the Polaroid Corporation, which "rates it high in brightness and clarity of angle-viewing," according to the manufacturer.

Hand Drying Unit With Room Deodorizer

A NEW electric hand drying unit which is also designed to deodorize restrooms has been marketed by the Michael Electric Products, Inc., New Haven, Conn.

Called the "Ozo-Dry," the unit has a Westinghouse "Odorout" bulb, an ozone-producing lamp designed to destroy objectionable odors. It comes complete with an installation bracket for fitting on the wall. Its dimensions are 9x7 inches, and it operates on a.c. current.



The dryer is built of heavy gauge steel

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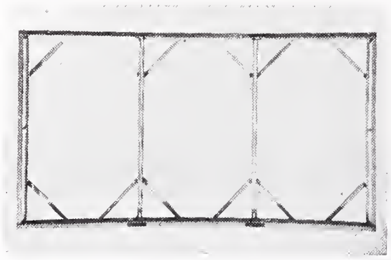

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and comes in spanking white color. A seal identifying the restroom as "super sanitary" is provided free with each unit.

Miniature Railroad Trains Featured in Article

THE junior-size railroad trains manufactured by the Miniature Train Company, Rensselaer, Ind., many of which have been installed in the playgrounds of drive-in theatres throughout the country, received special attention recently in a three-page illustrated article in the publication *Business Week*.

The article traces the history of the company whose product started as a hobby of P. A. Sturdevant of Chicago, now president and principal owner of the business. Stressed in the story is the fact that "the company is forever dreaming up new uses for its products." At present vice-president and general manager, R. D. Robertson, is working with shopping center planners on a scheme to design a train layout right into shopping center plans to carry customers from parking lots to stores.

The article points out that the trains made by the company are scale models of the real thing—complete with diesel locomotive and passenger cars, tracks and roadbeds, stations, even crossing lights and train control signals. They are made in two sizes: the larger, F-16, comes with one, two or three power units. The two-unit locomotive can handle as many as 20 cars with a capacity of 240 adult passengers. The company doesn't make tracks or ties for these, it is pointed out, but will help purchasers get the necessary equipment for the track layout desired. Layouts vary from 1,000 feet to a mile or more of track. A smaller train, the G-12, is portable and has quickly demountable track sections. Built chiefly for carnival use, it can be set up in 90 minutes and torn down in 60, according to Mr. Robertson.

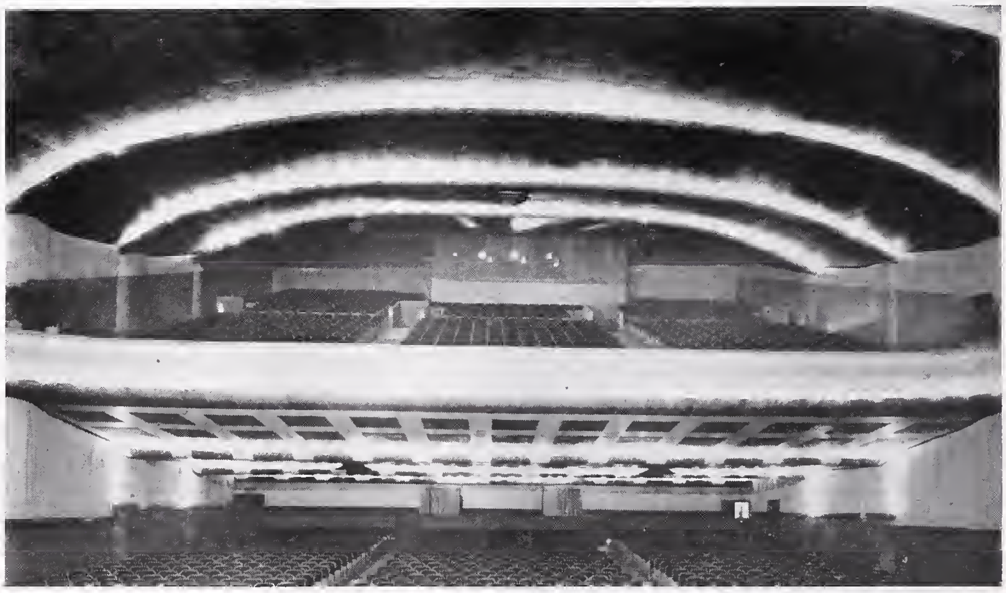
New Splicer Developed For CinemaScope Film

A NEW splicer especially developed for use with CinemaScope film has been marketed by Neumade Products Corporation, New York.

In announcing the new splicer, Oscar F. Neu, president, states that recent tests proved "it is not possible to convert a conventional Griswold splicer for CinemaScope film by simply exchanging the pins for the smaller type to fit the smaller sprocket holes." The new size pins, he adds, must in addition be relocated in the lower jaws with a corresponding change made on upper jaws.

"It was also found," Mr. Neu points out, "that the only way a perfect splice in true alignment could be assured was by keeping the film locked in one position throughout the splicing operation. Splicing procedure on CinemaScope film has until now meant removing the film from the jaws in the midst of making the splice, turning it over, scraping the sound tracks from the back and replacing it in its

FIBERGLAS PRODUCTS USED IN CUBAN THEATRE



Installations of Fiberglas products for thermal and acoustical insulation, as well as for decorative purposes, are reported to have been made in a number of theatres in Cuba recently by the Owens-Corning Corporation, Toledo. One of them is the Teatro Aguilera, in the auditorium of which (above) Fiberglas PF insulating boards cover the ceiling while the side walls and balcony front have "Aerocor" blankets covered with Thortel glass-base fabrics. Seating 2,500, the theatre boasts of an included cafeteria, night club and offices, all of which feature combinations of exposed Fiberglas insulations, decorative fabrics and acoustical tiles.

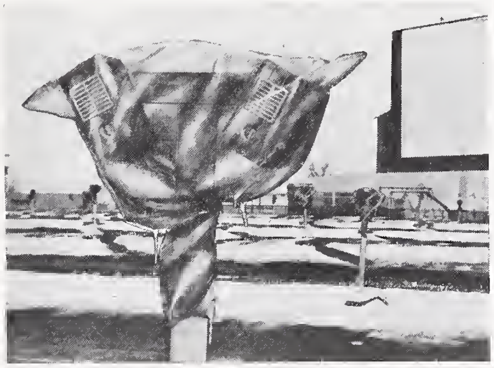
original position before applying the cement."

The new splicer, called "Neuscope," is designed to enable the user to scrape the emulsion from the top of the film in the conventional manner and then quickly and accurately remove the sound tracks from the back of the overlap without taking the film out and turning it over. The film is locked in its original position throughout the entire splicing operation.

Plastic Covers for Drive-In Speakers

PLASTIC COVERS for drive-in speakers and junction boxes to protect them during the winter, thus eliminating the need for dismantling and reinstallation, are now being marketed by the Central States Paper and Bag Company, St. Louis.

Made of polyethylene plastic, the covers are designed to resist cold down to 60° below zero. They can be reused for several seasons, according to the company.



Drive-in operators who prefer to remove and store their speakers during the winter can use the plastic bags for protection against dust and dampness, the company points out. Each bag will hold four speakers for this purpose. Two sizes of speaker covers are available, one 22x22 inches, the other, 27x28 inches.

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NEW LITERATURE

Auditorium Chairs: Methods of research, testing and inspection employed in the manufacture of its public seating line, including theatre chairs, by the American Seating Company, Grand Rapids, are explained in a new 34-page booklet in color. The booklet is entitled "Research, Testing, Inspection," and is profusely illustrated. A section on preliminary research explains the anatomic surveys and physiological studies made by the company to guide their basic chair designs. This is followed by a description of how the actual seating materials are selected and developed—including steel, cast-iron, wood, hardware, finishes and upholstery materials. The rest

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The Chart below shows just 3 Imperial Stedypower M-G sets and how each set can be adapted to 3 different projection applications.

STEDYPOWER M-G SET MODEL	LINE VOLTAGE	CONVENTIONAL OR WIDE SCREEN INTERMITTENT AMPERES	CONTINUOUS DUTY 1-LAMP AMPERES	CONTINUOUS DUTY 2-LAMPS AMPERES
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6B	80	110–220	165	82
7A	90	125–250	190	95

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of the book is devoted to the company's policies in research and testing for product durability, comfort and quality.

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KARAGHEUSIAN CHANGES

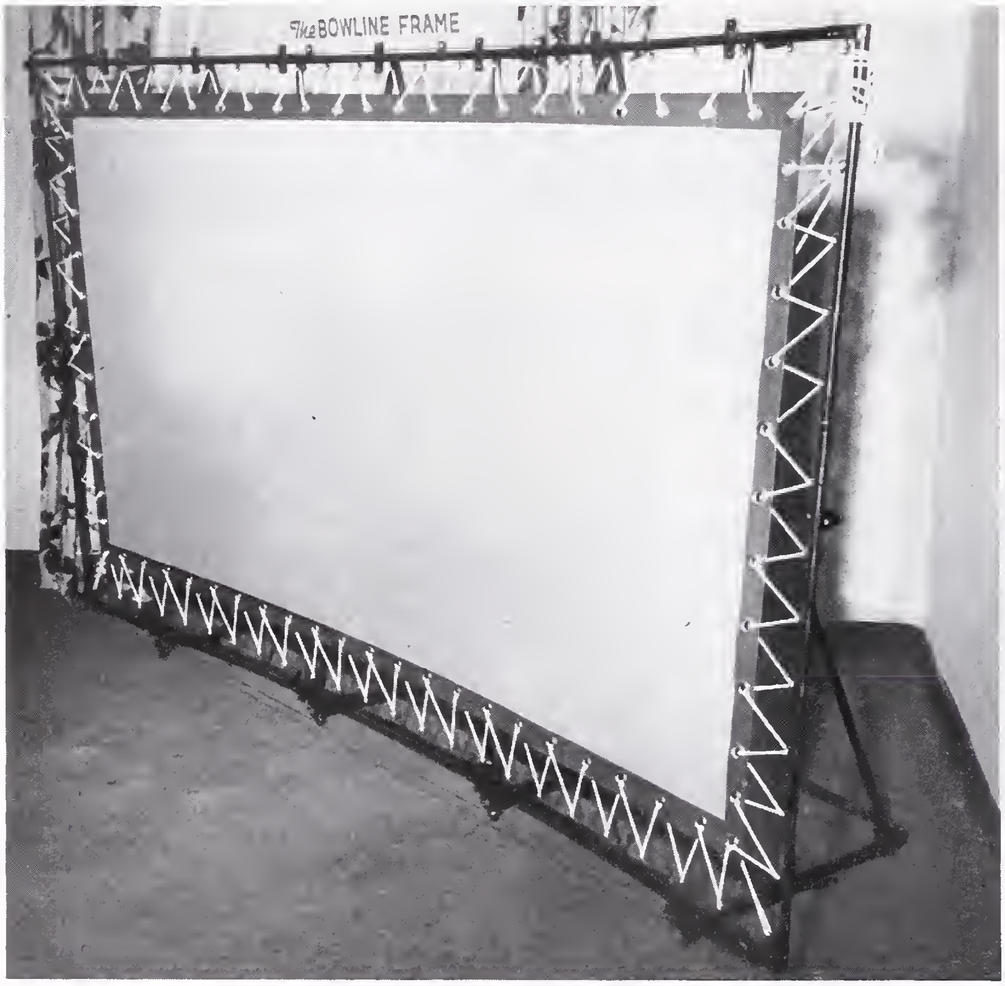
The appointment of G. Walter Bruning as head stylist for A. & M. Karagheusian, Inc., New York, manufacturers of "Gulistan" carpets, to succeed Gerald McGimsey, who has requested retirement in the spring, has been announced by Steele L. Winterer, president. Mr. Bruning, manager of contract sales for the past eight years, joined the company in 1936, having previously been floor covering buyer for B. Altman & Company, New York. Mr. McGimsey has been associated with Karagheusian for 28 years. He will continue in a consulting capacity until the spring with Mr. Bruning's appointment effective December 1st. At the same time Rudy F. Grofsick, manager of the company's Philadelphia branch office since 1951, was appointed manager of contract sales to succeed Mr. Bruning. Mr. Grofsick has been associated with the company since 1938 and was previously manager of the Cleveland branch office.

•

RUBBER MATTING IMPROVED

A new friction compound designed to strengthen rubber floor matting and give it a higher sheen has been introduced into its line of rubber and cord runner mats and stair treads by the American Mat Corporation, Toledo. Trade-named "Do-All," the company's matting comes in rolls 35 inches wide, 20 feet, 5 inches long and 1/4-inch thick. Colors include Venetian red, Erin green, Delft blue and Mosaic. Free literature will be sent to anyone addressing a request to the company (1722 Adams Street, Toledo, 2.)

WIDE-SCREEN FRAME CONSTRUCTED OF STEEL



The curved "Bowline" screen frame manufactured by H. R. Mitchell & Company, Hartselle, Ala., for wide-screen projection, which was described but not illustrated in the October issue of BETTER THEATRES, is shown above. The steel tubular frame work is made of 16-gauge cold rolled steel, and the complete frame painted with flat black lacquer. The frame is so designed that the desired radius of curvature can be established on the stage after the frame is assembled and then varied as might be needed for future requirements. In addition it can be adjusted to any degree of tilt by means of adjustable feet. To obtain the desired curve in a matter of seconds, the proper radius is simply laid off on the floor and the screen frame set directly over the position line. Height is also adjustable so that any aspect ratio can be obtained. If required the frame can be instantly converted to a flat unit. It weighs approximately one pound to the square foot of screen surface and can be flown, permanently attached to the floor or mounted on casters. Complete installation can be achieved in less than one hour, the manufacturer states.

Flashlight for Long Or Close Range Use

A NEW flashlight designed to throw either a concentrated spotlight beam for long range use or a diffused floodlight beam for close range — all with a single flick of the switch—has been announced by the National Carbon Company, manufacturer of "Eveready" flashlights and batteries.

The new model, known as the "Eveready" No. 7253 "Spot-Flood Flashlight," makes use of a new "Eveready" double-filament lamp, which is similar in principle to that used in automobile headlamps. If one of the two filaments burns out, the other is always available for immediate use in an emergency, the company points out.

Other features of the new flashlight include a polyethylene lens-guard, a special ring-hanger, and a heavy-gauge seamless brass case, chrome-plated on nickel. The case is of the square design introduced by National Carbon for its "Eveready-Masterlite" flashlight models.

All-Steel Step Ladders With Automatic Casters

AN ALL-STEEL step ladder, equipped with "automatic action" casters designed to insure the safety of workmen, has been placed into production by the Precision Equipment Company, Chicago.

The casters operate in this fashion: when the workman steps on the ladders, they automatically disengage, making the ladder immovable. The rubber-tipped legs "lock" to the floor to provide a firm base. When the workman steps off the ladder, the casters automatically re-engage, and it can then be moved about easily.

Aluminum-finished steel is used throughout in the construction of the ladders. Frames are of 3/4-inch steel tubing, and reinforced expanded steel makes up the "non-slip" step plates. The larger four- and six-step models are furnished with handrails. An optional feature on the larger models is a detachable, wire mesh basket, 12x15x8 inches, which is designed to save time by permitting larger loads and fewer trips.

Literature will be furnished to anyone writing the company at 3714 North Milwaukee Avenue, Chicago 41.

Westrex Film Editing Machine For Films in All Techniques

A NEW film editing machine, incorporating a number of improvements and innovations, has been designed and engineered in the Hollywood laboratories of Westrex Corporation, New York, working in close cooperation with motion picture studios.

Called the "Westrex Editer," the integrated unit can handle both standard and the new small-hole perforated films, film strips, picture films, magnetic or photographic sound films (single or multiple) and composite release prints. A new feature of the unit is that it is designed to make possible projection viewing of an enlarged image on a wall or screen without extra attachments. The projection distance and the resultant picture size are accommodated by the selection of a simple spectacle lens.

In addition, timing belt drives have been substituted for gear driven mechanisms and continuous optical projection is used to eliminate noisy operation, according to the manufacturer. Also, elimination of the intermittent avoids the necessity of a loop between the operator's hand and the machine.

FEEDING THE FILM

The film can be fed into the editer without regard to critical entrance angles, due, the company points, out, to the smoothness of operation of the rotating prism mechanism. Placing the film in the film trap locks the film automatically to the drive sprocket so that the position of the film cannot be lost. Closing the film gate completes the operation. To remove the film a flat lever is depressed which completely releases it. Touching a different lever opens the film gate without releasing the film from the sprocket to permit inspection of or marking the film without possible loss of its position in the film trap.

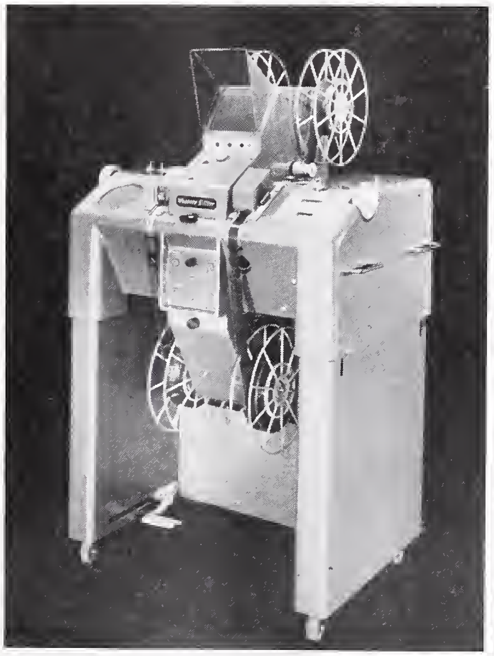
A differential synchronizer permits continuously changing the position of the sound film with respect to the picture film while the machine is either in motion or at rest. Associated with the differential synchronizer is a dial which counts the number of frames required for synchronism in either direction.

The sound sprocket is driven by a constant-speed motor which is controlled by a food-pedal switch operated by the left foot. The picture sprocket is driven by a variable-speed torque motor which is controlled by a foot-pedal switch and rheostat operated by the right foot. The film sprockets can be operated independently by their respective motors, or the two sprockets can be mechanically interlocked by the operation of a lever and driven by either motor in the forward or reverse direction. Four illuminated arrows indicate whether each motor circuit is set for forward or reverse operation and a fifth arrow indicates whether the two sprockets are interlocked.

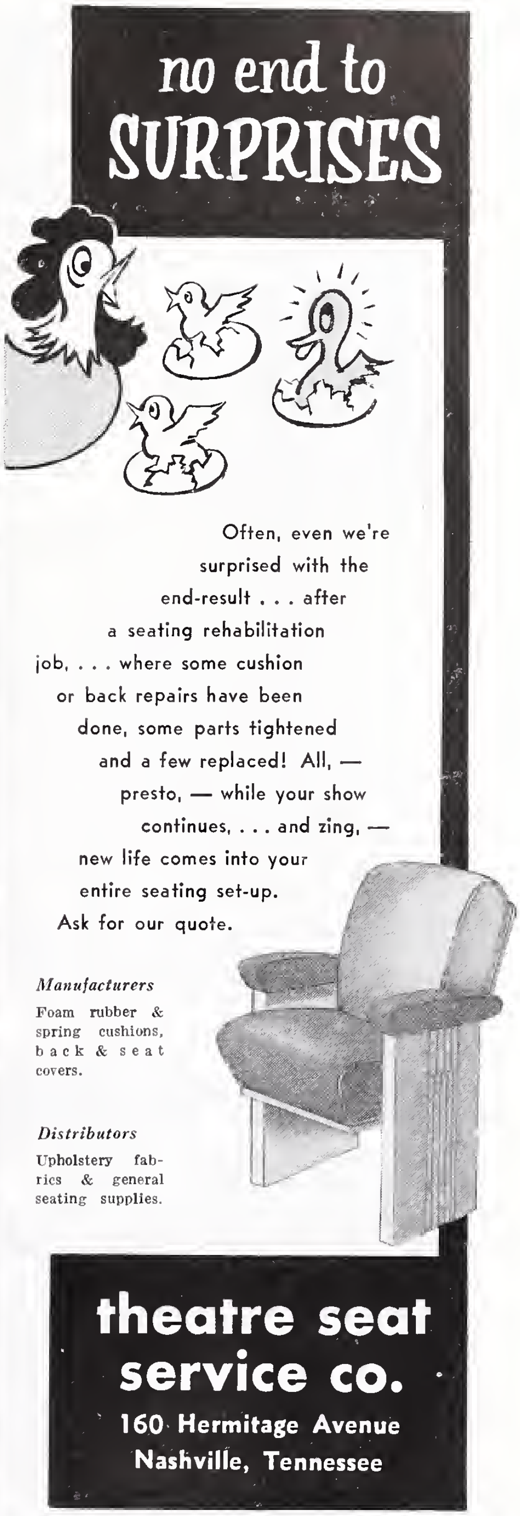
The height of the Westrex Editor is adjustable over a range of 5 inches to accommodate the operator in seated or standing position. The two foot pedals are also adjustable back and forth. Four castors provide mobility while two jack screws insure operation in a stationary position when desired.

An incandescent lamp located within the housing of the 3¾ inch by 5 inch viewing screen provides a shadow box for viewing film.

All of the controls are conveniently located with the center panel containing sound and projection lamp switches, a photographic to magnetic sound transfer switch, a switch which operates the constant speed motor or transfers the control to the foot pedal, a main power switch, a volume control, and a jack for phones. To the left of the center section of the machine are the reversing switch and handwheel for the constant-speed motor and the differential-synchronizing control. In front of these is the monitor loudspeaker.



To the right of the center section are the reversing switch and handwheel for the variable-speed motor, and the framing control. In front of these is the footage counter reading in feet and frames. An optional, additional counter reading in seconds of time is mounted just below the footage



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Chicago 40, Illinois

counter. The sound and projection lamps are mounted in cartridge type lamp mountings and are quickly removable from the front of the machine for replacement of lamps.

Just above the control panel is a lever which rotates through 180° to interlock the sound and picture drive mechanisms. The lever operates a coupling consisting of an internal gear meshing with an external gear of the same number of teeth—a one-tooth interval in mesh is equivalent to one sprocket hole. The engagement is spring-loaded by the control lever and the indicator light is lighted only when actual mesh is achieved, which may require the rotation of one shaft by a fractional tooth pitch. A high speed rewind flange is located on the left side of the machine and is normally operated by the constant-speed motor.

The picture system employs continuous projection by means of a rotating 12-sided prism, thus eliminating the noise introduced by intermittent movement. The picture image is projected from the rear on a translucent screen with sufficient light intensity to permit operation in the presence of normal room illumination. The image is 3¾ inches x 5 inches of the same orientation as the image on the film; that is, the film in the gate is threaded so as to appear upright and properly oriented from left to right and this relationship is maintained in the projected image on the screen. The movement of a lever shifts the picture to the right to include a view of the sound track of a composite print.

Projection of the enlarged image on a wall or screen is accomplished by operating two controls. A knob control inserts a simple spectacle lens in the optical path below the projection lens and a second knob tilts one mirror. This second lens is introduced to focus the projected picture without disturbing adjustments of the normal optical system, and its focal length may be chosen to accommodate any given distance.

OPTICAL SCANNING SYSTEM

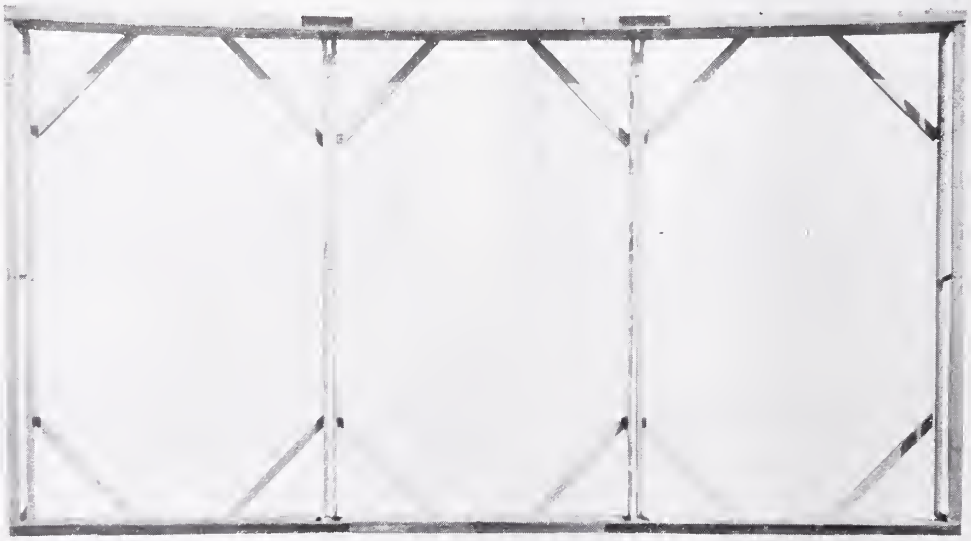
The optical scanning system is substantially the same as that in general use in theatre reproducers. The magnetic head is a conventional commercial type. A four-stage amplifier is used for photographic sound reproduction and one additional stage is connected for magnetic reproduction with magnetic reproducing equalization provided. The photographic input circuit contains a narrow dip filter tuned to 120 cycles to attenuate the light modulation resulting from operating the sound lamp on a.c. This feature, combined with the relatively high thermal inertia of the 7.5 ampere lamp, gives a satisfactory signal-to-noise ratio for this use. A tone control is provided on the amplifier. An output jack is also provided at this point to plug in an extension speaker to be used with wall projection if desired.

The picture film is driven by a variable-speed torque motor which in combination with the foot pedal resistance control is capable of driving the film at variable speeds from essentially standstill to double normal speed and is instantly reversible while running.

The sound film is driven by an induction motor, which is substantially constant speed, and is equipped with an electrical brake. A circuit is arranged to charge a condenser with rectified a.c. from the line. When the foot pedal is released, back contacts on the switch connect the charged condenser to a relay coil and operate it for a short interval which is determined by the discharge rate of the condenser and the associated circuit. The relay momentarily connects a second charged condenser across the field winding of the motor and, depending on the adjustment of a current limiting resistor, the motor can be stopped within two picture frames. This type of braking is fully automatic.

●

ADJUSTABLE FRAME FOR WIDE-SCREEN USE



"Curvascope," the new wooden screen frame designed for use in wide-screen projection by the Hollywood Curvascope Frame Company, Minneapolis, is shown above. (It was described but not illustrated in the September issue of BETTER THEATRES.) The frame can be built to any radius or degree of tilt, but each frame is so constructed that in a matter of minutes the radius can be changed from 80 feet to 120 feet or 120 feet to 150 feet, while the tilt can be changed from perpendicular to 8°. This enables an exhibitor to make corrections simply and quickly if he should later determine that the radius or tilt first selected is not the most desirable. The frame is constructed of A-1 laminated and dimensional lumber, and connecting parts are joined with steel plates and bolts. Light in weight, it is assembled in three sections for easy erection.

NEW ODORLESS PAINT

A new odorless paint, said by the manufacturer to dry in 30 minutes and thus permit repainting during theatre operating hours, has been announced by the F. O. Pierce Company, Long Island City, N. Y. Formulated with tough rubber latex, alkyd resin, and water-repellent silicone, the paint can be applied to plaster, dry wall construction, interior brick or cement and wallpaper, according to the manufacturer. Where a second coat is necessary, it can be applied within three hours. The paint is available in a wide selection of colors.

●

MAIER-LAVATY IN NEW PLANT

The Maier-Lavaty Company, Chicago, manufacturers of uniforms, has announced that it is now in full operation at its new plant located at 315 South Peoria Street. The company was routed from its long-time quarters on Lincoln Avenue by fire in December, 1952, and in its new quarters has consolidated on one huge floor operations formerly conducted on four floors. New equipment and machinery were installed through the new plant.

Magnetic Road Sweeper For Drive-in Operations

A NEW magnetic road sweeper, designed to remove tacks, nails and other tramp iron from highways and large parking-lot areas in a short period of time, has been developed by the Eriez Manufacturing Company, Erie, Pa.

Called the "Super-Sweeper," the unit

can be pushed by hand or pulled by truck and is made in three strengths and four widths—24-, 36-, 48- and 60-inch sizes. It has a removable handle of tubular steel, with a loop at the end which can be attached to almost any trailer hitch. It is equipped with an Alnico V magnetic element to snap up and hold tramp iron coming in its path. Attached to each side of the magnet's face is a stainless steel deflector designed to prevent damage to the face if large objects are encountered.

The unit has a square aluminum cover, the ends of which are enclosed with aluminum castings.

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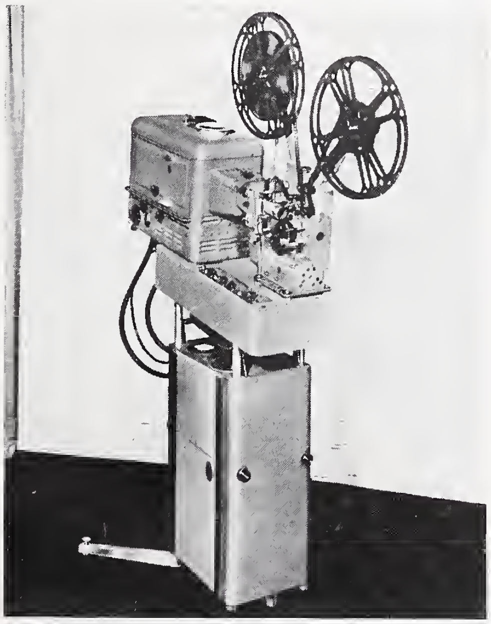
NEW PORTABLE 16MM PROJECTOR



A portable 16mm projector for use in school, church and business auditoriums, road-shows and small theatres, has been marketed by the Victor Animatograph Corporation, Davenport, Iowa. Called the "Victor 1600 Arc," it consists of three pieces—rectifier, speaker, and arc lamphouse. These units, finished in Victor sage-green, are assembled, and the arc can be put in operation in less than five minutes, according to the manufacturer, who adds that the equipment will deliver 1600 lumens on the screen for a 58-minute show using one set of carbons and operation at 30 amperes.

Vinyl Asbestos Tile With 17 Patterns

VINYL ASBESTOS tile, with 17 patterns embodying brilliant colorings in a high-styled swirl marble, has been added to its "Gold Seal" line by Congoleum-Nairn, Kearny, N. J.

Trade-named "VinylBest," the tile is recommended by the company for installation over below-grade concrete floors in contact with the ground, as well as over the usual suspended wood and concrete floors. It is manufactured in 9x9-inch squares packaged 54 square feet to the carton. The complete line includes 13 patterns in ⅛-inch gauge, commercial weight tile and 12 patterns in 1/16-inch gauge, household weight goods.

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MOP WRINGERS IMPROVED

A new type of side and gear cover designed to prevent the tearing of mop strings, clothing, etc., and add to the life of mops, has been added to its Model 1624 mop wringer by Geerpres Wringer, Inc., Muskegon, Mich. The change in this model now gives the company's entire line of wringers completely enclosed gearing, it is explained. Another improvement recently made in the construction of all the company's wringers is in the pressure bars, which are spun at both ends into the double-staggered gears that produce the downward squeezing action of the mop. As a result of this and the new gear cover, no moving parts contact the mop at any time except the pressure plates that squeeze the water out and down into the bucket or tank.

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WIDE-SCREENS IN ITHACA, N. Y.

Installations of new equipment for wide-screen films and stereophonic sound in two theatres in Ithaca, N. Y., have been reported by V. G. Sandford, manager of National Theatre Supply's branch in Buffalo, N. Y. At the State theatre, owned by Harry Berinstein, a wide screen was installed along with Simplex stereophonic sound equipment. This theatre plans to add Simplex "penthouse" soundheads in the near future. The Strand theatre, also in Ithaca, has installed a large Walker screen in addition to stereophonic sound equipment.

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NEW CINEMASCOPE BULLETIN

A special 8-page bulletin containing information about the installation of CinemaScope in theatres has been issued

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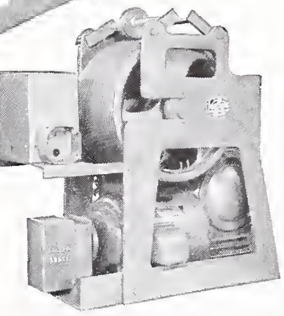

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to members of its technical field staff by the Altec Service Corporation, New York, according to an announcement by E. O. Wilschke, operating manager of Altec. The company worked with 20th Century-Fox in supervising industry demonstrations of the new process which preceded the current theatre installations.

New Combination Unit For Cash and Records

A NEW combination money chest and record container designed to protect cash from burglars and important records from fire has been developed by the Mosler Safe Company, Hamilton, Ohio. The unit is anchored in a steel-clad, reinforced concrete block, making it too heavy for burglars to cart away, the manufacturer points out.

Built into the top part of the concrete block is the money chest for cash while the lower portion houses the record container for important papers and ledger-books. This insulated container is also large enough to hold several cash register trays overnight, it is explained.

Both the money chest and the record container feature their own individually operated "Counter-Spy" combination locks. In addition, the money-chest is equipped with Underwriters' Laboratories' tool-resisting label as well as their approved relocking device label for added protection against attack by drills, sledges and explosives.

Samuel Shure Reorganizes National Inkar Heaters

Samuel Shure of National Inkar is shown with one of the company's in-car heaters for drive-ins.

Reorganization of the National Inkar Heaters Company of Glendale, Calif., manufacturers of in-car heaters for drive-in theatres, has been completed under the direction of Samuel Shure, who has been prominent in motion picture exhibition for over 25 years. He has been affiliated with circuits and drive-ins throughout the Midwest and Southwest, from California to Ohio.

Mr. Shure is also president of the Central Plaza Corporation of Cincinnati and has mining interests in California and Virginia. In addition he is an executive in a research organization devoted to the automotive and mining industries. He is active in the American Legion, B'Nai B'Rith, and the Glendale Chamber of Commerce and Parent-Teacher Association.

Upon assuming control of the National Inkar Company, Mr. Shure relinquished his holdings in theatrical enterprises. The heater has been redesigned under his direction. The complete unit, a combination 400-watt heater and air conditioner, is housed within a metal case weighing 2½ pounds with dimensions as small as 5½x4½x4 inches.

New Wall-Hanging Urinal For Women's Washrooms

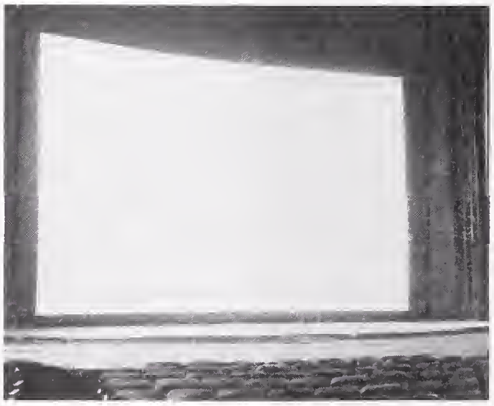
A NEW wall-hanging urinal for women's washrooms has been marketed by the Kohler Company, Kohler, Wisc.

Called the "Hygia," the fixture is available with either concealed or exposed flush valves and can be installed like a water closet in a regular washroom compartment. It has approximately the same dimensions as many siphon jet closets, the company points out, and can replace a closet without elaborate changes when public rooms are being modernized.

New Seamless Screen With Base of Plastic

A SEAMLESS screen made with a plastic base and designed especially for wide-screen and 3-D projection, has been marketed by the Trans-Lux Corporation, New York.

Trade-named the "Luxuria Screen," it is being produced in sizes up to 90 feet in length and 50 feet in height. The screen is uniformly perforated; and since there are no filaments in the perforations to catch and hold dust or dirt, the manufacturer points out, it is easy to clean.

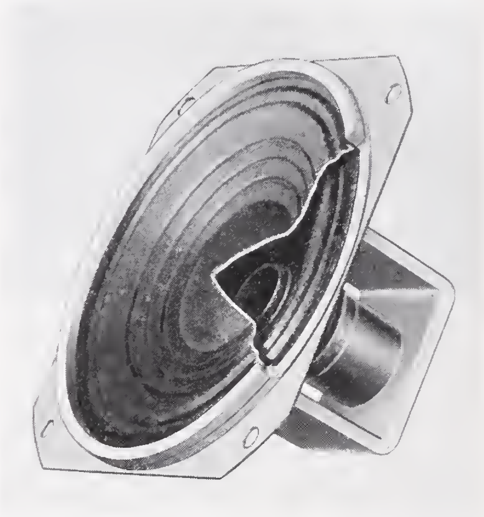


The company reports that it has considerably enlarged its factory facilities in order to make the new screens.

Dual Cone Speaker For In-Car Use

A NEW in-car speaker for drive-in theatres employing two heavy-duty cones for extra protection against rust has been marketed by the Utah Radio Products Company, Inc., Huntington, Ind.

Available in two models, the speaker is finished with deep blue enamel over heavy cadmium plating. The outer cone is designed to prevent dust, dirt, gravel and other foreign particles from getting to the inner cone and voice coil.



Both models have a 2 to 4 watt output and a voice coil diameter of $\frac{9}{16}$-inch. The smaller model, No. SP4AO2, has a depth of $2\frac{5}{32}$ inches while the larger, No. SP4CO2, is $2\frac{13}{32}$ inches.

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NEW LITERATURE

Floor Machines and Vacuums: Three new pieces of literature describing and picturing improved models of its floor maintenance machines and vacuums have been released by the Holt Manufacturing Company, Oakland, Calif., and Newark, N. J. One bulletin (C953) covers the Holt "Commodore" floor machines in 14- 16- and 20-inch brush spreads. Photographs show the "stay put" wheels, the stowaway handle for easy storage, the toe-latch for releasing the handle, the safety switch handgrip, and the static eliminator wire. A second folder (SW953) shows the Holt "Senior Whirlwind" floor machines in 14- and 16-inch models with features similar to those of the "Commodore" models. A third single sheet shows the Holt "VA20" industrial heavy-duty vacuum and the medium-duty "VA6" vacuum. All three pieces of literature contain complete specifications, including sizes, capacities and lists of accessories. Copies may be secured from the company at 669-20th Street, Oakland 12, Calif., or 272 Badger Avenue, Newark 8, N. J.

SPEAKER THEFT PRECAUTIONS . . . AND NEW TYPES OF SCREEN

CONTINUED FROM PAGE 20

ing activities, all the attendants were "Johnny on the Spot," filled with enthusiasm and smiling all over the place. I was sorry Mr. Kilgore, the owner, was not around (he was in Florida), for I would have liked to tell him that he had certainly done a good job of staff training.

As the cars entered the ramps and parked, the children made a mad dash for the fine playground. In a few minutes one could hear the clang-clang of the miniature fire engine making its entrance and driving up to the front of the refreshment building. The driver was dressed in full fireman's regalia and got out to assist the little ones safely into the vehicle. After six were seated on each side, an attendant got on to hold a brass guard rail and away they went. The ride for the youngsters took them around the outer perimeter of the entire drive-in area and back to the front of the main building, where the parents were waiting to gather up their brood and another group of wide-eyed cherubs was ready to board "The Little Chief." "The Little Chief" was especially constructed by the makers of the Crosley automobile.

The Sky-Vue's big screen TV installation made the projection booth look like a broadcast studio. For about $20,000 they had really gone all out to give their patrons an additional medium of entertainment. Just prior to my visit they had presented the Marciano-LaStarza fight from New York on a closed circuit telecast. A specially constructed booth to house the projector tube was located near the playground area about 90 feet from the screen, while all the operating equipment was installed in the projection room in the main building.

CONTROLLING SPEAKER THEFT

I was informed that the Sky-Vue was having serious difficulty with the control of theft of in-car speakers. They have come up with this program: As each car enters the theatre, the driver is issued a speaker that plugs into the terminal block, by means of a connection that is attached to the end of the speaker cord and is manufactured by Switchcraft, Inc., of Chicago. (It would probably be a good idea for those having the same problem to write for a sample and experiment to prove its practicability.) Upon leaving the theatre, there is an attendant standing beside a small trailer at the exit who collects the speaker as the car goes by. Results, no more speaker losses.

When a person is admitted to the drive-in for a business or social call, a small plate is issued at the box-office "No Speaker Issued." As that person leaves the theatre he returns this metal plate to the same attendant at the exit. These boys didn't miss a trick, did they?

With thousands of miles ahead of me off I breezed through Little Rock and Texarkana and into Denton, Tex., to visit J. P. Harrison at the Campus theatre, an enclosed operation. While I was employed by the Interstate Circuit years ago, I was associated with J. P. I hadn't seen him since the late '30s.

While he may have put on a few years, there at the Campus in Denton sits the master who hasn't lost his touch in the theatre business. Still fired with love of showbusiness, J. P. Harrison has enough awards framed around the walls of his spacious office to make one wonder how it is possible for one man to do so much in one lifetime. As we walked around town, people would wave a cheery "Howdy" right from the heart. Kinda felt good for a young squirt like myself to be tagging along—even found myself nodding and grinning back to those strangers.

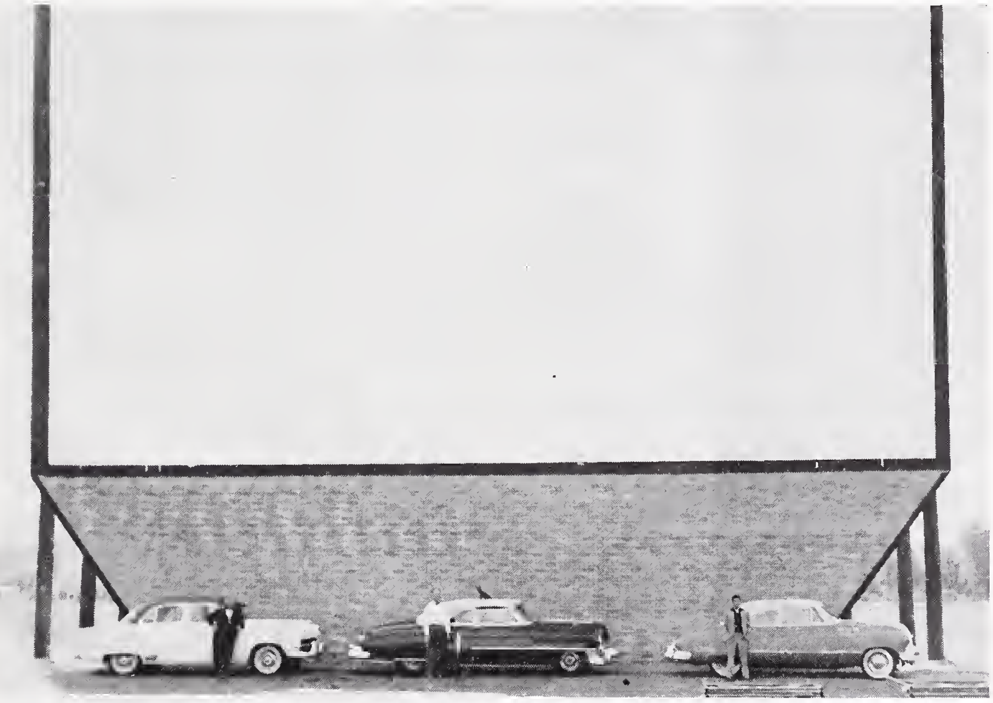
DRIVE-IN WITH CHAIRS

Many of J. P. Harrison's activities have been brought to the attention of HERALD readers through the Managers Round Table for many years, so there is little I can add to what is already known about his being top hitter in the showmanship league. Together we visited the Co-Ed Drive-In under the management of Morris Stout. Here is a smart, neat, well operated 450-car operation a mile or so out of Denton. Mr. Stout has incorporated into his drive-in a small enclosed auditorium with about 200 comfortable theatre chairs. This was intended to induce his patrons to come to his drive-in during the winter months.

From Denton I made my way to one of the focal destinations of my trip—the operations of Claude Ezell and Al Reynolds in Dallas. For one thing, I wanted to see their experimental installation of a new glass wide-screen for outdoor purposes. Through the press I had learned that this installation was about to be made at their Buckner Boulevard drive-in theatre. It was my good fortune to arrive in time to observe its first stages. It looked like complicated engineering; however, the blue print stages had been so thoroughly planned out that under the constant supervision of Mr. Reynolds the erection of the framework was reasonably rapid. The screen itself is 80 by 40 feet.

As I observed the installation of the channel iron framework, it developed that one very important detail is *not to touch the metal with a welding torch.* Any frame that is to have a facing applied of precise measurements should not be distorted out of line one iota. Unfortunately, the first

WIDE-SCREEN AT MASSACHUSETTS DRIVE-IN



The new wide-screen installed at the Sundown Auto drive-in, Hampton Ponds, Westfield, Mass., (above) is 70 feet wide by 36 feet high. Of the men pictured in front of the cars to indicate the width of the screen owner-operator Owen M. Holmes is in the center. At left is Hank Sampson, theatre superintendent, and Ralph Davis, contractor, is at right. The new installation included Strong "Mighty 90" lamps and Ballantyne lenses of 2-inch focal length.

sheets of glass that went up were not a perfect fit. This required fitting the frame to the sheets, rather than the sheets to the frame according to the blue prints.

The engineer had figured this entire project to the nth degree, but as so many times happens, in construction we run into bugs. These we have to get out as we go along. Just from my own experience (and I am not an engineer) watch out for the pitfalls of welding. They can haunt you every inch of the way. The procedure that has always proved successful for me in framework construction and erection is to bolt the joints. At least you always have some leeway to shift in any direction before tightening the cut. Not so with welding.

The application of the glass sheets to the frame work is presently being handled in this manner: Measuring 8 by 10 feet, they are raised into position by means of a hoist attached to the top of the screen tower. An electric drill is used to puncture the holes on 6-inch centers around the edges that lay against the frame. A flat head bolt is then countersunk through the sheet and the channel iron and the nut screwed on from the back.

As each sheet is raised into position, resin is applied on the edges and pressed against the sheet next to it. This liquid hardens and forms a weld of intense strength. Whatever excess resin comes to the surface as the two sheets are pressed should be wiped off immediately and not be permitted to harden on the surface. If this detail is neglected, it will be necessary to use a sanding machine to buff it off. This procedure gives the entire screen a uniform surface.

SECTION WORK PLANNED

I have been advised by Mr. Reynolds that in further installations the frame work will be constructed in sections on the ground. As each section is completed, the glass sheets will be applied and bolted to each frame work section. Then the entire section of frame work and sheets will be pulled up into place by means of a boom. Of course there will be supports already installed on the face of the present screen to receive the new frame, plus the extension supports for the additional width.

A very important feature of the glass screen is that it can have a fast white added to the material before going under the tremendous weight of the hydraulic press, and the white color is impregnated under heat. This will eliminate the necessity of painting the surface (except in the case of 3D projection.) I saw this material prepared at the National Tank Company factory in Tulsa, Okla., and was advised that the durability of this glass screen is indefinite. It was my good fortune to make the rounds of the factory with Ed Jones of the Sand Springs drive-in at Sand Springs, Okla. It was Mr. Jones who at first sought out the possibilities of the glass screen.

Time was by then catching up with me, so I had to head north by east, turning my eyes away from many operations I would have liked to stop at. Nevertheless, the rest of the journey turned up a number of things on which I shall want to report and expect to do so in the January issue.

One of these will be the installation of a "Permalum" screen at the drive-in at Evansville, Ind., operated by William Wunderlich and Harry Coleman. This was an experimental installation, the first of the new aluminum all-purpose screen material for drive-ins developed by Poblocki & Sons of Milwaukee. I saw "House of Wax" projected on this screen and it certainly gave a bright picture, to the edges and from all angles, it seemed to me. But more about it next month.

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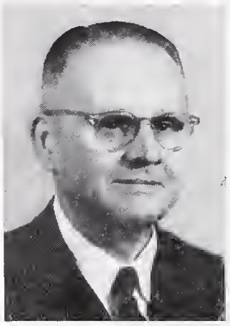
SILVER ANNIVERSARY



Walter E. Green recently completed his 25th year as president of National Theatre Supply—and lest he fail to be aware of it, home office executives and branch managers surprised him, during the Tesma-Teda conventions in Chicago last month with a dinner in his honor, at which he was presented a handsomely bound portfolio of letters from each of the departmental and territorial heads expressing their appreciation of his leadership.

One of the founders of NTS, Mr. Green became its chief officer in 1928. More recently, with the formation of National-Simplex-Bludworth, Inc., with NTS a division thereof, Mr. Green was named head of that larger operation. He is also vice-president of the parent company, General Precision Equipment Corporation.

Adjusting Seating To Wider Pictures

(*Continued from page* 14)

figure calculated. Use less where possible and always apply the calculated dimension as much as possible.

The double armblock system, and the use of variations of dimension *B* indicated in *Figure* C-2, offer maximum flexibility and maneuverability in spotting chair positions to insure the benefits obtainable from a staggered seating arrangement. After determining the optimum dimension for *B* in each row of seats, and knowing the occasional variations that can be used for this dimension, then study the stagger arrangement for the entire *seating* plan. This is best done on paper in a layout. A good deal of the error normally possible with a graphic layout is minimized by mathematical predetermination of the *B* dimension.

In starting a graphic layout one should be prepared to accept *either* a continuous *or* broken aisle line, being guided only by whichever will best facilitate *staggering of chairs for optimum viewing positions.* There is no overall repeated pattern of seat positions which will give the proper stagger for the entire capacity. The arrangement on either side of the centerline of the auditorium can be the same, however, if the screen is also centered on the same center line.

In some cases existing aisle light electrical outlets, and air-conditioning floor exhaust mushroom intakes, may be costly to move; but it may be possible to avoid moving these fixtures because of the layout flexibility made possible by the double arm block system and the variability of dimension *B* (*Figure* C-2). Because of such floor fixtures, it would not be advisable to change row spacing dimension unless a gain of at least 3 inches per row would be possible, or if present row spacing is not at least 32 inches.

In making a layout for checking stagger clearances, consider each head as a circle 8 inches in diameter, with each head centered on the seat. A line of sight should then be drawn from the center of the head being checked, to the center of the screen width. If this sightline passes through a point midway between the heads in the row immediately in front, the stagger plan is at its best. With the use of the double armblock system, adjustments can be made until this type of clearance is obtained.

Before the advent of the enlarged screen it was possible to engineer a stagger design for a center bank of seats and find that most of the seat positions in side banks of seating had an automatic stagger arrangement due to the angles subtended from these viewing positions to the screen. This effect is still true for the larger screens, provided that the new *A* and *B* dimensions of *Figures* C-2 and C-3, and the double armblock system are used. It has been found in any case that it is better to check the stagger clearances for these side bank chairs since there are a sufficient number of these chairs that *do not fall automatically* into a favorable stagger position.

The double armblock system, or the provision of a complete seat unit with two armblocks for each patron, can become worthy of profitable exploitations as a comfort factor, while serving to insure unobstructed vision of the larger screens.

method in Management

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staff supervision
institutional advertising
exploitation equipment
housekeeping & maintenance
and related activities

Refreshment Service Management

Tenth Article in Series, MOTION PICTURE THEATRE MANAGEMENT by CURTIS MEES

THE HANDLING of refreshment vending, or concessions (as this operation is generally referred to in the theatre business) has little resemblance to its beginnings. To illustrate the change, a comparison might be drawn between the nickelodeon and a well designed, well equipped theatre of today.

Sale of refreshments had long been associated with the theatre when the motion picture came along. In stage play and vaudeville houses cold drinks and candy were hawked in the aisles during intermission. Confections were similarly sold at some of the earliest motion picture theatres, but when the continuous performance was installed, lack of an intermission discouraged such vending.

With the spread of automatic vending machines generally, they found their way into an increasing number of screen theatres; however, management was inclined to regard them as "more bother than their worth." Sale of popcorn has been quite consistent from early days of the business, but only in certain areas, notably the Midwest, with a popcorn machine usually placed in the outer lobby. In general, then, the vending of refreshments of any kind in motion picture theatres was far from being a regular thing through much of the history of the business.

In the 1930's the sale of candy from counters in the foyer began to spread, and often the very theatres with counters also had a candy machine or two located in the balcony or standee. A popcorn machine was soon added at many of these theatres.

From such beginnings, the refreshment stand has become a conventional sight in motion picture theatre foyers, with the merchandise grown to include soft drinks, ice cream and other tasty items besides candy and popcorn. This service is such an institution today that even managements which have preferred to "stick to show-business" have been practically compelled to install at least a candy bar. The public wants it!

POPCORN AND CANDY

Popcorn is the big-profit item of theatre vending (either indoor or drive-ins, but we are here dealing only with enclosed theatres). Popping the corn where it is sold is widespread practice, and machines are designed to fit attractively into counter and display installations. In some theatres, however, particularly "A" houses, the odor of popping corn is thought to be objectionable; for such situations, the corn can be popped elsewhere and displayed at the stand in warmers which keep the corn at an appetizing temperature. Actually, popcorn is better a short while *after* it is popped; then some of the moisture has evaporated out of it and it is especially crisp. In other theatres, management regards the odor of the popping corn, as well as the "action" afforded by the process, as a stimulant of sales.

Popcorn is popped in a specially prepared seasoning oil which tints the popped corn yellow to simulate butter. However, actually adding melted butter improves the taste and many theatres make butter available, regularly or on request, at a higher price than that charged for unbuttered corn. There are melted butter dispensers manufactured for this purpose; they melt the butter, keep it at the proper temperature, and dispense it in a certain amount at the touch of a release. At about 48 "shots" to the pound, and at an increase in price amounting to a nickel a shot, the profit on this extra flavoring is comparable to that on the corn itself. Buttered corn should of course be sold only in containers so waxed or otherwise made that the melted butter will not leak through.

Candy and chewing gum are big sellers in the theatre, but the margin of profit is much less than from popcorn and soft drinks. The margin is about 35% as compared with, roughly, 70% for popcorn.

CANDY STOCKS

The first candy stands offered only a limited assortment of candies, but times have changed and with it our methods of selling. Now we offer a large assortment of candies, and we know that unless the stand is kept *filled,* sales will drop. Patrons simply will not buy the last few bars left on a shelf, apparently thinking they are not fresh, having been passed over by previous patrons. So we try to create the impression of a great abundance of *fresh* sweets and giving them inviting display.

Chewing gum offered a sales problem at first, as managers were of the opinion they were only inviting trouble by selling it over the counter and would find it in greater abundance under the seats and on carpets. But like sweeping up the accumulation of popcorn boxes, we soon came to take this in stride as just another cost factor (and a relatively small one) in our concessions operations.

Recent years have seen some changes in sales policies of the manufacturers of candy, due to monetary inflation. Some manufacturers simply reduced the size and weight of their nickel bars and kept that price, while others abandoned the 5c field, slightly enlarged the package and raised the price to a dime. Many would like to see the 5c brands abolished entirely, but it has been proved beyond doubt that there is a large buying public which will not respond to the 10c price. In most theatres there is an approximate 50-50 split in sales on the nickel and dime brands.

There are specialty candy items selling for 25c that do well in some theatres. The "class" houses may do all right with them, but the double-feature and neighborhood theatres usually do not sell as high a proportion. From a profit standpoint, where the patrons' buying power is definitely limited, as it is in low-income areas and with children, it would seem more desirable to "push" the 5c and 10c candies and try to sell *also* a box of popcorn or a soft drink, which return almost double the profit realized on candy.

During the hot summer months some brands of candy will have to be dropped, or stacked in smaller amounts, unless you are prepared to keep them under cooling.

SOFT DRINKS

Soft drinks have become the source of a heavy percentage of concession sales, and the profit is very "long" when sold at 10c—the case in most theatres. The general policy is to sell a 6 oz. drink in a 7 or 7½ oz. cup (if there is any foaming, it will not overflow the cup).

Bottles have been virtually dropped from the theatre sales picture for many obvious reasons: danger from bottles in the theatre, broken glass, storage problems, length of time to ice them down, etc. In their place we have manual and automatic cup vending devices. The fountain manual machines placed behind the concession stand in some cases, are pre-set to dispense a uniform drink at a relatively low temperature. In some cases it is desirable to add a little ice, but only enough so that it is all melted by the time the patron is ready to discard the used cup.

Because of the heavy demands on the services of the concession stand attendants, the automatic drink vending machines have become increasingly popular. In many cases they will outsell the manually operated machine two and three or more to one, even when the attendants are not otherwise occupied; accordingly, automatic drink machines are often placed alongside the concession stand, with disposal cans nearby for used cups.

If you have room on your counter or backbar to install a "fountain," or bubbling type, orange drink dispenser, it will more than pay its way. The effect created by the action of the cascading orange drink and the condensation on the outside caused by the refrigeration invites patronage.

You will note we call this an orange drink and not fruit juice. The orange syrups available are very palatable, do not clog the machines with pulp, need no carbonation, and offer a very high profit.

OTHER ITEMS

A more recent addition to theatre merchandise is ice cream in various forms. This, too, can be handled from automatic vending machines, or over the counter (if room is available for the placement of a freezer box, or preferably a refrigerated display case. Package ice cream, such as sandwiches and on-a-stick forms, are of course highly preferable. Bon-Bons are small "bites" of ice cream covered with chocolate—the idea here is to overcome adult objection to eating ice cream as a bar or on a stick, which may melt and drop in one's lap. Also, there is the question of adult dignity. The makers of ice cream bon-bons feel that when one can simply pop a small bite of ice cream into the mouth at a time, sales increase.

Drive-In theatres may benefit from the use of frozen custard type ice cream which is very popular and has a higher profit ratio than regular ice cream. But for indoor theatres it is rather messy and requires more attention than is generally practicable.

Some theatres are experimenting with standard food items, especially hot dogs. At drive-ins they are extremely popular

Many theatres have installed vending machines in restrooms and other convenient locations to sell combs, handkerchiefs and sanitary napkins. These are more or less necessary service items, and they require very little attention, while the profit is well worthwhile. Penny scales are another source of extra income.

STORAGE FACILITIES

An important consideration in the storage of concession supplies and equipment is one of sanitation. Health inspectors will visit you early and regularly after the establishment of a refreshment service and it is to your advantage to *exceed* their minimum requirements so the theatre will always have a superior rating for sanitation.

Care should be exercised in selecting a room which can be made rat-proof and insect-proof, as these invaders are most adept at finding and ruining candy and food. If the theatre has a contract with a pest control service, they might be consulted for practical advice in this respect, and in the best methods to keep the storage rooms free of insects and rodents.

If the soft drinks are to be pre-mixed before filling machines, such as the orange dispenser, a supply for pure water should be made available. The floor should be covered with asphalt tile or a similar material which can be mopped regularly to remove any syrups falling on the floor.

Shelves should be provided to keep candy off the floor, and they should be so partitioned as to make inventorying a simple procedure each week. A covered waste can is a "must" to house any litter accumulating in the storage area, and provision should be made to *cover* any damaged candy prior to its return for credit, as otherwise it will attract insects. Fountain syrups should be kept in their containers with the lids on finger tight, and empty bottles should be disposed of as rapidly as they accumulate. (There are secondhand dealers who will buy glass bottles.)

POPCORN AND SEASONING

Storage of popcorn and seasoning is a problem which must be considered in the light of theatre policy: Is there a central popper, does each theatre handle its own popping? Here, again, rodent control is most important, as the little devils really thrive on popcorn and, furthermore, make a terrible mess by allowing corn to spill out of storage bags where they have gnawed them open. Some theatres store their corn immediately in metal cans, while others use it directly from the bags as received from the distributors. Since popcorn must have a specific moisture content for best popping, in general it is believed the bags serve this purpose better.

Seasoning is available in both a solid and liquid form, and is taken from the containers and placed in a central vat for use as needed. In cold weather the solid form presents something of a problem (the author can well remember literally chopping out seasoning from 55-gallon drums in earlier days). And of course there is resultant waste on the floor, which is difficult to clean up. Generally speaking, the liquid seasonings have the advantage of easy handling, and they are so colored and flavored as to serve the same purpose as the solid with little difference in flavor.

Popcorn salt is a special refined salt, ground to such fineness that it mixes through an entire batch of corn as it pops, and the amount used will depend to some extent upon customer likes and dislikes. Naturally, you are not going to please all of them, and for those desiring more, it might be well to place a salt shaker with common table salt near the point of sale.

Theatres serving buttered corn must have refrigerated storage for the butter (it is usually a sweet cream butter with little or no salt so that the mechanism of the dispenser will not be gummed up. (Certain concentrates, such as those used in orange drink dispensers, also require refrigeration.)

With the finest of facilities, embodying all the necessities for the highest degree of sanitation, there is still the *human* element. Staff members must see to it that the storage of foodstuffs is properly handled, and the manager should make it a point to check regularly on storage practices.

CONCESSION SUPERVISION

For effective control, it is best to place one person in complete charge of concession operations. It will depend upon the size and scope of your service as to how many employees will be required, and the consequent work-load on the supervisor.

For the larger operations, this is practically a full-time job, as there are many things about the concession stand which require constant attention. In smaller theatres it may be practicable to have the assistant manager, or the chief usher, take charge of the refreshment stand.

Another possible solution is to appoint one of the attendants who can give sufficient time, and who has the required stability to handle the position, with the title *chief attendant.* This is something which must be "tailored" to fit each individual situation.

The reason for putting one person in charge is to center the responsibilities in one person. Thus decisions can be promptly rendered. He or she should have a regular schedule of hours to report and duties to perform. These would include the preparation of the weekly concession reports, the ordering of supplies, supervision of maintenance and repairs, direction of all employees in this section.

His would also be responsibility for supplying the counter and machines with candy, popcorn, drinks, etc. Some artistic ability is desirable to get a fetching effect in the display of candies.

The supervisor also is heir to the problem which seems to exist in all concession operations—and that of shortages.

Constant vigilance is required by the supervisor, with continuous checking of all factors leading to possible shortages. Many organizations consider a 1% shortage a normal factor (some lower this to ½ of 1%). Serious thought should be given to your operation if it exceeds such an amount on the average.

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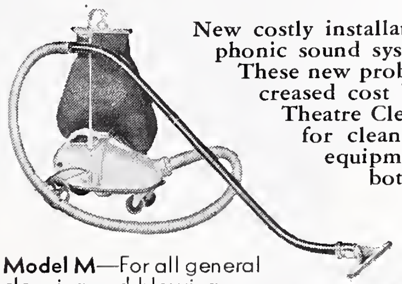
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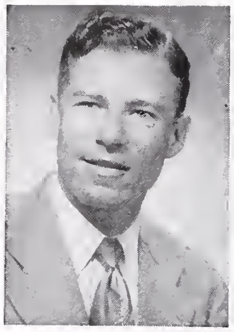
Lots of fun in Noo Yawk, But Lots of Livin' in Elma



says Charlie Jones

—owner-manager o fthe Dawn theatre in Elma, Ia.

Elma, Ia.

THEM BUILDIN'S sure are tall in Noo Yawk! I suppose I get around about as little as anybody in the show business (I got my bellyful of "gittin around" during the war); however, I had an enviable experience down-east since the last article, and you guys should hear about it. I enjoyed the rare and unbelievable pleasure of taking a hit-and-run crack at fabulous New York on the way to the Boston Allied convention on an expenses-paid deal. Such things just weren't supposed to happen to me.

We might just as well understand right now that there is going to be a lot of first-person-singular in this piece, so if you have something better to do than read how much fun I had, you'd better get to those other matters right here.

We plopped down on LaGuardia Field unsatisfied with a thrilling, but too short a view of the Great City from the air at night. Our first look at that symbolic lady on Bedloe's Island came from above. It was easy to pick out that flat faced U.N. building and that tall shaft of the Empire State Building.

•

There was a tendency to get air sick in the elevator ride up to see these people who make this magazine. We expected to get lost in a maze of linotypes and a bit smeared with printers ink, but found everyone hard at it in a beautiful set of offices immaculately kept and organized like a Rockette chorus.

And here I will divulge a trade secret. These people really know where to pick their office space. When they get tired of listening to griping exhibitors, or feel that they'll go mad trying to write harmony into a disjointed industry, they can just look out of that window they were going to jump out of and watch—now get this—the Radio City Rockettes playing, taking snaps, and sunning themselves on the rooftop eleven or eight stories below. If I had to live in New York I don't see how you could beat this—unless we dropped the offices twelve or nine stories.

Let me tell you about the night life. With the able and friendly guidance of Walter Brooks, I got into the inner sanctum of several of the home offices of the distributors. I even scrounged a pass from the Metro office to see "Julius Caesar." Walter squeezed me in as his guest to a cocktail party which was set up as a farewell to a United Artists executive who was going to the West Coast.

Now let me tell you something about United Artists. You guys are going to have to start paying these people more for their pictures. They can't afford to eat decent food at their parties. Being a charter member of the W.C.T.U. I only had two short snorts, but I ate five or six of them there h'or d'uevrs (I don't spell that word very well on account of the fistula on my third finger) and by the time the curtain rose on "Julius" I was moaning "et tu, Brute." I thought U.A. had slipped me a Mickey for not buying their pictures, and before I could read the first three credit lines I had to retire to my room. There I downed my customary two pints of cold milk and was in the sack by 9:30. Night life in Noo Yawk was sure excitin'.

•

As a friendly tip to hinterlanders who might fly to the big city, let me give you some advice. After you get off the plane *don't* take that cab whose driver tells you about being in the service the same places you were, who also has five children, and who keeps an accurate schedule of every stop light. He cost me more than United Airlines got from Toledo to Elizabeth—and they threw in a meal and two luscious hostesses.

How do those guys spot us yokels so quickly? Damned if I didn't get to liking him during our "journey" until we stopped and he explained, "And then there is an extra dollar for going out of the county"—that sounded logical, so I paid. That's the real reason I had to beg a pass to the show from Metro. I report this here as proof that this information is well worth you Iowa-Nebraska boys' share in my expense account on this expedition to seek and search out pertinent facts in this confused industry for you. I'm a slave to duty.

I walked up and down Broadway and around the "down town" area—please permit me to call it that, I really don't know what else to call it [Midtown, pal—good thing you didn't get downtown. Wall Street's down there!—Ed.], and I noticed that it looks just like it does in the movies. Only thing was that they must not let them shoot pictures on Broadway until after they've swept the streets.

I passed several picture houses and noticed people could go to the show four times in my theatre for the price of one show in Noo Yawk (doggone that Bahston accent anyway!). And I run a pretty good little theatre, if I do say so myself. Did enjoy meeting Monty Salmon, who manages the Rivoli theatre, and admired his one-man art shows which he has on the mezzanine. Got an idea from it that I could do the same thing in my town. Any of you could too.

•

This started out to be a report on the off duty activities of my trip to the Boston convention. The convention itself has been adequately covered by the trade press and the various Allied offices. I just don't want Allied people to think that I went clear to Boston just to work. There's plenty of that here in Elma.

The most important part of this excursion happened about three days after I got home. For two days I opened and read mail. The third day I was home doing the fall cleaning up around my garden, burning weeds, putting on storm windows and "taking 10" every hour to romp and play with my kids around the lawn and wallow with them in the dirt, and it suddenly dawned on me that I can very happily leave New York to them that like it.

I didn't know it until now, but I got the world by the tail. If any of you city boys read this stuff and want to know how to really live, what corn on the cob really tastes like, and what it's like to know everybody by their first name, just come out and see me sometime. Just turn left under the viaduct and you'll run right into the theatre. Or better yet, just stand on the drug store corner and holler "Hey, Rube" at the top of your voice. I'll be the only one in town who'll know what you mean and that way we'll get together.

I told you in the beginning you might just as well get back to your chores.

Charlie

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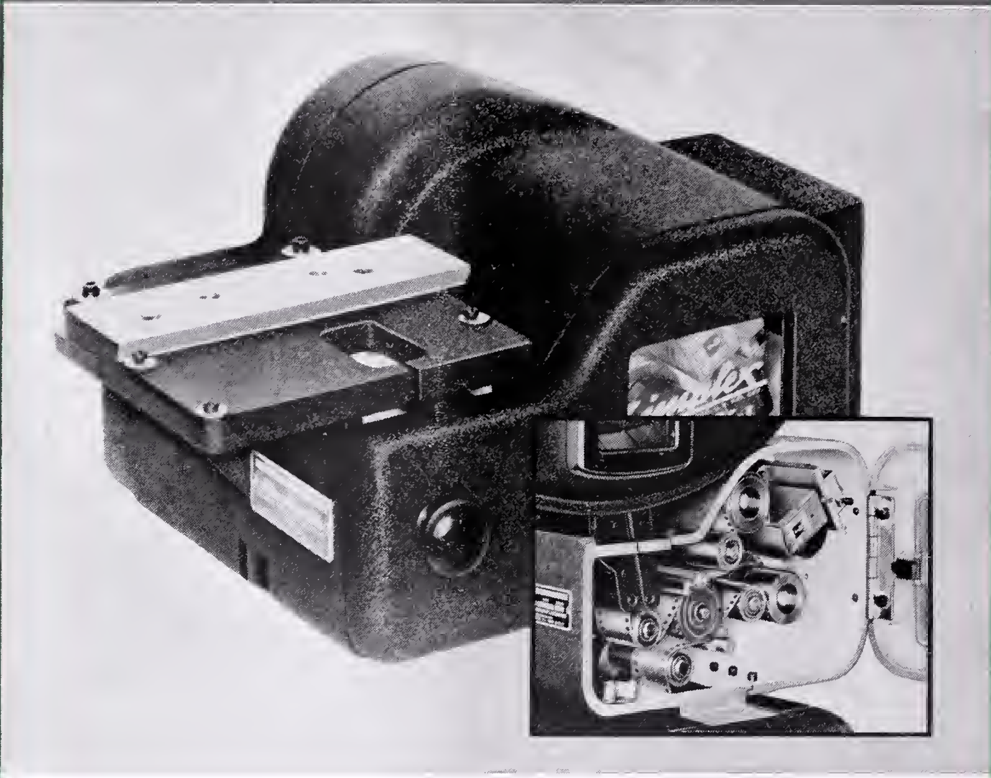

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Better Theatres for DECEMBER

ADJUSTING SEATING TO WIDE SCREEN

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LAMP NEEDS FOR WIDER PICTURES

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PROFIT AS A SNACK SERVICE GUIDE

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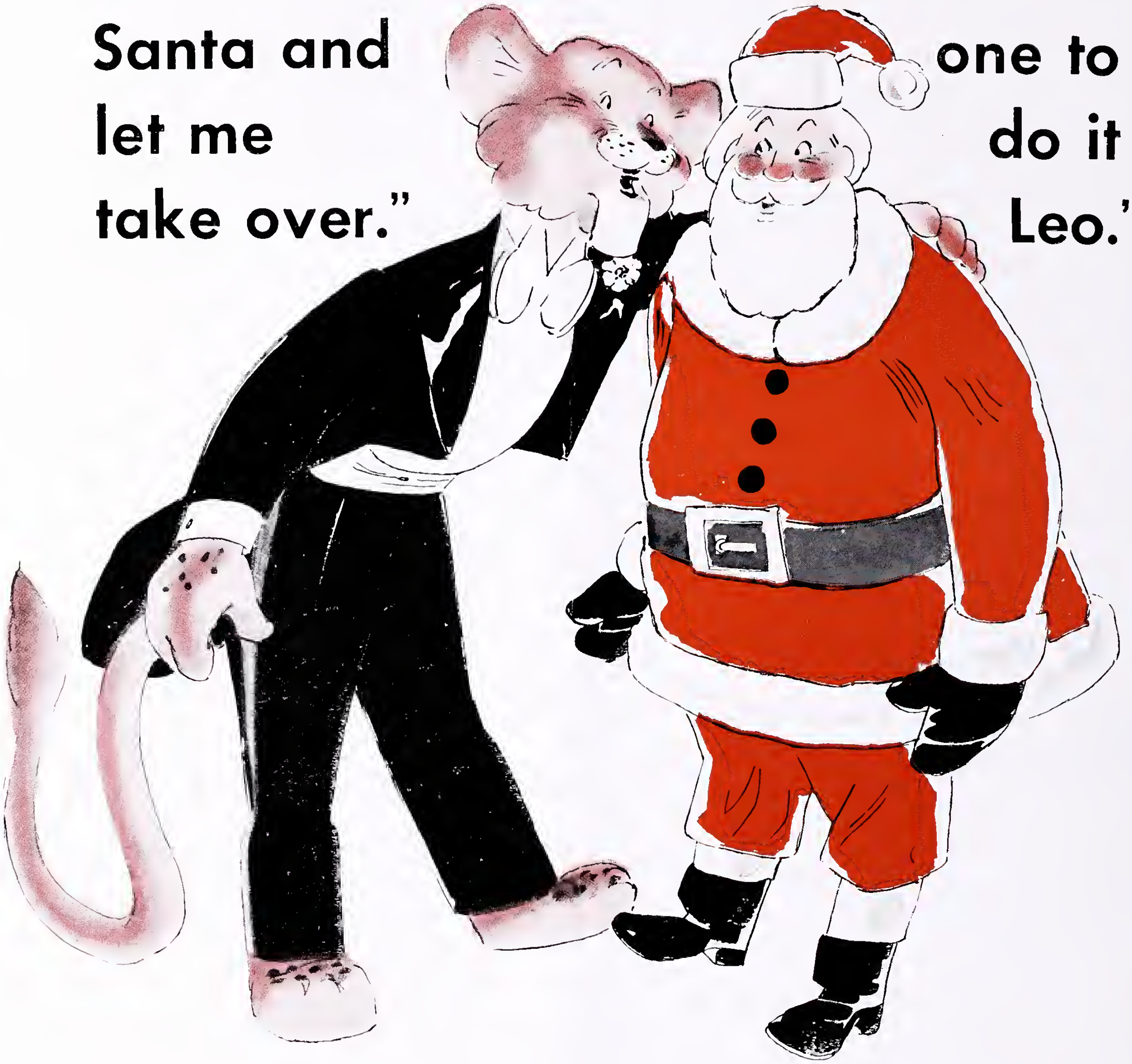
In Two Sections, Section One


"Go away Santa and let me take over."
"You're the one to do it Leo."

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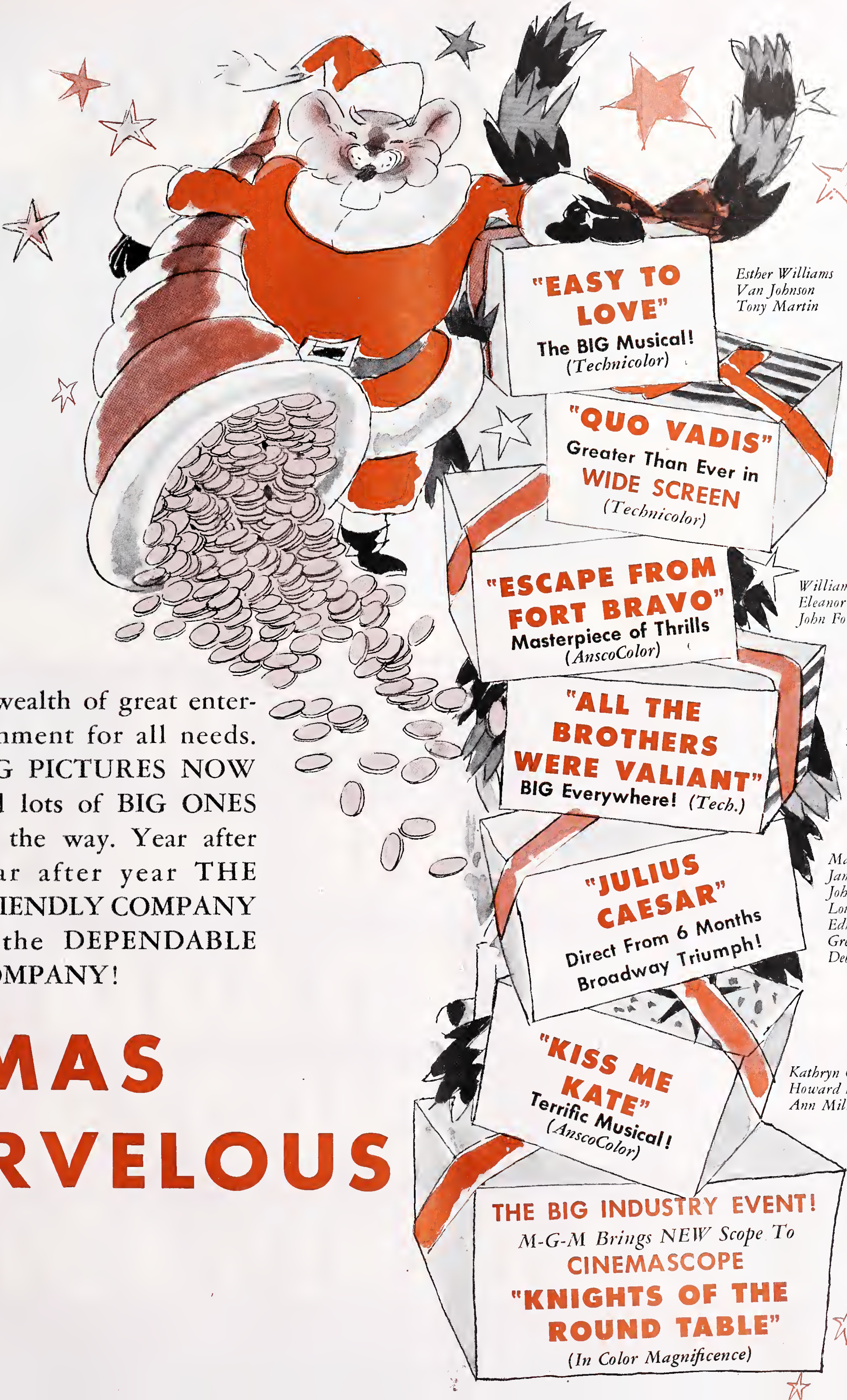

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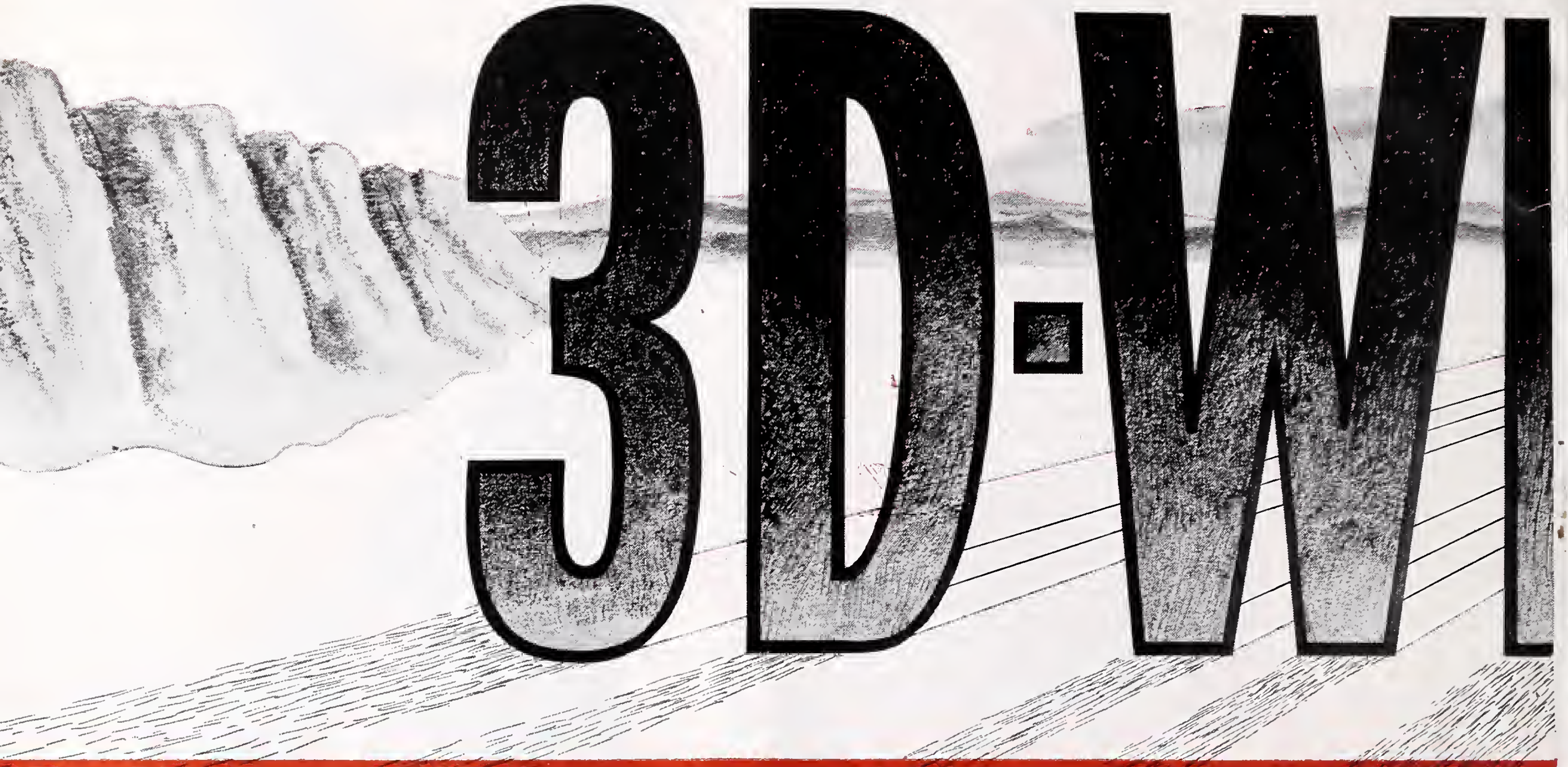

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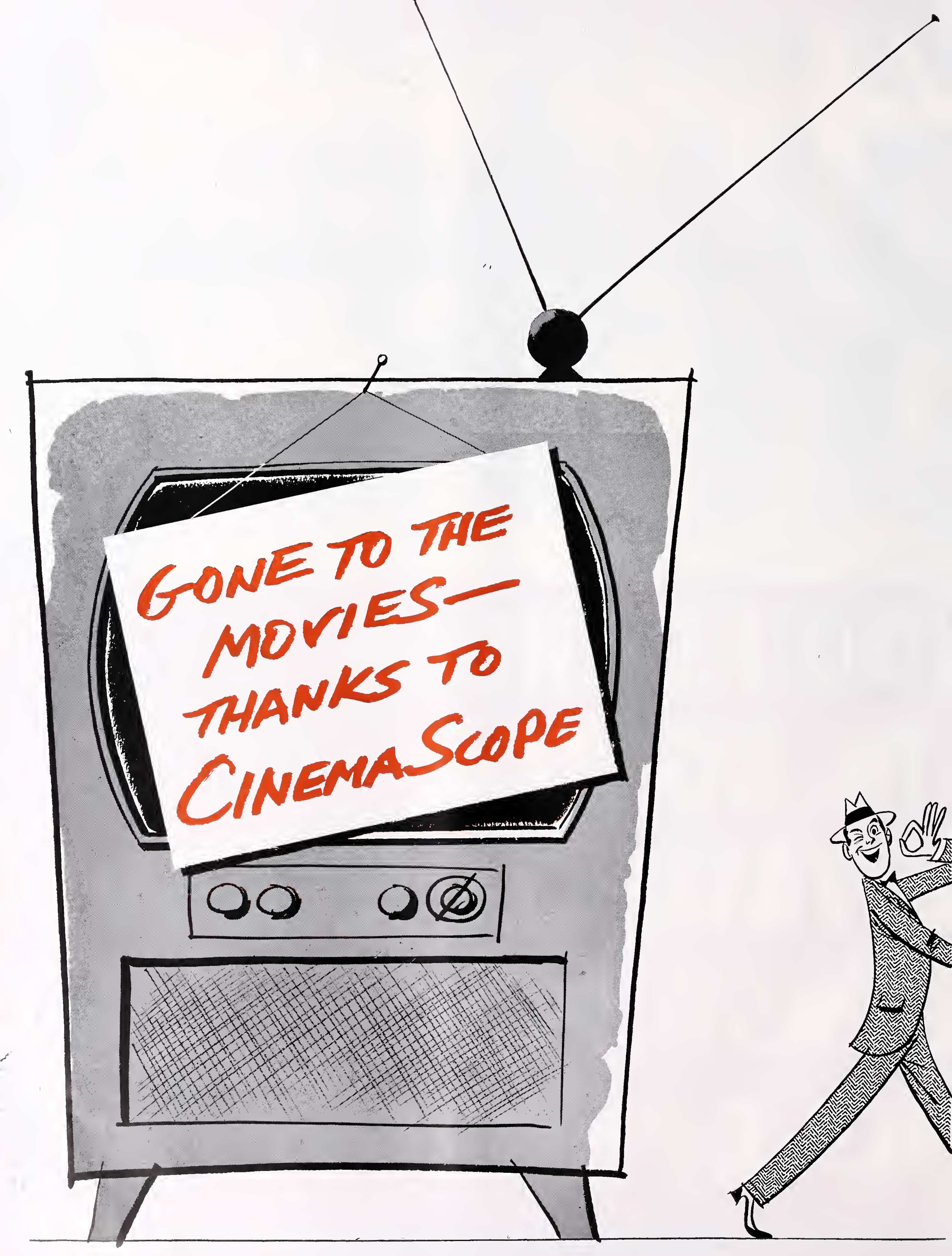
GONE TO THE MOVIES— THANKS TO CINEMASCOPE

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher
MARTIN QUIGLEY, JR., Editor

Vol. 193, No. 10
December 5, 1953

First Telemeter Tests

TESTS of the Telemeter system of subscriber fee television began November 28 at Palm Springs, California, with the theatre and home premiere of Paramount's "Forever Female." The picture was shown simultaneously at Earle Strebe's Plaza theatre and on seventy-two home sets equipped with Telemeter.

Of the three systems of fee TV shown thus far Telemeter has done the most in an attempt to integrate itself with the motion picture theatre. Phonevision, sponsored by Zenith Radio Corporation, declared itself in direct competition with the theatres. Skiatron's Subscriber Vision suggested that the decoding card used could be sold by motion picture theatres. Telemeter apparently believes that a simultaneous showing of the same picture in a theatre and in homes in the same area is practical. On a basis yet to be determined the exhibitor is supposed to share in the "take" from the TV coin boxes.

There continues to be a marked difference of opinion about the stand the FCC may take ultimately on fee TV. Mitchell Wolfson, co-chairman of TOA's television committee, for example, believes that no authorization for commercial use of any fee television system will be given. On the other hand, Samuel Goldwyn, representative of one sector of Hollywood viewpoint, is among those who claim that some form of home subscriber television is inevitable. He has been quoted as saying, "It may affect exhibition but we can't stop advancement."

Exhibitors should watch all developments in subscription television closely. So far as theatre owners are concerned there are three ways of looking at fee TV: 1) as a mortal enemy to be fought with every resource; 2) as a potential friend for the future; or, 3) as a factor of indifferent worth in the entertainment field.

■ ■ ■

Assets of CinemaScope

THE current success of "The Robe" and "How to Marry a Millionaire" and the promise of box office values in other CinemaScope pictures already finished and awaiting release makes an examination of the assets of the process timely. In the public mind throughout the world, CinemaScope does not mean an anamorphic lens system—the few who know what that means probably are not good theatre patrons. It does not mean a special screen—the average movie-goer thinks a screen is simply a white sheet. It does not mean a stereophonic sound system—hardly anyone buys a ticket to a movie to *hear* something; rather to *see*.

CinemaScope, however, is associated with a big screen, a "new look," and most importantly with strong attractions. Pictures in the process released not only by 20th-Fox but by other producers in the next few months should make the "brand" name even more importantly embedded in the public consciousness.

This gives CinemaScope a potent psychological asset that should not be dissipated. Every theatre presentation of a CinemaScope picture should be in "the new look." It is simply throwing away an important asset at this time if CinemaScope pictures are presented on screens of no greater *area* than used regularly or, worst of all, on screens no *wider* than those used regularly. (In the latter case the screen area of the CinemaScope picture would actually be smaller than the regular wide screen installed in such a theatre.)

Eventually CinemaScope pictures will be made available on some basis to drive-ins and small theatres. Meanwhile, debate on the value of stereophonic sound and screen proportions used in CinemaScope should not be allowed to spread to public attention. If that should happen the public might misunderstand and accept some exhibitor comments as criticism of CinemaScope product as such.

That stereophonic sound is essential in connection with screens of great width is not to be doubted. The controversy then reduces itself to one technical and one economic point: 1) Is there a theatre size or shape at which stereophonic sound ceases to be a plus entertainment factor? 2) Is there a theatre grossing point below which the investment in a stereophonic sound system is uneconomic? The questions are not identical even though there are indications that the technical and economic considerations have been confused by some.

Factual answers on both technical and economic questions will be found within a reasonable period of time. Tests scheduled for January should help determine the effectiveness of stereo sound in small theatres. As CinemaScope films continue to play off, more data will be available on the financial aspects of the system.

No matter what the answers may be, CinemaScope's very considerable assets at the box office must not be diminished by reckless handling.

■ ■ ■

¶ Now is the time to remember the Christmas Salute to the Will Rogers Memorial Hospital. This wonderful institution at Saranac Lake, N. Y., entirely supported by the motion picture industry, is available to care for, without charge, members of the industry, and their immediate families, afflicted with tuberculosis. In addition to providing excellent treatment, the Will Rogers Memorial Hospital has an important research department from which it is hoped developments of universal application in the cure of TB may spring. The Christmas Salute is the principal means of supporting the hospital. An average contribution of only a dollar or two from everyone who makes his living in the motion picture industry is all that is required.

—Martin Quigley, Jr.

Letters to the Herald

Vandalism Cure

To the Editor:

Vandalism came to my theatres too. In combatting it, I found that part of our lost audience is due to the fact that noisy children and teen-agers have driven plenty of adults away from the theatres.

I've had the following rule in effect now for two weeks:

"Children under 16 years of age are not admitted to the Arcadia Theatre unless accompanied by an adult to sit with them and be responsible for their behavior."

Vandalism has stopped, adults are returning to the theatre and we have a new slogan here. . . . "It's a pleasure now to go to the Arcadia." . . . Sure, we lost a few kid customers, but we are gaining adults and not seeing our property cut and slashed as we baby-sit the children at less than baby-sitting rates.

My baby-sitting days are over and so are my vandalism headaches.

I recommend any theatre having kid or teen-age trouble to try this rule. It'll cure it overnight.—*LARRY WOODIN, Manager, Arcadia Theatre Company, Wellsboro, Pa.*

Uncertainty

To the Editor:

Let's get some stabilization on the new processes. I think the trade magazines should push that issue constantly. Small exhibitors are going broke with the uncertainty. I think 3-D is already washed up, but see a future in CinemaScope.—*EDDIE MANSFIELD, Regent Theatre, Kansas City, Missouri.*

Talent

To the Editor:

Think we should try to develop some true dramatic talent, or, find some in stock companies somewhere. Let's forget publicity stunts and concentrate on encouraging real talent—if and when we are intelligent enough and develop enough aesthetic sense to know it when we see it.—*Exhibitor, Newark, New Jersey.*

Planned Programs

To the Editor:

Showmen of today are not planning their film programs far enough in advance of the playdate to maintain the public interest. What has happened to the theatrical sections of our daily newspapers? Before the war years, the daily newspapers carried two or three pages to publish good advance publicity. This kept the public on their toes and alert to what was going on at the local theatres. The audience was waiting for each picture due to the good advance stories. Let's get that good old showmanship back again and the audiences will return to the theatres. The local advertising punch arouses the curiosity of the public and makes them theatrical-minded.—*M. J. CARNEY, San Francisco, Calif.*

Backwoods Support

To the Editor:

Now that competition is getting stiffer from TV, the theatre industry has got to stop just throwing pictures together and really clamp down, give the public a good story, good cast to go with it, and a good advance publicity push. They seem to forget that the people in the backwoods support the movie industry, too, and would like to see what a star looks like.—*Exhibitor, Auburn, Maine.*

One Ratio?

To the Editor:

Same question! When are we going to have one ratio in wide screen? Are they (Hollywood) going to produce same type of 3-D pictures? These are doing poor business in smaller towns!—*MIKE GUTTMAN, Orpheum Theatre, Aberdeen, South Dakota.*

Accurate Reviews

To the Editor:

I like your reviews. I find that your predictions line up very well with the results I get.—*EMMETT GOODRICH, Murray & Goodrich Co., Theatres, Grand Rapids, Mich.*

Entertain

To the Editor:

We need more light, gay musicals with comedy and color—less heavy drama. Let's *entertain* the people and make them happy, not depress them with troubles other than their own.—*ED J. SCHOENTHAL, Manager, World Theatre, Kearney, Nebraska.*

Suggested Standard

To the Editor:

I would like to see a standardization of about 1.75 to 1 on wide screen. I believe it would be adaptable to more houses than the 2.66 to 1.—*A. SHORTLEY, Manager, Polk and Lyric Theatres, Columbia, Tenn.*

MOTION PICTURE HERALD

December 5, 1953

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On the Horizon

THE Treasury, which wants money all the time, isn't long at catching onto the new techniques. Its new short, "The Bond Between Us", has been given a special wide screen print. This would be the first governmental film in new aspect ratio. It was to be shown Friday at the Motion Picture Association of America Academia Theatre, Washington, D. C.

▶ Remember Pat O'Malley? He'll be around again, in a small part in Warners' "A Star is Born". Look for him as a bettor at the $100 window at the Santa Anita racetrack. Mr. O'Malley was once a leading performer in the silent films. He can remember playing a small part back in 1912 in "Man of the Backwoods", one of the first films from Warners.

▶ Radio and television filled the gap left in New York by the newspaper strike. First run and circuit theatres boosted their air time. Loew's of course, had its own radio station, WMGM.

▶ Hal Wallis moved from Paramount the other day and took over the RKO studio. In part, that is, and temporarily. He rented the front of the main administration building and over the door hung the sign, "Television Center". It was a prop for his latest, "About Mrs. Leslie". He had the RKO studio workers worried a bit, though.

▶ Pete Smith is celebrating his 22 years as MGM producer-commentator with "Rough Riding". It is about rodeo riders. His first picture, released November 7, 1931, also was about rodeo riders. This one, however, has wide screen and Technicolor.

▶ Albert A. List, new chairman of the board of RKO Theatres, now is really in the show business. The textile business factor, whose purchase of Howard Hughes' stock several weeks ago sent him into a business new and, they say, fascinating, moved last week into RKO headquarters in Rockefeller Center, New York. This certainly gets him close to his $6,000,000 investment.

▶ It has come to pass. A television program the other day came directly from a major studio. It was "Bekin's Hollywood Music Hall", which on Thursday evening was to come from the scoring stage at Paramount. The 30 minute show stars Victor Young and his Silver Strings, and Lucille Norman, and was to have as guest the pianist, Paulena Carter.

▶ The progression till now has been, films to theatres to vaults to television. However, a reversal may be occurring. There are some films made directly for television which theatre owners have been admiring. It is said now that NBC-TV's "Victory At Sea", in 26 half hour installments, has been edited to one hour and 38 minutes in a version suitable for theatres.

▶ In San Francisco, George Pal's "The War of the Worlds" used newspaper advertising keyed to the destruction by invading Martians of the Los Angeles City Hall. The advertising showed the destruction, and its copy read: "See Los Angeles Destroyed—is San Francisco next?"

▶ Look for a big fight early next year in Congress to cancel the social security tax increase that will take effect January 1. At that time, employers and workers covered by federal social security will have to pay 2% each, instead of 1½. Many GOP lawmakers think that this, too, is bad politics.

▶ "Go west, young man" is still the watchword for those wanting to start business in the country's fastest growing area. The Census Bureau reports that the West continues to lead among the four major regions in the country in population growth, with population increasing 7.7% between the April 1950 census and July 1 of this year.

▶ Not as many television receivers were manufactured this September as last September. However, according to the Radio-Electronics-Television Manufacturers Association, the first 39 weeks of this year saw production of 5,524,370 sets, against 3,670,590 the same period last year.

▶ Top Veterans Administration officials have vetoed plans of the VA film section to include money in the VA budget to convert theatres at hospitals and other VA installations to 3-D and other new motion picture processes.

In BETTER THEATRES

When a theatre goes to wide screen presentation, will the existing lamps provide enough light; if not, what type of lamps will be required for standard brightness under field conditions? In the Needle's Eye department of this issue, Gio Gagliardi supplies a simple method of answering that question, employing a special chart of light values developed for this purpose.

The seating installation, of course, is also affected by wide-screen presentation. Conditions of sight line clearance become more critical as the performance area is extended. How to adjust the seating plant to these requirements is explained by Ben Schlanger in the fourth article of his series, "Theatres and the New Techniques."

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This week in pictures

WORLDWIDE celebration of United Artists' 35th anniversary: above, in New York as Arnold Picker, vice-president in charge of foreign distribution, approves. With him, his staff: Andy Albeck, Alfred Katz, and Harry Goldsmith. Meanwhile, in Rome, at the right, United Artists president Arthur B. Krim, whom the celebration honors, fecilitates producer Angelo Rizzoli, who will co-produce "The Barefoot Contessa." Watching are Roberto Haggiag, Mr. Razzoli's partner; Joseph L. Mankiewicz, director; and Charles Smadja, right, UA Continental manager.

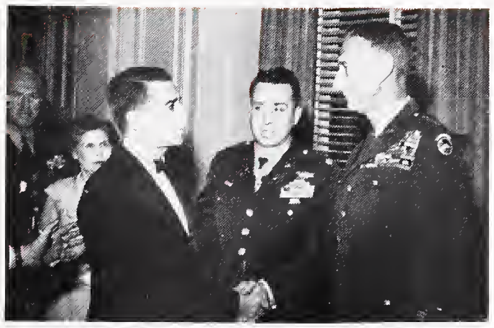
TO THE PRESIDENT, a gold card of membership in Variety Clubs International. At the White House with President Eisenhower are Nathan D. Golden, left, international heart chairman, who reported on the clubs' child welfare expenditures; and international chief barker Jack Beresin, right.

AT the San Francisco premiere of "The Bigamist," left, some celebrants: Mrs. Lillian Fontaine, mother of actress Joan Fontaine; Frank Lovejoy; producer Collier Young; and Edmund Gwenn.

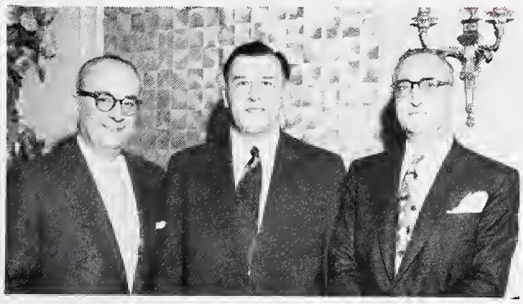
MERVYN LEROY, producer-director, is leaving MGM after 15 years. He said three successive pictures lately convinced him he needs a rest. He'll remain till January, editing "Rose Marie." Studio executives released Mr. LeRoy "reluctantly." Among his many contributions was "Quo Vadis."

by the Herald

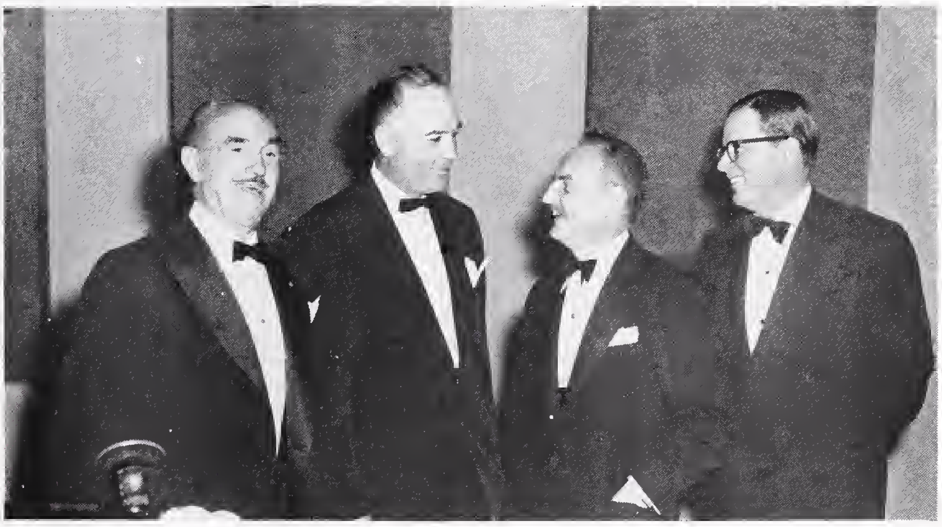
DESIDERIO STERN, owner of the Golf Theatre, in a suburb of Santiago, Chile, has been seeing New York, on his first trip to the United States.



BROADWAY PREMIERE, for Hal Wallis' Paramount picture, "Cease Fire!" a war film in 3-D. Above, left, at the buffet dinner which followed the Criterion opening, Dr. Edwin H. Land of Polaroid Corp. is greeted by General Mark Clark, host. Above, right, at the theatre, George Weltner, Paramount International president, with wife and daughter, and Mr. Wallis.



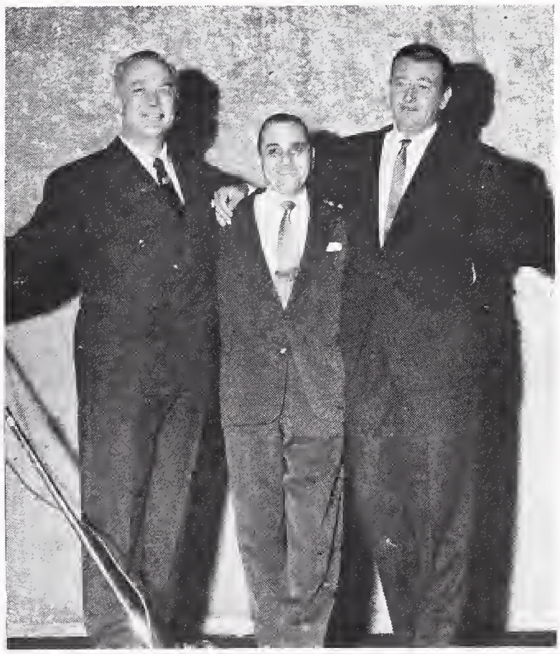
AT THE Columbia sales meeting in New York: assistant sales manager Rube Jackter; Canadian sales manager Harvey Harnick; and general sales manager A. Montague.



DARRYL F. ZANUCK, second from right, 20th-Fox production chief, receives congratulations from fellow guests after receiving the Screen Producers Guild Milestone Award at the Guild banquet. With him, Jack L. Warner, Colorado Governor Dan Thornton, Los Angeles Mayor Norris Poulsen.

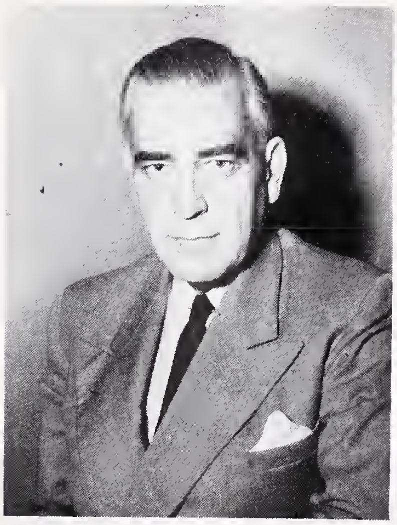
by the Herald

ALFRED CROWN, RKO Pictures foreign sales chief, told the trade upon returning from ten weeks in the Far East, that economies were achieved without disturbing morale, and product is sufficient. See page 34.



STARS AT THE PREMIERE of Warners' Wayne-Fellows production, "Hondo," at the Majestic, Houston. Ward Bond and John Wayne flank M. C. Conrad Brady, publicity director, at their personal appearance on stage.

KENNETH CLARK, right, has been elected vice-president of the Motion Picture Association of America, along with G. Griffith Johnson. Mr. Clark had been assistant to Eric A. Johnston, president, and formerly was a Washington and foreign correspondent and then MPAA public relations executive. Mr. Johnson is head of the MPAA economics department.



RCA SHOWS ITS MAGNETIC FILM

See Development Available For TV Use in 2 Years; Would Supplant Film

by GEORGE SCHUTZ
Editor, Better Theatres

RCA demonstrated its system of electrical picture recording this week with profound effect upon radio-television and motion picture engineers—several from Hollywood—who, with representatives of the press, were transported to the David Sarnoff Research Laboratories in Princeton, N. J., for the exhibition. Developed primarily to supplant photography on film in the recording of television programs, such a system, which transposes the television camera signals directly into a pattern of the image on magnetic tape, appears as certain as such things can be to realize that aim in the near future.

Brig. Gen. David Sarnoff, chairman of RCA, said that it would take about two years for the equipment to be available to television studios.

Gives Immediate Playback

When this application can be made, "electronic photography," as it was called by General Sarnoff, will be also available to motion picture studios to make a record of scenes as well as sound for immediate playback. Magnetic recording is so used now in sound recording technique, and since film processing is eliminated, it offers the same facility in procuring "rushes" of the action. It probably would be found useful also in editing the finished production.

The demonstration at the Princeton laboratories presented pictures recorded both before and during the exhibition. In front of the audience were two identical television receivers of RCA standard home type in the 14-inch tube size. Following a prior recording in black and white, one in color was shown. Then the color subject was enacted, live, at the NBC studios in New York 45 miles away.

Images Compared

At the same time this subject was being received on the sets, the tape equipment in another room was recording it in both image and sound. Then midway in the demonstration, one of the receivers was fed the simultaneous tape signals, while the other continued with direct reception from New York. There was only one distinction between the two—the "live" color was slightly more vivid, presumably more faithful to the original. But the color from the magnetic record was close enough to require direct comparison for any criticism.

Besides the additional amplifiers required for the magnetic signals, the equipment provides for passing the magnetic tape through recording heads for both sound and picture, with all heads so close to each other that the sound-picture signals can be picked up for transmission with no noticeable time lag. In the equipment demonstrated, the tape moved at rate of 30 feet per second; however, Dr. E. W. Engstrom, head of the laboratories, explained that equipment now under construction will reduce that speed, and even further reduction appears to be possible.

TAPE TRANSPORT MECHANISM

"ELECTRONIC PHOTOGRAPHY" was unveiled at the David Sarnoff Research Center of the Radio Corporation of America, at Princeton, N. J., Tuesday. Above, Mr. Sarnoff, the chairman of the board, stands with his machine and its tape, upon which images are recorded, thus dispensing with film and its processing.

The tape employed was standard half-inch type used for magnetic sound. For black-and-white pictures, with accompanying sound stripe, plus synchronizing signals, quarter-inch tape would be sufficient, it was said. The half-inch size was used to accommodate the three color signals. It thus carried five channels, which were obtained from the output of a color television receiver.

To make the color picture available to a television transmitter with the kind of equipment employed in the demonstration, it would be necessary, it was said, to combine the three primary color signals with the synchronizing signal to form a composite signal for the transmitter. Dr. Engstrom said that equipment to accomplish this is now under development.

Development of electronic motion picture photography has another point of impact on the use of film in the making of home movies. It eliminates sending film away for processing; indeed, it allows immediate exhibition on the home television set.

Among the motion picture engineers present at the Princeton demonstration were Loren Ryder of Paramount, Frank Cahill of Warner Bros., and William Kelly of the Research Council.

Skouras in Rome to Open "The Robe"

Spyros P. Skouras, president of 20th Century-Fox, left New York by plane Monday for Europe where he personally launched the first Continental openings of "The Robe," which reportedly has grossed more than $10,000,000 in 10 weeks of domestic engagements.

The first CinemaScope feature made its Continental debut Friday in Rome. Following a special two-theatre opening in Paris Friday, the picture is schedulel to bow in Athens December 14, to be followed in turn by pre-Christmas openings in Brussels, Zurich and Cairo.

The Far Eastern opening of "The Robe" will be held Tuesday in Manila; to be followed by engagements before the end of the year in Sydney, Melbourne, Auckland, Wellington, Hong Kong, Kwoloon, Singapore, Bombay, Bangkok and Djakarta. Scandinavia will get its first look at CinemaScope and "The Robe" December 30 in Stockholm. Latin American engagements tee off in Panama City December 23, followed by openings in Rio de Janeiro, Mexico City, Bogota, Port of Spain, Sao Paulo, Santiago, Lima, Havana and Montevideo.

Meanwhile, word from London is that "The Robe" in its first engagement across the Atlantic, at the Odeon, has broken all existing records, including those set by "A Queen Is Crowned" and "Limelight."

In New York, plans were continuing for the newly rescheduled premiere of "Beneath the 12-Mile Reef" at the Roxy December 16. The third CinemaScope feature previously was set to open there December 14.

Stanley Kramer Unit Ceases Operations

HOLLYWOOD: Cessation of all activities was announced Tuesday by the Stanley Kramer Company in a statement issued by its board members, George Glass, Sam Katz, and Mr. Kramer. The delivery to Columbia of "The Wild One" and "The Caine Mutiny," Mr. Kramer's last two pictures, marked the end of the company's operations, temporarily at least. Mr. Kramer indicated he is considering two distribution offers for pictures he intends to produce independently, at the rate of three pictures in two years.

Paramount News in Wide Screen Ratio

Paramount News, beginning January 2, will be photographed so it can be projected in the screen ratio 1.66 to 1, Oscar Morgan, Paramount short subjects and newsreel sales manager, announced this week. All Paramount News cameramen have been advised to correct their view finders. "We consider this ratio to be an added value," Mr. Morgan said.

FIRE FIRST BARRAGE IN NEW TAX REPEAL WAR

Mason Urges Ticket Field Be Abandoned by U. S.; COMPO Dues Drive on

As a new year was about to get under way, echoes for the repeal of the 20 per cent Federal admission tax began to grow in volume, while on Monday the Council of Motion Picture Organizations launched its annual canvass for dues at meetings of distribution personnel in 32 exchange cities.

In Washington Rep. Mason (R., Ill.), who sponsored the admission tax repeal bill backed by the industry, suggested that the Federal Government turn the admission tax field over to states and cities.

In a move Tuesday, a committee representing COMPO called on Under-Secretary of the Treeasury Marion B. Folsom to discuss the need for relief of the 20 per cent tax. The committee agreed to submit data to the Treasury concerning industry conditions with a view to continuing cooperation by the industry with the Treasury and Congress in the formulation of tax recommendations.

Tax transference was one point Rep. Mason, a member of the House Ways and Means Committee, presented to the Government commission studying overlapping state and Federal taxes. He suggested that the Federal Government stop aiding the states to build roads and that the states and cities give up the right to use the income, liquor and tobacco taxes. In return he suggested the Federal Government should surrender its right to tax estates and gifts, admissions, gasoline and any retail sales.

On the subject of the admission tax, Rep. Mason noted that all theatres and places of amusement come directly under the police power of the states and that about one-third of the states issue licenses for the operation of these places of amusement and collect admission taxes.

"The Federal Government could very well withdraw from the admission tax field and turn this field over to the states and local governments."

Industry's First Aim Is End of Federal Tax

Industry officials have taken the attitude that the first effort must be to end the Federal admission tax, and that the industry could then mobilize to prevent new state and local taxes in place of the Federal tax.

The dues canvass, which was launched Monday by COMPO, is expected to cover every exhibitor in the United States, and will continue through Monday. The distribution chairmen of the exchange area were to preside at each meeting. All branch managers and salesmen from the 10 major companies were expected to be present so that the theatres to be canvassed by each salesman could be allotted.

BERGMAN IS CHAIRMAN OF COMPO PRESS UNIT

Maurice Bergman, Universal-International home office executive, was elected chairman of the press relations committee of the Council of Motion Picture Organizations at a meeting in New York last Friday. Harry Mandel of RKO Theatres and Art Arthur of the Motion Picture Industry Council of Hollywood were elected vice-chairmen. Charles McCarthy, COMPO's director of information, was elected secretary. The group discussed methods of expanding press relations at the session.

The distribution chairmen and the cities in which meetings will be held follow:

Albany, Jack Goldberg, Loew's; Atlanta, W. D. Kelly, Universal; Boston, J. M. Connolly, 20th Century-Fox; Buffalo, Stanley Kositski, United Artists; Charlotte, J. W. Greenleaf, Universal; Chicago, William J. Devaney, Loew's; Cincinnati, Edwin M. Booth, Loew's; Cleveland, Harry S. Bauxbaum, Paramount; Dallas, H. C. Vogelpohl, Warner Bros.; Denver, Marvin Goldfarb, RKO; Des Moines, Donald R. Hicks, Paramount.

Detroit, Joe Baringhaus, Warner Bros.; Indianapolis, Claude W. McKean, Warner Bros.; Jacksonville, Paul Hargette, Columbia; Kansas City, Tom Baldwin, Columbia; Los Angeles, A. Swerdlow, Universal; Memphis, Louis C. Ingram, Loew's; Milwaukee, Lou Elman, RKO; Minneapolis, J. T. McBride, Paramount; New Haven, George Somma, Republic.

New Orleans, Luke Conner, Warner Bros.; New York, David A. Levy, Universal; Oklahoma City, R. B. Williams, RKO; Omaha, D. V. McLucas, United Artists; Philadelphia, Ed Heiber, Universal; Pittsburgh, Al Levy, 20th Century-Fox; Portland, J. R. Beale, Columbia; St. Louis, C. D. Hill, Columbia; Salt Lake City, C. R. Wade, Universal; San Francisco, Jack M. Erickson, 20th Century-Fox; Seattle, E. A. Lamb, RKO; Washington, D. C., Ira Sichelman, 20th Century-Fox.

See Renewed Congress Support for Repeal

A survey of reports from the field this week on pledges of support by Congressmen and Senators in the industry's renewed tax repeal campaign indicate that COMPO can expect the same cooperation in the second drive that it received in the first.

Although not enough reports have been received by COMPO to determine an overall picture, the belief is that if the information from the unreported areas are as optimistic as those from the reported districts, the same degree of support may pretty well be assured.

The COMPO executive committee has approved a program which is in full accord with the original concepts embodied in the by-laws, it is pointed out in a brochure issued last weekend. The program, it states, calls for a "continuance of effort to improve the industry's public relations, the establishment of an information bureau, amplification of COMPO's press activities, inauguration of an advertising campaign in 'Editor and Publisher,' development of the industry's relations with various Government agencies and renewal of COMPO's campaign for elimination of the discriminatory Federal 20 per cent admission tax."

Cole, McGee to Continue as Tax Committee Chairmen

It is pointed out that Col. H. A. Cole and Pat McGee will continue as co-chairmen of the repeal committee and that the committee will remain virtually intact for the coming year.

In San Francisco last week some 200 industry representatives turned out to honor Senator William Knowland of California at a luncheon given by the tax repeal committee. Idea behind the luncheon was to thank the Senator for his work in the previous tax campaign and to encourage his continued efforts.

MGM to Use Ansco Color For CinemaScope Films

The first use of the new Ansco color for filming in CinemaScope was announced this week by MGM following weeks of extensive tests.

Three CinemaScope pictures will be filmed in Ansco. First is "A Bride for Seven Brothers," produced by Jack Cummings, directed by Stanley Donen, starring Jane Powell and Howard Keel, which went before the cameras Monday.

"Brigadoon," produced by Arthur Freed and directed by Vincente Minnelli, starring Gene Kelly, Van Johnson and Cyd Charisse, will be the second CinemaScope picture in Ansco color, starting December 7. Third will be "The Student Prince," produced by Joe Pasternak and directed by Richard Thorpe, starring Ann Blyth, Edmund Purdom, John Ericson, Louis Calhern and the voice of Mario Lanza, which starts December 14.

The daily rushes of the three pictures will be processed in the studio's newly converted color laboratory, which has been stepped up to a capacity of 1,000,000 feet of film weekly.

Terry Ramsaye Says . . .

NEW PROCEDURES IMPOSING A TYRANNY OF TECHNIQUES

by TERRY RAMSAYE

DAILY IT becomes more obvious that the motion picture industry is being forced, against reluctances inborn, to acquire a new consciousness of—and competence in—the new techniques it has embraced in its flight from television. Discussing some serious aspects of the 3-D development in an editorial last week Martin Quigley, Jr., made the rugged observation that: "In an electronic age of great precision . . . the motion picture industry has tried to 'get by' too long on 'horse and buggy' tolerances."

State of Obsolesence

Painful to state, that has been attributable to obtuse indifference with a policy of "getting by," while leaving all the problems except the balance sheet and inter-industry politics of the day to the hired hands, including publicity and legal departments. The show came in the can and the technology was out of sight up in the projection booth. It reminds one of the cracker judgment that there was no occasion to fix the roof in good weather.

A few years reading of the pages of "Better Theatres" makes one continuously aware that a discouraging proportion of motion picture theatres, all down those years, at least since the coming of sound, have been operating in a growing state of obsolesence. A surprising number of pretentious theatres all across the land, despite their boasts of glory, have the dusts of the 1920s in the corners.

Now there is just nothing casually automatic in the industry—unless it be taxes.

The motion picture technology has been of vital importance along all the steps from studio to screen from the beginning, but never so intensely and so obviously as now. Turning back the pages one may discover that the development of color, starting with the relatively simple wheel screen process of Kinemacolor, encountered nearly a decade of delay by reason of the dumbest ineptitudes and the lethargies of both production and exhibition. The annals of the coming of sound are laden with reactions in the same pattern.

The Day Has Come

Now has come the day when the requirements of a competent show in the theatre cannot delay and do with "horse and buggy tolerances."

It would be educational indeed if some thousands of showmen might take just an expeditionary peek into the great technological complex that stands behind what comes in the film can today. A reading of most any issue of the Journal of the Society of Motion Picture and Television Engineers, like Part I and II of the issue of September, 1953, would be such a book. There is for instance report on an instrument of decided significance, called the Westrex Film Editor.

A Versatile Device

It is a remarkably versatile device by which the film editor can see, study and translate not only the basic pictorial record but all the possible relevant records of sound, whether recorded optically by variable density or variable depth or the intricate magic of magnetic track recording, single or multiple track. That same journal explains, along with how shapes are made audible, and audibles are made shapes, so keenly, so precisely that the editing touch can be laid upon a single missing "s" at the end of a word, or can isolate for treatment, if need be, such a fleeting flaw as a whispered "hell" or damn" in the speeding track.

That is but the merest beginning. It requires a specialized education to even read about all that goes on and the intricacies of physics, optics, electronics and chemistry which empower the screen of today and tomorrow.

So it comes that the precious ribbon of precision with its burthen of entertainment called "the print" arrives at the theatre with some profoundly precise steps yet to make as it reaches the audience.

As has been pointed out, the advent of 3-D was marked by experimental product, hastily and carelessly and ignorantly made and exhibited under makeshift, hurried and recklessly inadequate conditions in exhibition. That much Mr. Quigley has indicated in his expression. The same facts pertain in varying degrees to other aspects of the "new techniques" stampede. They are being gently dealt with in the critiques. The sheer gadget and novelty appeal has not been exhausted.

Precision Vital Factor

The competence of the show, in whatever of the media, on any screen, depends on hairbreadth precisions in optics, illumination and acoustics. All of those are factors requiring not only competent attention in operation by also a precise fitting to the particular theatre.

Exhibition has as many urgent responsibilities as what we call Production. Today what comes in the can is only a part of production, the rest has to be done on the screen of delivery.

There's demanding work in it. Remember that old spiritual: "You cain't go to Heaven in a rocking chair."

Fox to Have 9 Releases In 4 Months

Nine major productions, including four filmed in CinemaScope and Technicolor, three conventional films in color by Technicolor, and two standard black and white pictures, will be released between December and March by 20th Century-Fox. One CinemaScope picture will be released each month during the four month span, and the others will include the first four Leonard Goldstein Panoramic Productions made for 20th-Fox release.

The December releases will be "Beneath the 12-Mile Reef," CinemaScope-Technicolor, starring Robert Wagner, Terry Moore and Gilbert Roland, produced by Robert Bassler and directed by Robert Webb; "Man Crazy," starring Neville Brand, Christine White, Irene Anders, Coleen Miller and John Brown, written and produced by Sidney Harmon and Philip Yordan, and directed by Irving Lerner; and Panoramic Productions' "Man in the Attic," starring Jack Palance and co-starring Constance Smith and Byron Palmer, executive producer Leonard Goldstein, produced by Robert L. Jacks and directed by Hugo Fregonese.

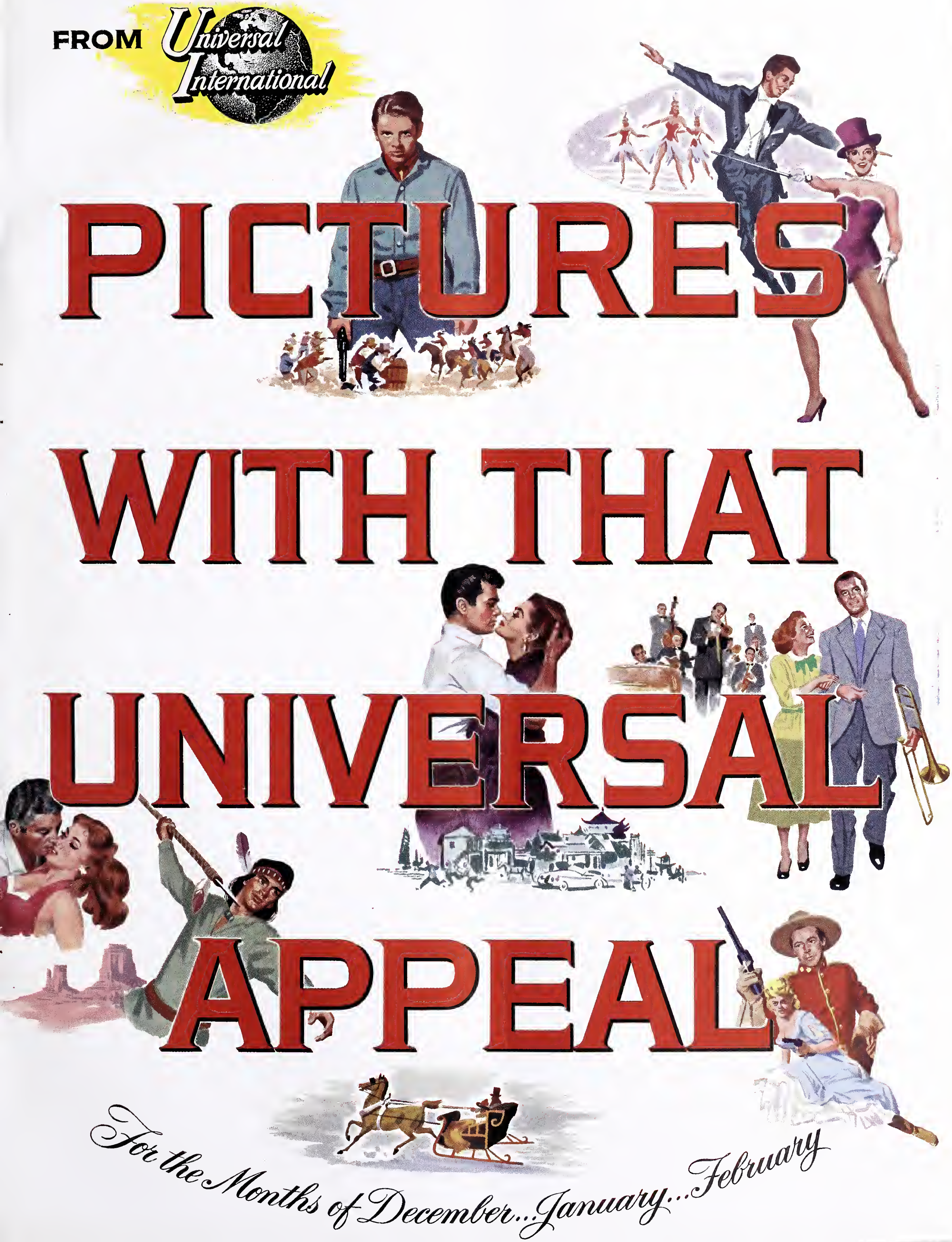
January releases are "King of the Rhyber Rifles," CinemaScope-Technicolor, starring Tyrone Power, Terry Moore and Michael Rennie, produced by Frank P. Rosenberg and directed by Henry King; and "Three Young Texans," color by Technicolor, starring Mitzi Gaynor, Jeff Hunter and Keefe Brasselle, produced by Leonard Goldstein and directed by Henry Levin.

February releases are "Hell and High Water," CinemaScope-Technicolor, starring Richard Widmark and Bella Darvi with Victor Francen, Cameron Mitchell, Gene Evans and David Wayne, produced by Raymond A. Klune and directed by Samuel Fuller; and "The Siege at Red River," color by Technicolor, starring Van Johnson, Joanne Dru and Richard Boone, produced by Leonard Goldstein and directed by Rudolph Mate.

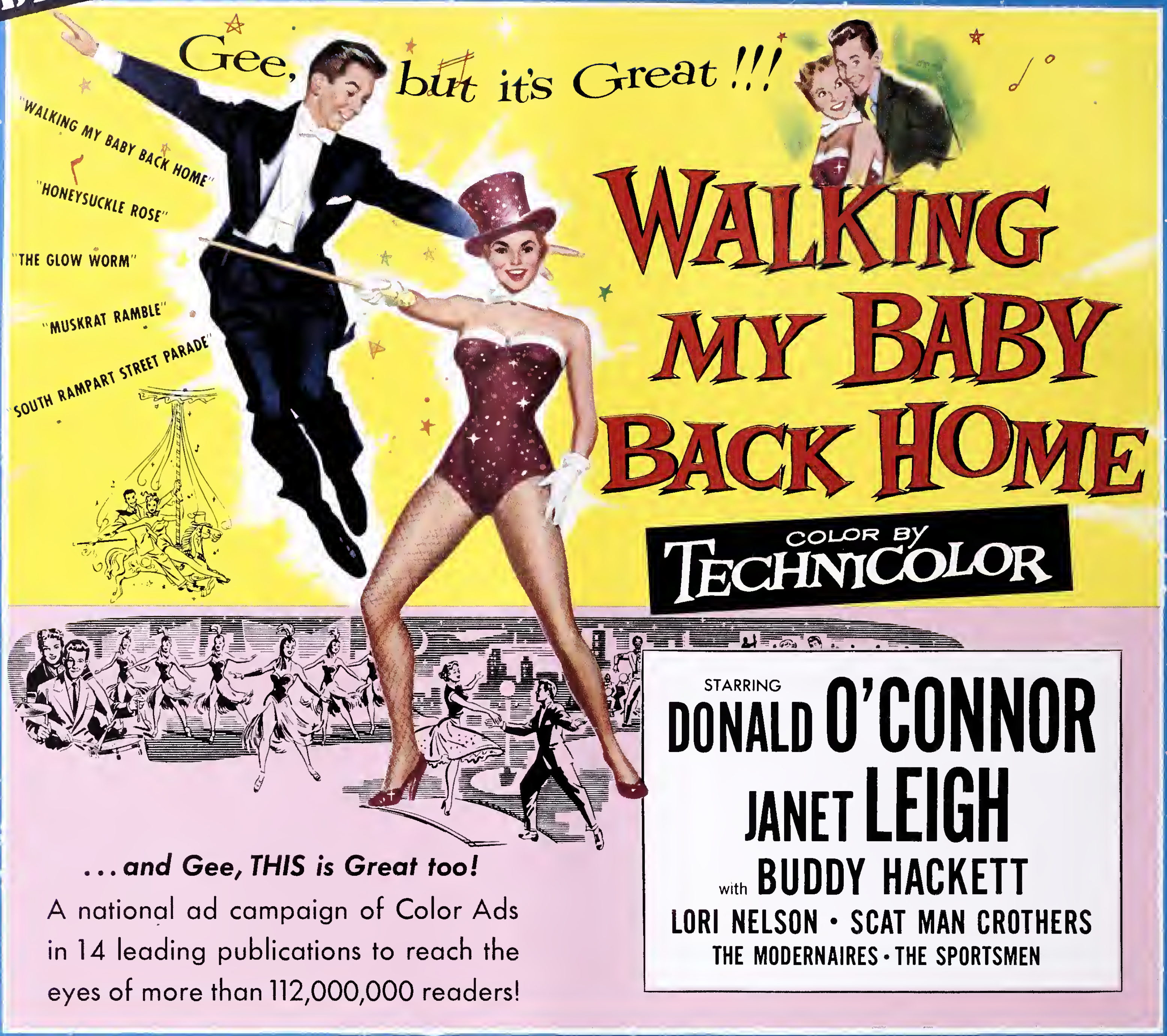
March releases are "River of No Return," CinemaScope-Technicolor, starring Robert Mitchum and Marilyn Monroe with Rory Calhoun, produced by Stanley Rubin and directed by Otto Preminger; and "Gorilla At Large," color by Technicolor, to be made available in both 2-D and 3-D, starring Cameron Mitchell and Anne Bancroft with Lee J. Cobb, executive producer Leonard Goldstein, produced by Robert L. Jacks and directed by Harmon Jones.

Variety Club New Year Ball

The New York Variety Club Foundation to Combat Epilepsy women's committee will sponsor a New Year's Eve Ball at the Sert Room of the Hotel Waldorf-Astoria. The committee is constituted of wives of prominent men of the local industry.


FROM Universal International
PICTURES
WITH THAT
UNIVERSAL
APPEAL
For the Months of December...January...February

DEC.

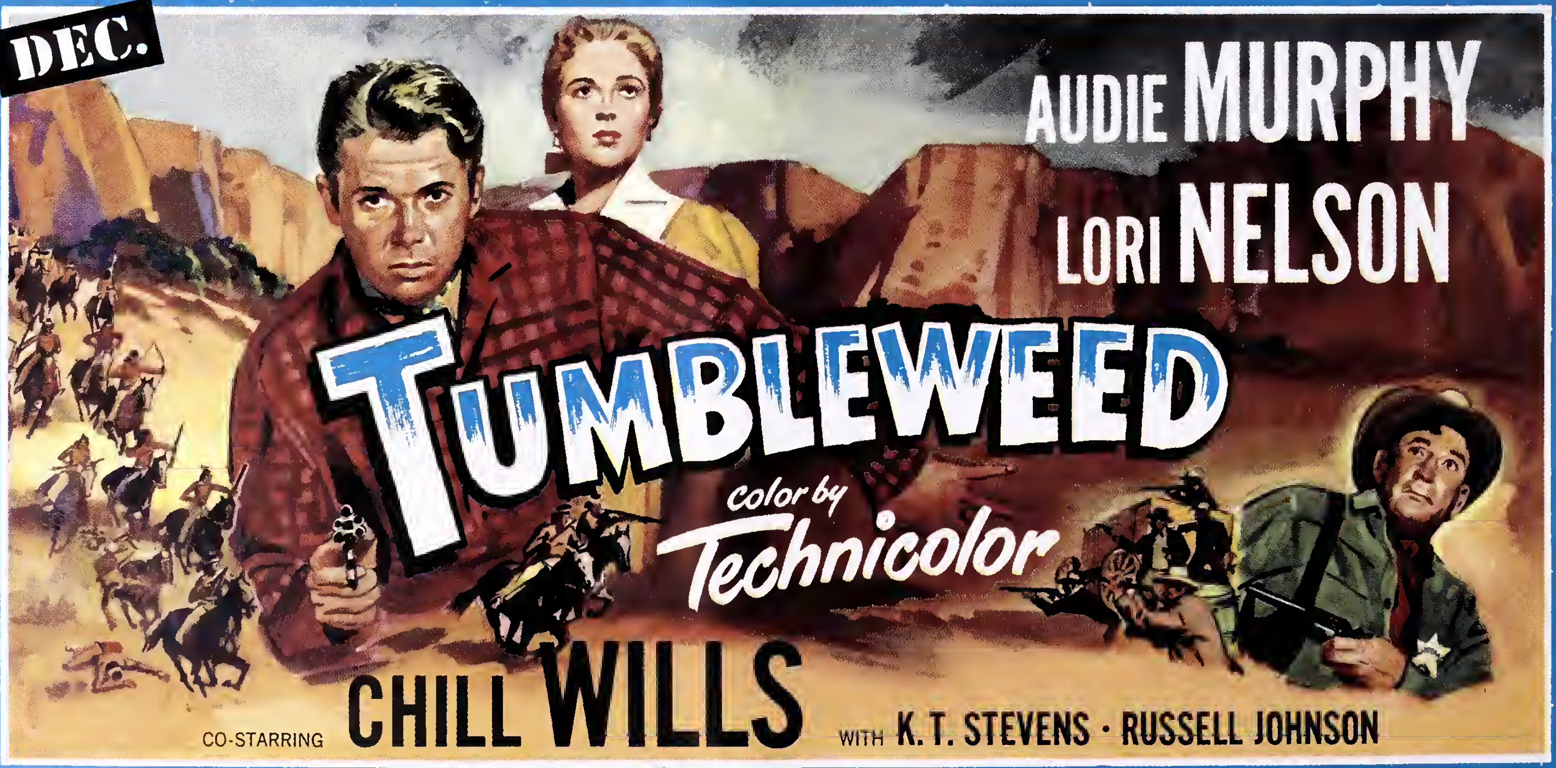

Gee, but it's Great !!!
"WALKING MY BABY BACK HOME"
"HONEYSUCKLE ROSE"
"THE GLOW WORM"
"MUSKRAT RAMBLE"
"SOUTH RAMPART STREET PARADE"
WALKING MY BABY BACK HOME
COLOR BY TECHNICOLOR

STARRING
DONALD O'CONNOR
JANET LEIGH
with **BUDDY HACKETT**
LORI NELSON · SCAT MAN CROTHERS
THE MODERNAIRES · THE SPORTSMEN

...and Gee, THIS is Great too!

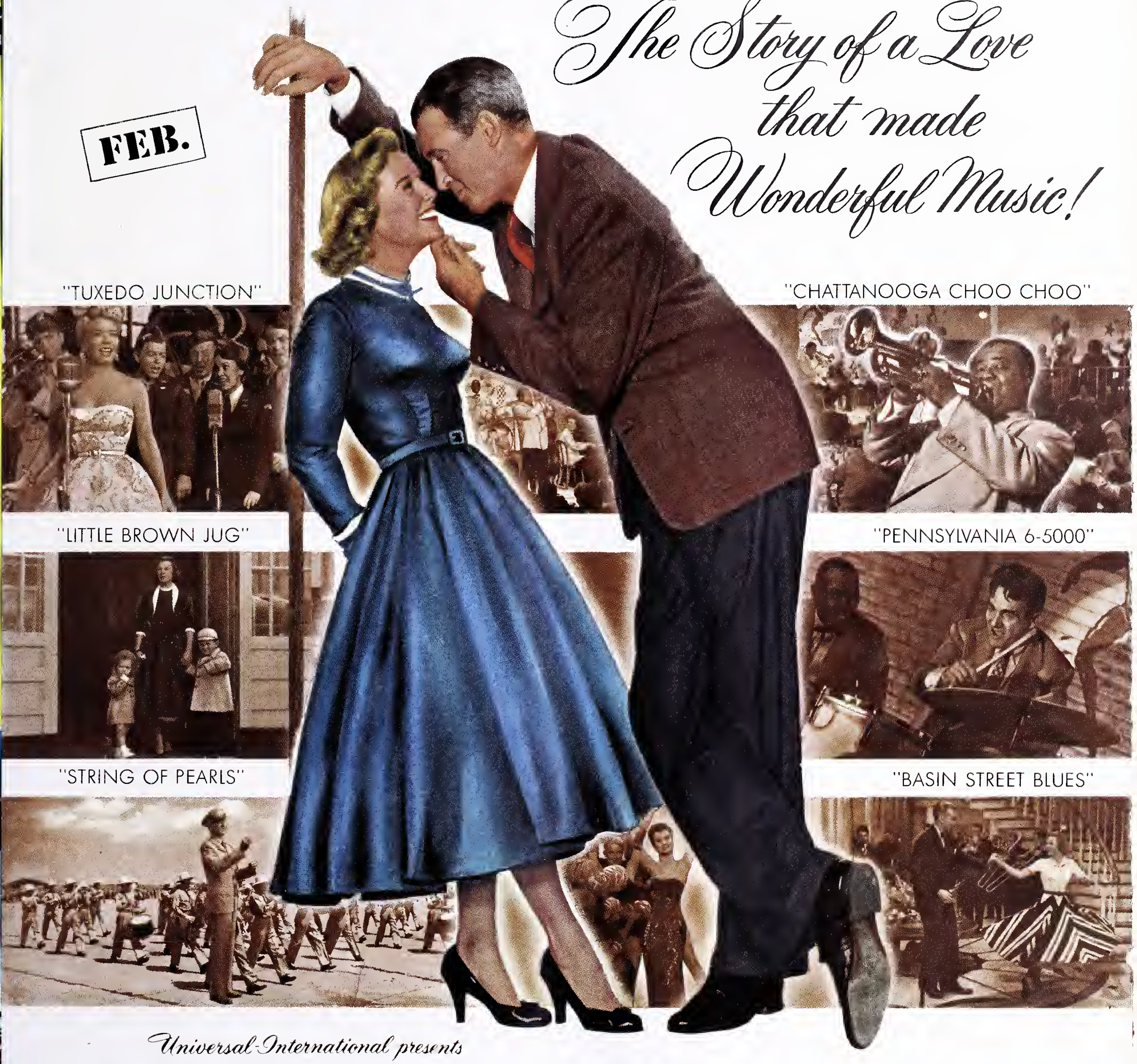
A national ad campaign of Color Ads in 14 leading publications to reach the eyes of more than 112,000,000 readers!

DEC.


TUMBLEWEED
color by Technicolor

AUDIE MURPHY
LORI NELSON

CO-STARRING **CHILL WILLS** WITH K. T. STEVENS · RUSSELL JOHNSON


FEB.
The Story of a Love that made Wonderful Music!
"TUXEDO JUNCTION"
"CHATTANOOGA CHOO CHOO"
"LITTLE BROWN JUG"
"PENNSYLVANIA 6-5000"
"STRING OF PEARLS"
"BASIN STREET BLUES"

Universal-International presents

JAMES STEWART · JUNE ALLYSON

The GLENN MILLER STORY

COLOR BY *Technicolor*

with

CHARLES DRAKE · GEORGE TOBIAS · HENRY MORGAN

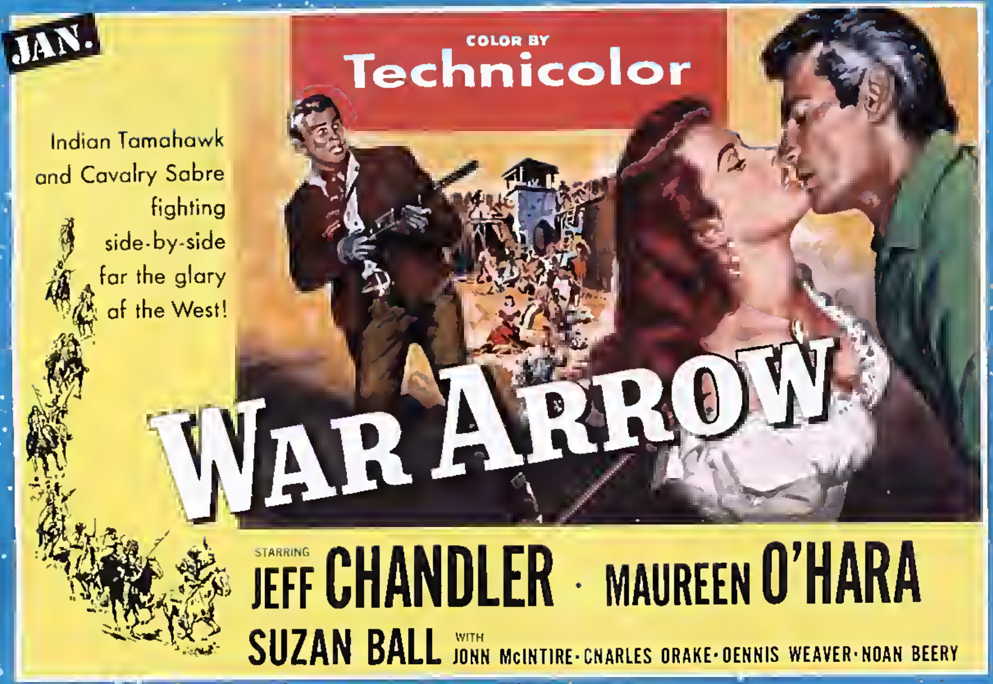
and these Musical "Greats" as Guest Stars!

FRANCES LANGFORD · LOUIS ARMSTRONG · GENE KRUPA
BEN POLLACK · THE MODERNAIRES

Directed by ANTHONY MANN • Written by VALENTINE DAVIES and OSCAR BRODNEY • Produced by AARON ROSENBERG

...and **it will be backed by the biggest and most powerful ADVERTISING and PROMOTION CAMPAIGN in U. I. history** *...of course!*

Universal International



JAN.

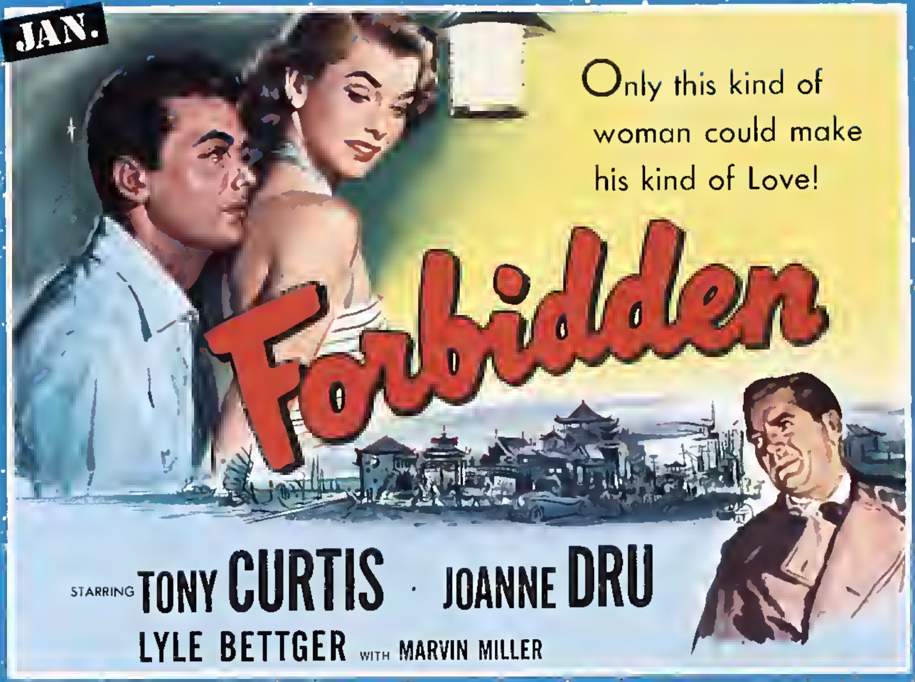
COLOR BY Technicolor

Indian Tamahawk and Cavalry Sabre fighting side-by-side for the glory of the West!

WAR ARROW

STARRING JEFF CHANDLER · MAUREEN O'HARA

SUZAN BALL WITH JOHN McINTIRE · CHARLES DRAKE · DENNIS WEAVER · NOAH BEERY



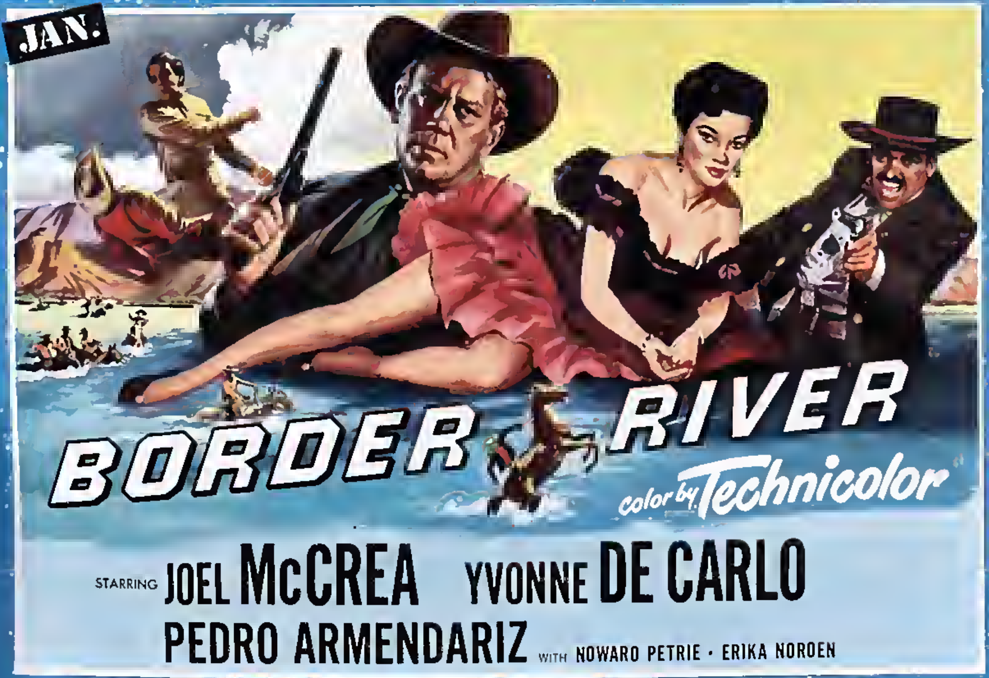
JAN.

Only this kind of woman could make his kind of Love!

Forbidden

STARRING TONY CURTIS · JOANNE DRU

LYLE BETTGER WITH MARVIN MILLER



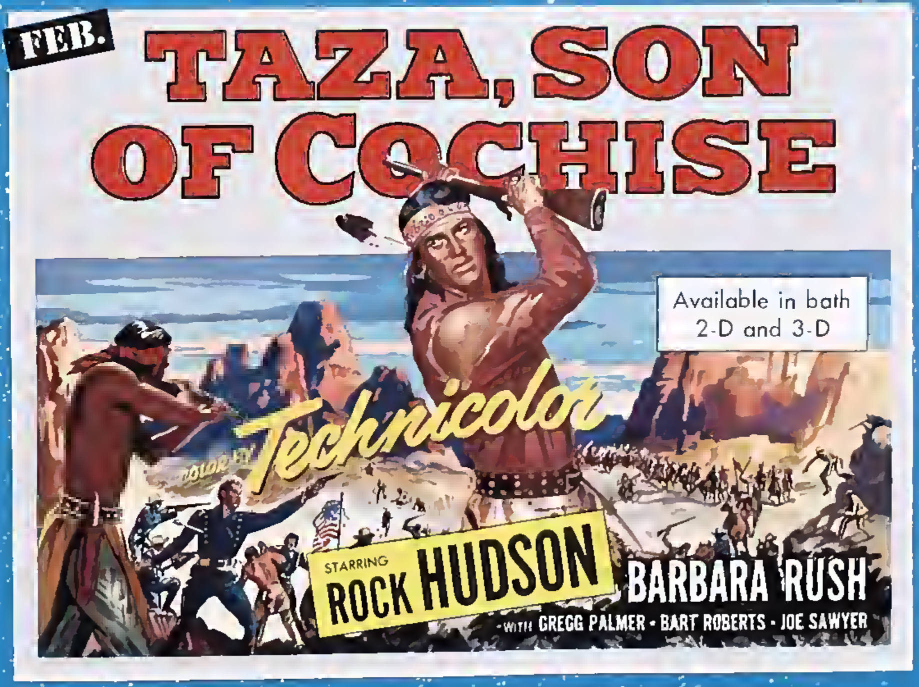
JAN.

BORDER RIVER

color by Technicolor

STARRING JOEL McCREA YVONNE DE CARLO

PEDRO ARMENDARIZ WITH HOWARD PETRIE · ERIKA NORDEN



FEB.

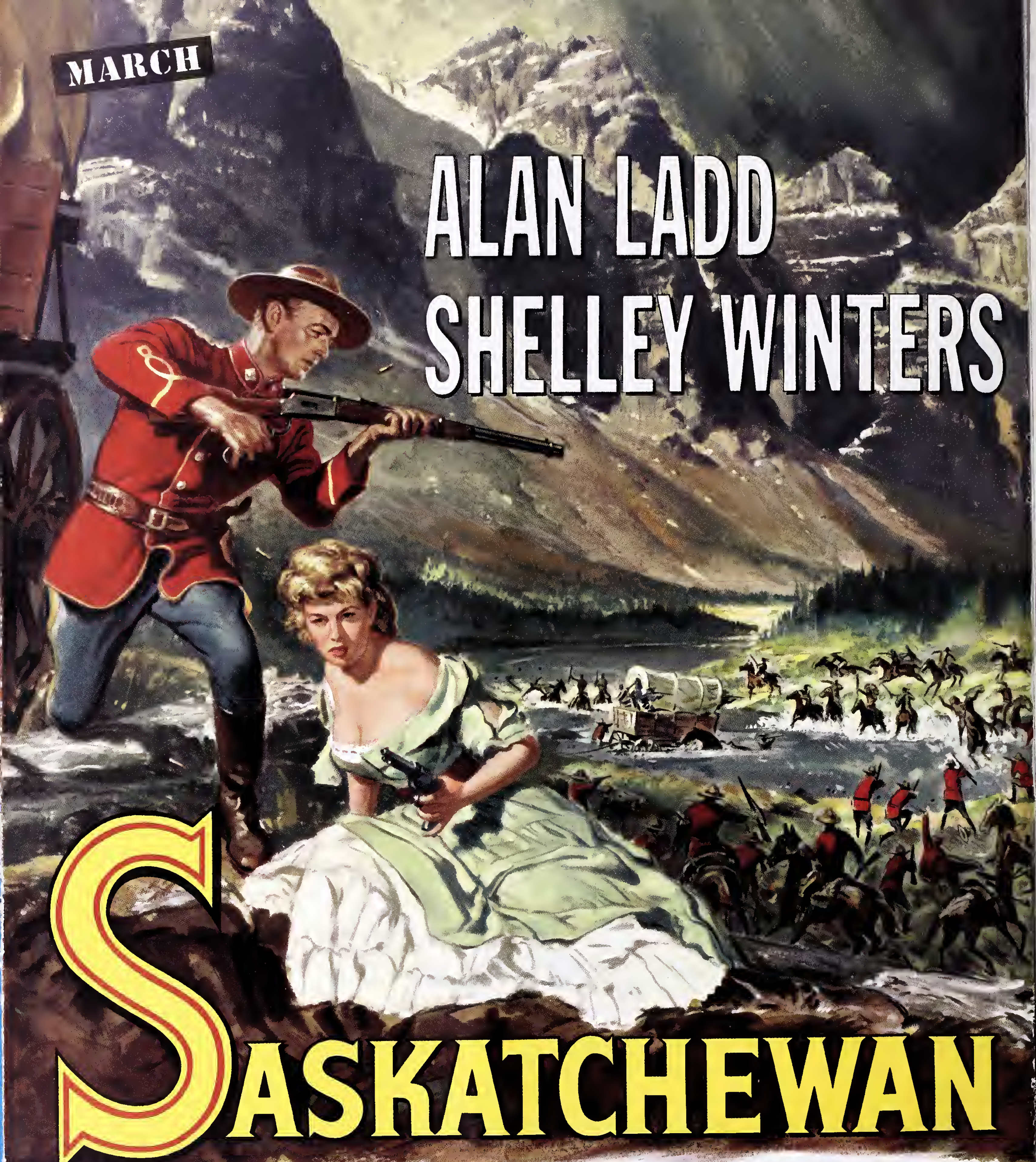
TAZA, SON OF COCHISE

Available in both 2-D and 3-D

COLOR BY Technicolor

STARRING ROCK HUDSON BARBARA RUSH

WITH GREGG PALMER · BART ROBERTS · JOE SAWYER


MARCH
ALAN LADD
SHELLEY WINTERS
SASKATCHEWAN

COLOR BY *Technicolor*

with

ROBERT DOUGLAS · J. CARROLL NAISH

HUGH O'BRIAN · RICHARD LONG · ANTONIO MORENO · LOWELL GILMORE

Directed by RAOUL WALSH · Story and Screenplay by GIL DOUD · Produced by AARON ROSENBERG

Universal International

LITHO IN U.S.A

TELEMETER GETS ITS CHANCE AND APPEARS SIGNIFICANT

by WILLIAM R. WEAVER
Hollywood Editor

Saturday night in Palm Springs, Cal., the International Telemeter Corporation put into operation a pay-television system on which, according to executives who officiated at the inaugural, some $3,000,000 has been spent so far. The news was not exclusively motion picture news, for in point of potential and portent the inauguration of Telemeter service as a going facility in modern life is at least as significant to the television industry and the advertising business, to mention only the two of them, as it is to the motion picture theatre and its product.

Money Mostly From Motion Picture Field

Nevertheless, the $3,000,000 is largely motion picture money, most of the executives are motion picture executives, and the pay-televising of motion pictures has been the principal talking-point of the Telemeter Corporation from its beginnings. Paramount is 50 per cent owner of Telemeter and Parmount's "Forever Female" was televised to Palm Springs Telemeter-equipped homes at $1.35 each while Exhibitor Earl Strebe, enjoying a cut in either kind of money, was getting $1.15 per head for it at his Plaza theatre.

The over-all story of Telemeter is rather well known, but some of the statistics may not be. The Palm Springs installation represents a cost of $500,000, entailed in setting up a mountain-top antenna capable of bringing in television from a point of origin 125 miles distant, erecting a substation in Palm Springs and wiring the town, literally, with a multi-channel cable strung on public utility poles throughout the community so that residents, hitherto denied television due to their pocket-type terrain, can tap the flow of the seven commercial channels beamed from Los Angeles and, on payment of the proper number of coins in a Telemeter receiver atop the set, the pay-program which Telemeter happens to be offering on a given day.

Home-Owner Charge Is $150 for Cable

The home-owner is charged $150 for the privilege of tapping the cable, if his lead-in isn't longer than 100 feet, plus $5 a month. Cost of installing the Telemeter coin-box (this is optional; a home owner can buy the antenna service alone if he chooses) is $21.95. Palm Springs residents had installed 450 sets by last week, and 72 of those were equipped for Telemeter reception, but these numbers are not to be read as meaningful beyond the fact that neither television nor Telemeter has been available until very recently. Both numbers are expected to soar.

The arrangement whereby Mr. Strebe participates in Telemeter's revenue from the home-reception of pictures running concurrently at his theatre is more tacit than explicit, although binding enough, and will be worked out ultimately on the basis of practical experience. Additionally, or perhaps collaterally, he has an optional stock interest in the Palm Springs Community Television Corporation, a Telemeter subsidiary which owns the antennae, signal-boosters and all local installation materials except Telemeter coin-boxes themselves.

Relation to Telemeter Is Extremely Close

His relationship to Telemeter is extremely close, due to his having cooperated intimately in facilitating its installation in his town, and may not be duplicated everywhere, although it will furnish prime guidance information.

Both Paramount and Telemeter officials here said all along that exhibitors will be given maximum practical protection in areas where Telemeter is introduced but no precise formula for this, and none for procedure in areas where more than one exhibitor interest is affected, has been devised. These are among the large number of questions to which answers are expected here.

Telemeter plans for the immediate future contemplate expansion to provide Palm Springs-type service to 225 other non-television areas throughout the country. Next to receive this attention are blanked-out areas in Burbank and Glendale, Los Angeles suburbs hedged in by foothills. How fast this expansion will take place depends in some degree on pay-television demands in Palm Springs as time goes on, and at mid-week this was reported outstripping supply.

This closed-circuit type of operation is the only type Telemeter can conduct until and unless the FCC authorizes it to take to air. But it is likewise a relevant fact, generally overlooked, that Telemeter is not stopped from running its cabled service into any area, blanked out or not, if it should turn out that enough persons are disposed to pay enough for it. The Palm Springs price for a first run feature—$1.35 per home—isn't prohibitive by quite some. Maybe it won't take as long as the two years most people predict to get the full, final measure of Telemeter's impact on theatrical entertainment.

HOLLYWOOD OPENING FOR TELEMETER BOW

The world premiere of Paramount's "Forever Female" in Palm Springs had all the trappings of a first rate Hollywood affair. Some of the personalities from the film capitol were Pat Crowley, Bob Hope, Lily Pons, Eddie Cantor, Rhonda Fleming, Scott Brady, Rory Calhoun. Some of the industry executives were Carl Leserman, Paul Raibourn, and Dr. Louis Ridenour, of Telemeter; Barney Balaban, Y. Frank Freeman, Don Hartman, Russell Holman, Jacob H. Karp, Eugene Zukor, and Pat Duggan, from Paramount. A notable corps of news men and women from newspapers, radio and television accompanied the stars at dinner in the El Mirador Hotel, and to the Plaza Theatre. Miss Crowley rode a horse and buggy, illustrating, it was said, Palm Springs' early history. She was attended by 30 mounted police, and welcomed by a 60-piece high school band. The press and the stars then saw the film on Telemeter in private homes and at the Racquet Club, to which all repaired later for a special reception.

COMPO Unit In Talks at Kansas Meet

KANSAS CITY: A district meeting Monday of the Council of Motion Picture Organizations, with exhibitors attending, preceded the two-day annual convention Tuesday and Wednesday of the Kansas-Missouri Theatre Association here, at which Glen Dickinson, chairman, presided.

The two organizations are cooperating in plans for an area organization to work for repeal of the Federal admissions tax.

Myron Blank, president of Central States Theatre Corp., spoke at Monday's luncheon, outlining research results in the industry, and Robert Livingston and Don Hults spoke on the tax repeal prospects and procedures.

The afternoon was devoted to presentation, explanation and demonstrations of new equipment and processes. The KMTA meeting got underway Tuesday.

Exhibitors Tuesday night attended theatres in Kansas City showing CinemaScope and 3-D. With this preparation, the convention heard Walter Reade, Jr., TOA president, at the noon luncheon Wednesday, who urged the value of organization and who advised earnestly that each exhibitor understand the new processes, and judge their value to his own theatre on the basis of his economic situation.

Officers elected at the business session Wednesday are: president, Leo Hayes; vice-president, H. B. Doering; secretary, Earl E. Jameson, Jr.; treasurer, Frank Weary, Sr. New directors are Ed Harris, George Baker, Al McClure and C. E. Cook. Mr. Cook is the retiring president.

I have seen two more great completed CINEMASCOPE *productions*……

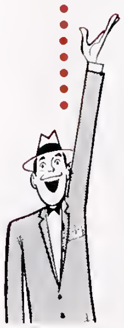
"BENEATH THE 12-MILE REEF"

TECHNICOLOR

In "Beneath the 12-Mile Reef," CinemaScope for the first time takes you under the sea, twenty fathoms down to the domain of the killer-shark and the giant octopus and the manta ray. The marvel of CinemaScope's stereophonic sound engulfs you in excitement you've never known as the CinemaScope anamorphic lens captures a spectacular undersea kingdom in a manner unique to the prowess of CinemaScope.

It is a remarkable human drama, combining a love story centering around Robert Wagner and Terry Moore with a heartwarming father-and-son relationship between Wagner and Gilbert Roland. They evolve as unforgettable themes in a photographic symphony, an entertainment honestly and stirringly acted by its entire cast, superbly produced by Robert Bassler, expertly directed by Robert D. Webb.

It is, too, a breathless adventure in movie-making, filmed entirely on location at Nassau and off the West Coast of Florida in the throbbing heart of the sponge-fishing country.



"KING OF THE KHYBER RIFLES"

TECHNICOLOR

"King of the Khyber Rifles," which stars Tyrone Power, Terry Moore and Michael Rennie, emerges as the first sweeping adventure entertainment in CinemaScope. It transports you to the deserts of India, to the strongholds of the untamed Afridi horsemen, the colorful bazaars of Peshawar, and the terror-filled "Night of the Long Knives" as the hill tribes and Afridi lancers join forces in startling battle scenes.

It is a picture that stuns with its tumultuous action, its fabulous fight sequences and panoramic range. Brilliantly painted on the mighty canvas only CinemaScope can provide, "King of the Khyber Rifles" catapults you into the midst of the pomp and glory and the stirring adventures that nourished the perilous course of empire.

There are truly great performances by all the principals and a tender romance between Tyrone Power and Terry Moore. Frank P. Rosenberg has produced "King of the Khyber Rifles" on a grand scale and Henry King has done a masterful job of direction.

"Beneath the 12-Mile Reef" and "King of the Khyber Rifles" are fresh and exciting new experiences in the ever-increasing wonders of the CinemaScope process. Having seen these pictures, far different from each other in story and locale and far different, too, from the themes of the first two CinemaScope presentations, I am convinced that there is absolutely no limit to the versatility and range of this gifted new medium, no end to its qualities of enhancement.

They are in every way outstanding attractions in the glorious tradition of their CinemaScope predecessors, "The Robe" and "How to Marry a Millionaire," which have swept the imaginations of the ticket-buying public and are bringing back in historic fashion large numbers of the audiences which made our industry great. I firmly believe that "Beneath the 12-Mile Reef" and "King of the Khyber Rifles" are destined to bring business in every way comparable to their predecessors.

In the next few weeks, these two productions will have their world premiere engagements at the Roxy and Rivoli theatres, respectively, in New York. I predict that these engagements, and engagements everywhere of "Beneath the 12-Mile Reef" and "King of the Khyber Rifles," will serve to reaffirm the position of CinemaScope as the hallmark of quality that will identify all future productions made in this process.

Al Lichtman, 20th Century-Fox

CANADA HONORS FITZGIBBONS

Dominion Screen Leader Lauded; Trade Show, Exhibitor Session Held

TORONTO: It was a busy time for the Canadian motion picture industry here last week, highlighted by the Canadian Picture Pioneers' award dinner at the Royal York Hotel honoring J. J. Fitzgibbons, president of Famous Players Canadian Corporation.

The week's activities began Monday with the meetings of the Motion Picture Industry Council of Canada and the National Committee of Motion Picture Exhibitors Association of Canada, both at the King Edward Hotel, and both of which ran through Wednesday. A film industry trade show was held at the King Edward Wednesday and Thursday; and Thursday, also at the King Edward, the Motion Picture Theatres Association of Ontario held its annual meeting.

Many Officials Attend

Presiding at the Pioneers' dinner, which was attended by many city and provincial dignitaries in addition to representatives of all facets of the Canadian industry, was N. A. Taylor, Canadian Pictures Pioneers' president.

Said Mr. Taylor, in presenting the bronze portrait plaque award to Mr. Fitzgibbons:

"It is beyond the power of any of us to evaluate the gifts which have come to our industry . . . from the heart and mind of John Joseph Fitzgibbons. . . . His goodness of heart and his qualities have reached into the lives of so many Canadians."

In accepting the award, Mr. Fitzgibbons nostalgically recalled a man named McQuestin, who, he said, had taught him how to operate a projector. "I don't know where he is now," said the Famous Players chief, "but if he's in heaven, I hope God has made a good spot for him for he gave me the key that opened the door that has meant so much to me and my family."

Tribute by Balaban

Mr. Fitzgibbons was not unmindful of those who might follow him, for he hoped "that the honors that have come to me tonight will inspire someone else."

Via tape recording, tribute was paid to Mr. Fitzgibbons by many Paramount executives, including Barney Balaban, president, who himself was honored as a pioneer of the year earlier in New York. Jerry Pickman, in charge of Paramount advertising and publicity, attended from New York.

Three others also honored at the dinner for Mr. Fitzgibbons were Bernard E. Norrish, of Montreal, retired president of Associated Screen News; Miss Ray Lewis, trade paper editor, and Lt. Col. John A. Cooper, for many years chairman of the Canadian Motion Picture Distributors' Association.

J. J. FITZGIBBONS

Highlight of one of the final sessions of the Motion Picture Industry Council meetings was the adoption of a recommendation for a national technical advisory committee for the purpose of advising exhibitors on the new techniques in film presentation.

The proposal had been made earlier by Morris Stein of Famous Players. The committee would consist of authorities from equipment companies as well as representatives of the council.

Mayor A. J. Mason, of Springhill, Nova Scotia, was elected to continue as chairman of the council. David Griesdorf was reelected vice-chairman; R. W. Bolstad, Toronto, secretary-treasurer, and A. C. Jolley, executive secretary.

Mr. Stein, incidentally, was reelected national chairman of the National Committee of Motion Picture Exhibitors Association of Canada. Named as vice-chairmen were F. Gordon Spencer, of St. John, and S. R. Miles, of Winnipeg. H. C. D. Main is secretary-treasurer, and Mr. Jolley is executive secretary.

Ontario Unit Elects

Directors elected by the Motion Picture Theatre Association of Ontario, which has a membership of 360 theatres, were Jack Clarke, E. C. Forsythe, Lionel Lester, H. S. Mandell, Morris Stein and W. A. Summerville, all of Toronto, and Morris Berlin, Lou Sonsky, Angus Jewell, H. C. D. Main, J. D. McCullough and Floyd Rumford.

The meeting of Canadian exhibitors led action against so-called "roadshow" films, endorsing a resolution calling the practice "detrimental not only to exhibitors but to the whole motion picture industry, including producers and distributors."

British Seek More Time, Says Davis

TORONTO: The British film industry is not seeking to oust Hollywood from the world market, but certainly is seeking a greater proportion of the market, particularly in the United States, than it is now receiving, John Davis, managing director of the J. Arthur Rank Organization, told a luncheon meeting here.

He said: "Even now in this country (Canada), a problem still exists which may have to be tackled—the free interchange of films between the theatre interests to allow of fair competition."

Discusses Operations

Two facets of the Rank organization operation in Canada were dealt with by Davis, the operation of the Rank film distribution and the 121 Odeon theatres. In his talk, which traced the history of the British industry, Mr. Davis made it clear: "My talk is not an attack on Hollywood. I am not complaining, I am dealing with facts at the moment. . . ."

Setting the scene, Mr. Davis said the Rank organization was not trying to oust Hollywood in the world markets, "only striving to secure our fair share of the world market including an income which should be available to us from the United States of America."

He pointed out that in looking over the world market the United States was worth 60 per cent, Britain, but 15 per cent, and Canada, five per cent. To achieve what Hollywood can in the domestic market, Mr. Davis said British producers "have to use to a greater extent creative ideas, ingenuity and not only money."

In tackling the world market, the Rank organization was faced with the fact that Hollywood dominated the picture quite considerably. "They controlled many of the most important theatres either directly such as in Canada, or had long term franchises, etc., to secure playing time for their films." Mr. Davis then went on to explain why the Rank organization built up a series of circuits in different countries, "for the lack of public opportunity to see our films on local screens."

Nationals Have Say

Mr. Davis made it clear, however, "the nationals of the countries concerned have the ultimate say as to what films will be played in the theatres which they operate." But he complained of the fact that in the United States, the large majority of cinema-goers do not have the opportunity "to see the best films of any country outside their own."

The Rank Organization does not intend to be destroyed, he said, and with that in mind makes pictures which do not play down to public taste.

MGM Plans Anniversary Sales Drive

Marking the company's 30th year, the MGM sales organization is preparing for a 30th Anniversary Jubilee celebration during the 17 weeks from January 1 through April 29, it was announced by the company Tuesday.

Charles Reagan

Charles Reagan, general sales manager, outlined the general plan of the Anniversary Jubilee at a recent meeting with regional sales managers in Chicago, and last week the six field sales managers held regional meetings with branch managers and their staffs in their respective territories to outline details of the campaign. John P. Byrne, Eastern sales manager, named Jubilee Captain by Mr. Reagan, will soon make a tour of all branch offices to obtain first-hand reports on the projected sales program.

There will be ten Jubilee Pictures for the 30th Anniversary event, headed by MGM's first two CinemaScope productions, "Knights of the Round Table," starring Robert Taylor, Ava Gardner and Mel Ferrer, and "Rose Marie," starring Ann Blyth, Howard Keel and Fernando Lamas.

Others are "The Long, Long Trailer," with Lucille Ball and Desi Arnaz as stars; "Saadia," starring Cornel Wilde, Mel Ferrer and Rita Gam; "Give A Girl A Break," starring Marge and Gower Champion and Debbie Reynolds; "Rhapsody," starring Elizabeth Taylor, Vittorio Gassman and John Ericson; "Flame and the Flesh," starring Lana Turner, Pier Angeli and Carlos Thompson; "Tennessee Champ," starring Shelley Winters, Keenan Wynn and Dewey Martin; "Gypsy Colt," starring Ward Bond and Donna Corcoran; and "The Great Diamond Robbery," starring Red Skelton and Cara Williams. All except the last are in color.

Box Office Champions For November, 1953

The Box Office Champions are selected on the basis of the gross revenue at key city theatres throughout the country.

FROM HERE TO ETERNITY
(Columbia)

Produced by Buddy Adler. Directed by Fred Zinnemann. Written by Daniel Taradash from a novel by James Jones. Cast: Burt Lancaster, Montgomery Clift, Deborah Kerr, Frank Sinatra, Donna Reed, Philip Ober, Mickey Shaughnessy, Harry Bellaver, Ernest Borgnine. ***(Champion for the third month.)***

LITTLE BOY LOST
(Paramount)

Produced by William Perlberg. Directed and written by George Seaton. Cast: Bing Crosby, Claude Dauphin, Christian Fourcade, Gabrielle Dorziat, Nicole Maurey, Collette Dereal, Georgette Anys, Henri Letondal, Michael Moore, Peter Baldwin, Gladys de Segonzac, Yola d'Avril, Bruce Payne, Jean Del Val, Adele St. Maur, Ninon Straty, Paul Magranville, Christiane Fourcade, Jacques Gallo, Karin Vengay, Roger Etienne Everaert, Allan Douglas. ***(Champion for the second month.)***

MOGAMBO
(Metro-Goldwyn-Mayer)

Produced by Sam Zimbalist. Directed by John Ford. Written by John Lee Mahin. Technicolor. Cast: Clark Gable, Ava Gardner, Grace Kelly, Donald Sinden, Philip Stainton, Eric Pohlmann, Laurence Naismith, Denis O'Dea. ***(Champion for the second month.)***

THE ROBE
(20th Century-Fox) (CinemaScope)

Produced by Frank Ross. Directed by Henry Koster. Written by Philip Dunne. Adapted by Gina Kaus from the novel by Lloyd C. Douglas. Technicolor. Cast: Richard Burton, Jean Simmons, Victor Mature, Michael Rennie, Jay Robinson, Dean Jagger, Torin Thatcher, Richard Boone, Betta St. John, Jeff Morrow, Ernest Thesiger, Dawn Addams, Leon Askin, Helen Beverley, Frank Pulaski, David Leonard. ***(Champion for the second month.)***

SO BIG
(Warner Bros.)

Produced by Henry Blanke. Directed by Robert Wise. Written by John Twist from the novel by Edna Ferber. Cast: Jane Wyman, Sterling Hayden, Nancy Olson, Steve Forrest, Elisabeth Fraser, Martha Hyer, Walter Coy, Richard Beymer, Tommy Rettig, Roland Winters.

TORCH SONG
(Metro-Goldwyn-Mayer)

Produced by Henry Hermand and Sidney Franklin, Jr. Directed by Charles Walters. Written by John Michael Hayes and Jan Lustig from a story by I. A. R. Wylie. Technicolor. Cast: Joan Crawford, Michael Wilding, Gig Young, Marjorie Rambeau, Henry Morgan, Dorothy Patrick, James Todd, Eugene Loring, Paul Guilfoyle, Benny Rubin, Peter Chong.

Stanley Warner Plans to Use Moropticon 3-D

The Stanley Warner Circuit intends to use the Moropticon process for the single-strip projection of 3-D films in some 50 theatres, Matthew Fox, chairman of the Pola-Lite Company, announced this week in New York. This is the third major theatre circuit to signify its intentions of utilizing the projection attachment. The other two are Interstate Theatres, of Texas, Malco, in Tennessee. Al O'Keefe, Pola-Lite distribution vice-president, announced Wednesday that Harry Thomas, veteran distributor, had been appointed director of west coast sales for Moropticon, with headquarters in Hollywood. The process was demonstrated in Chicago Wednesday before some 350 theatre men at the Century theatre.

Skouras and Employees Welcome Greek Rulers

King Paul and Queen Frederika of Greece received a royal welcome at the 20th-Fox home office in New York last week, when they returned from a tour of this country. They were cheered by the 20th-Fox men and women as they entered the building's lobby, red-carpeted for the occasion. They were photographed by Fox Movietone News cameramen. They then saw "The Robe," first film in the CinemaScope process.

Bonoffs Selling Interests

Leo and Sallie Bonoff are selling their interests in theatres at Old Saybrook and Madison, Conn., to Israel Gordon's Sons, Inc., of New Haven.

RKO Pictures 3-Month Loss Put at $248,377

The operations of RKO Pictures Corporation and subsidiary companies for the three months ended October 3, 1953, resulted in a net loss of $248,377, subject to audit and year-end adjustment, which compares with a loss of $1,064,932 for the third quarter of 1952.

For the nine months ended October 3, 1953, operations resulted in a net loss of $3,739,113, subject to audit and year-end adjustment, which compares with a loss of $4,777,766 for the same period of 1952.

Beverly Gets McCarthy Film

Beverly Pictures, of which Herbert Bregstein is president, has taken distribution of "Green Promise," which oilman Glenn McCarthy produced in 1950 for RKO release. The film stars Walter Brennan and Marguerite Chapman. Mr. Bregstein also said his company is taking "Mr. Peek-A-Boo" and Vicious Years" from U.A.

“FOREVER

starring

GINGER ROGERS
WILLIAM HOLDEN
PAUL DOUGLAS

with JAMES GLEASON and introducing

PAT CROWLEY

Paul Douglas plays the woman-wise ex-husband.

William Holden is his dramatic best as the man.

Ginger Rogers bids for another Academy Award.

Pat Crowley is the young girl, hungry for love.

Produced by
PAT DUGGAN
Directed by
IRVING RAPPER
Written by
JULIUS J. EPSTEIN
and
PHILIP G. EPSTEIN
Suggested by
J. M. Barrie's play “ROSALIND”

FEMALE"

Paramount Pictures

IS BOXOFFICE PROOF THAT

"YOU CAN DEPEND ON PARAMOUNT IN 1954 AS YOU DID IN 1953"...

Just a year ago this month Paramount opened "Come Back, Little Sheba" at the Victoria Theatre, New York City, to qualify it for 1953 "Oscar" recognition which it received when Shirley Booth won the Academy Award.

Soon we will open "FOREVER FEMALE" at the Victoria. The picture and the cast are all red-hot contenders for 1954 "Oscars." It is one of the frankest, fiercest love dramas ever filmed. The background is Broadway where two women fight, fang and claw, for one man, pitting *experience against instinct.*

"FOREVER FEMALE" is a tremendous boxoffice property and will be backed by tremendous selling support by Paramount. We urge you to watch all the first engagements.

PAYMENTS DROP ON EADY LEVY

Lower Exhibitor Total Is Blamed on Attendance, Theatre Refusals

by PETER BURNUP

LONDON: The report of the British Film Production Fund shows that in the year to August 1, 1953, exhibitors paid into the Fund under the Eady levy £2,731,460, compared with £2,971,910 in the previous year.

The drop of £240,450, says the report, is due partly to a fall-off in attendance and partly to "non-cooperators"; i.e., exhibitors who refused to pay the levy.

Payments Decrease

The Fund paid out £2,211,956 on 588 features, against £2,472,185 for 507 features in the year to August, 1952. Payments in regard to films of 3,500 feet or under totalled £257,403. £120,000 went to the Children's Film Foundation and £10,500 to the British Film Institute for experimental production.

Principal payments were made as follows: General Film Distributors, £750,622 (167 features); British Lion, £361,652 (63 features); Associated British-Pathe, £321,722 (43 features).

The six American companies, Columbia, MGM, Paramount, 20th-Fox, United Artists and Warners took a total of £238,167 out of the Fund, with MGM at the top with £125,581 in respect to eight features. Payments in regard to individual features, it is stated, ranged up to £112,737, compared with £91,485 in the previous year. During the first three years of the Fund's operation £6,051,820 has been paid out to the producers, the major part going to the three leading distributors: namely, £1,741,683 to General Film Distributors, £933,622 to British Lion, £748,122 to Associated British-Pathe.

Resumes Filibuster

The filibustering M.P., N. H. Lever, who talked out the National Film Finance Corporation Bill, resumed his speech when the Government reintroduced the bill in the Commons. But this time for 38 minutes only, making two hours, 55 minutes in all.

A desultory debate followed and—protestant Lever finding no supporters—the bill was read a second time without a division. Before that point was reached, however, another Laborite, Stephen Swingler, made a point to which many producers and exhibitors here give earnest attention. Mr. Swingler, a frequent Commons critic of the film industry at large, told the House that "something ought to be done to try to make British production pay." (There are many around who wish that elusive "something" might be found.)

Mr. Swingler suggested that a lower rate of entertainment tax should be introduced for programs exhibiting British pictures and the extra box office receipts divided between producers and exhibitors.

TV Debate Rages

Debate of another matter—the Government's plan for commercial television—raged for two days in the House of Lords. "Raged" is the fitting word, for not in many years have passions been roused to such an extent in that august and customarily sedate assembly.

Attendance mounted to proportions unparalleled since the days of crisis in the war. Moreover, there was an added piquancy in the proceedings arising in the circumstance that the attack on the Government's plan was led by highly respected Tory Peers. It was doubtless because of that that the Government took the unusual course of putting on its whips for the occasion and bringing up from the shires a hundred or so hereditary noblemen who never bother usually to attend.

The debate followed now familiar lines. On the one side, opponents of the Government crying of the dangers of abuse in that ancient bogey sponsorship; the others declaring their faith in the common man's right to go it his own way. In other words, the aforesaid common man's privilege to pick his own program whether on TV or anywhere else. Every argument on either side was exhausted in what one concerned film man described as "damnable iteration."

Government Wins

With the benefit of whips, the Government won by a majority of 157 votes to 87; the minority being composed, apart from the Tory critics and a posy of Bishops, of Laborite peers. Many had hoped that TV's future would not become a matter of party politics. The course of action in the Lords manifestly destroys that hope.

When the matter comes up for debate in the Commons, the Government must now put on its whips again. The decision will become a matter of the counting of party heads rather than of unfettered debate.

◆

The annual conference of the Union Federation de l'Exploitation Cinematographique has been held here under the auspices of CEA with delegates from Holland, Belgium, Italy, Sweden and France. Subjects discussed include television and film hire.

No statement was issued at the conclusion of the conference, but it was learned that some difference of opinion emerged on regard to TV. British exhibitors continue to stand firmly by their declaration that they will have no dealing with distributors who service TV.

U.S. Library Reprinting Early Films

WASHINGTON: The Library of Congress has adopted a process which can convert the paper prints of early motion pictures to durable, modern film. The Library said this will insure the preservation of the historic films made between 1894 and 1912. Otherwise, it declared, most of these films would soon be lost. The new process was introduced Tuesday at the Library here and at the Academy of Motion Picture Arts and Sciences in Hollywood.

Library officials explained that when films were invented in 1894, there was no provision in the copyright law to give them copyright protection, but there was a provision for the registration of copyright claims for photographs. A number of motion picture producers therefore sought to protect their works by making paper contact prints from 35mm film and depositing these paper prints with the Copyright Office in the Library. This practice was followed until 1912, when the law was amended so as to permit registration of motion pictures.

Gradually the original nitrate films of the early 1894 to 1912 pictures either disintegrated or were lost, burned or destroyed, and the paper prints remained the only copies. For the past six years, the Library, with the assistance of the Academy, has been trying to determine a practical means of reconverting the paper prints to 16-mm celluloid. Just recently, Primrose Productions in Los Angeles came through with a product that the Library feels is good, officials said, and "the Library thus is ready to launch an extensive program of reconverting the films on its paper prints to 16mm film as soon as funds for the purpose can be found." The Library said it and the Academy would seek the assistance of organizations and individuals who want film copies made for stock-shot, advertising or other purposes.

A representative selection of 12 of the early films that have been reconverted from the Library's paper prints was shown at the Library and at the Academy at a special screening Tuesday.

New Orleans Industry Women in Organization

Women of the motion picture industry of New Orleans organized under that title last week, at a luncheon at the Metarie Country Club. Officers installed are Lorraine Cass, Paramount, president; Connie Aufdemorte Hodges, first vice-president; Ida Klos, Paramount Gulf, second vice-president; Lee Nickolaus Lippert, secretary; Agnes Garcia, treasurer. Directors are Leona Schmitt, Gladys Montreuil, Cornelia Schmitt, Augie Woolverton, Gene Barnett, Georgia Bruno and Rosalie Lutenbacher.

Conspiracy Charged in Crest Case

WASHINGTON: Attorneys for the eight major distributors told the Supreme Court Tuesday that in licensing first-run motion pictures to downtown theatres instead of neighborhood theatres the distributors were following good business policy and were not acting in a conspiracy.

"The theatres that give the best film rental are generally downtown," distributor attorney Bruce Bromley said, "and it is not strange that each distributor aimed at downtown distribution wherever he did business. He wanted to get the most money for his pictures."

Arguments Concluded

Mr. Bromley and former New York State Appellate Judge Ferdinand Pecora argued this point and others for an hour and a half Tuesday as the Court concluded argument on the Crest case. The case was brought by Theatre Enterprises, Inc., owners of the Crest theatres in Baltimore, to force the eight distributors to license first-run films to the Crest. Philip Perlman, former solicitor general, argued for Crest for an hour Monday, and Tuesday another former Justice Department official, Holmes Baldridge, concluded the case for Crest.

At the conclusion of argument, the Justices, all of whom were present, took the case under advisement. A decision is expected early next year. Both the District and Circuit Courts acquitted the distributors in earlier hearings.

"All of the defendants in this case based their action on what they called their national policy," Mr. Perlman said in his argument Monday. "They admit they had a fixed and uniform system of runs and clearances, and this court said in the Paramount case that they couldn't do that. The very same system condemned by this court in the Paramount case was used against the petitioner (Crest) in this case. The same conspiracy condemned by this court in the Paramount case was still active and used in this case."

Cites Distributor Goal

Picking up Mr. Bromley's remark Tuesday that the distributors chose downtown theatres for first-run exhibition as a good business measure, Justice Frankfurter declared that it seemed to him there was a good deal of evidence that each distributor "chose to be separately tied" to national policy. "They're hanging separately but not together," he said. "What evidence is there in the record to show that this is not so?"

Mr. Bromley replied that each distributor had been cross-examined at the District Court trial in Baltimore and that each had said his goal "was to make money." The distributors told the District Court that exhibiting first run pictures in downtown theatres was the best way to make money, Mr. Bromley said.

Judge Pecora concentrated his argument on the admissibility of the Paramount case decrees into the District Court trial, arguing that the Paramount case "could have had no impact" on the Crest case since "Crest was not on the face of the earth" until 1949 and the Supreme Court decision in the Paramount case was handed down in 1948.

People in The News

Eddie Cantor was honored as one of America's favorite entertainers at a luncheon meeting November 24 of the Southern California Motion Picture Council in Hollywood.

Samuel Pinanski, president of American Theatres Corp., was reelected president of the Hebrew Free Loan Society, at its annual meeting Sunday in Brunswick Hall, Roxbury, Mass.

Sol A. Schwartz, president of RKO Theatres, and Mrs. Schwartz will leave New York on a business and vacation trip to South America December 12, during which they will celebrate their 25th wedding anniversary.

Charles Reed Jones, formerly director of advertising and publicity for Republic Pictures and more recently research director for Sun Dial Films, has joined National Campaign Associates as head of the company's reorganized public relations department.

Ben Rose, formerly European representative for Eagle Lion, has been appointed European representative of Pathe Laboratories, Inc. He will have his headquarters in London.

Robert Eves has been appointed supervisor of the western division of Famous Players Canadian Corp. He succeeds the late **Larry Bearg**.

Jesse Chinich, formerly associated with Rugoff and Becker, has joined Buena Vista Distribution Co., Inc., as a sales representative.

O. C. Terrell, manager of Sunset Drive-in theatre, Clarksville, Tenn., has been elected president of the Clarksville Scottish Rite Club for 1954.

Orton H. Hicks, Loew's International director in charge of the 16mm department, left New York last Friday for Rome, the first leg of a round-the-world inspection tour.

Joseph B. Rosen, formerly 20th Century-Fox branch manager in Washington, has been named Universal branch manager in Detroit, replacing **Ben J. Robins**, resigned.

Lawrence Lehman, after nearly half a century in theatre ownership and management, has resigned as manager of the RKO Missouri theatre in Kansas City. He will be succeeded by **Larry Caplane**, with RKO Theatres 20 years.

All Officers Reelected by Quebec Organization

MONTREAL: All officers and directors of the Quebec Allied Theatrical Industries, Inc., were returned to office at the annual meeting here. Continuing as president is William Lester, general manager of United Amusements. Some 200 exhibitors from all over the province attended the sessions.

At the dinner which followed the day-long sessions was Leon Bamberger, sales promotion manager of RKO Radio, New York, introduced by Charles Bourassa, executive secretary and toastmaster. Mr. Bamberger's theme was that theatres should become the center of all community life.

J. Arthur Hirsch is honorary president of the group, Leo Choquette vice-president, John G. Ganetakos treasurer, and Mr. Bourassa secretary. With them on the executive board are D. Robert, C. A. Magnan, B. C. Salamis, Ed Gauthier, Arthur Bahen and William Elman. The directors for the new term are Alex Adilman, Oliva Cote, B. C. Salamis, George Ganetakos, and Messrs. Bourassa, Choqueete, Bahen, Gauthier, J. G. Ganetakos, Robert, Hirsch, Lester, Magnan and Elman.

Elect Karl Macdonald Head of Warner Club

Karl G. Macdonald, vice-president of Warner International, was elected national president of the Warner Club, Inc., it was announced last week. Other officers elected for the ensuing year were Tom O'Sullivan, vice-president; Larry Leshansky, vice-president in charge of membership; Ruth Weisberg, vice-president in charge of welfare; Donald Cherry, vice-president in charge of claims; Harry Mayer, vice-president in charge of social activities; Barry O'Connor, treasurer; Elsie Torbach, assistant treasurer, and Max Greenberg, secretary.

New Slate Named For Buffalo Variety Club

Billy Keaton last week was elected chief barker of the Buffalo Variety Tent, No. 7. Other new officers are Marvin Jacobs, first assistant chief barker; Arthur Krolick, second assistant chief barker; Robert Hayman, dough guy; and W. E. J. Martin, secretary.

Hollywood Scene

Hollywood Bureau

SIX PICTURES were started during the Thanksgiving Day week, and five others were finished, bringing the shooting level to 30.

"Garden of Evil," 20th Century-Fox, is a CinemaScope project in color by Technicolor (or maybe it'll be in Technicolor—DeLuxe) with Gary Cooper, Susan Hayward, Richard Widmark, Cameron Mitchell and Hugh Marlowe as principals. Charles Brackett is the producer. Henry Hathaway is directing.

Producer - director Alfred Hitchcock started "Rear Window," Technicolor, for Paramount, with James Stewart, Grace Kelly, Wendell Corey, Thelma Ritter and Sara Berner in principal roles.

RKO Radio began shooting "The Big Rainbow," Technicolor, with John Sturges directing Jane Russell, Richard Egan, Gilbert Roland and others.

MGM's "Valley of the Kings," Eastman color, has Robert Taylor, Eleanor Parker, Carole Thompson and Kurt Kaznar in the cast under direction of Robert Pirosh.

"Fireman Save My Child," originally planned for Abbott & Costello, was started for Universal by Howard Christie with Hugh O'Brien and Buddy Hackett replacing the irreplaceable Abbott-Costello team and with Spike Jones and his band in the cast. Leslie Goodwins is directing.

S. P. Eagle's Horizon Productions launched "Waterfront" with Marlon Brando, Eva Saint, Karl Malden and Lee J. Cobb. directed by Elia Kazan.

Form Magnum Pictures To Film Robbins Novels

John Bash, Elizabeth Dickinson, and Kurt Hirsch have formed Magnum Pictures to produce films from the past and forthcoming novels of Harold Robbins. The first will be "Never Leave Me," which will be published January 1. Work will begin in May. The firm has rights to "Never Love a Stranger," "The Dream Merchants," and "A Stone for Danny Fisher," all of them best selling novels. It also has an option on "69 Park Avenue," which Mr. Robbins is writing. Purchase of the novels involved $200,000. Jack Hanley will write the screenplay for "Never Leave Me."

Eagle's "Waterfront" Begins

S. P. Eagle's Horizon-American Corporation's "Waterfront" has begun production at Hoboken, N. J. It follows newspaper stories on waterfront racketeering. Budd Schulberg did the screenplay. Columbia Pictures will release.

SIMPP Files As an Export Association

WASHINGTON: The Independent Motion Picture Export Association, Inc., has filed all the papers needed to act as an association to export films under the Export Trade Act, it is learned from the Federal Trade Commission.

The association is the export group formed recently by the Society of Independent Motion Picture Producers. Under the Export Trade Act, cooperative associations engaged solely in export trade are granted conditional exemption from the anti-trust laws. Among the conditions are that they file with the Commission copies of their organization papers, annual reports and other information concerning their operation.

FTC officials emphasized that the announcement does not mean that the Commission staff has passed on all the qualifications of the new group, but merely that the necessary papers have been filed for the group to start operating. Whether there will be more detailed study of the group's structure and operations depends on later Commission policy and on whether any complaints ever arise about the IMPEA's operations, FTC spokesmen declared.

The FTC said that officers of the association are Ellis G. Arnall, president; George L. Bengall, treasurer; Marvin L. Faris, secretary; Gunther R. Lessing, board chairman. Stockholders and members are the officers and George Glass, Richard Hungate and George Slaff.

Library of Congress Issues 3 Catalogues

Seventy-six thousand films copyrighted between 1894 and 1949 are listed in three catalogues now available from the Library of Congress. These are "Motion Pictures, 1894-1912," "Motion Pictures, 1912-1939," and "Motion Pictures, 1940-49." The pictures range from "Fred Ott's Sneeze," made in 1894, to "She Wore a Yellow Ribbon," made in 1949. The first film is also known as the "Edison Kinetoscope Record of the Sneeze." Howard Lamarr Walls, former curator of the Motion Picture Collection of the Academy of Motion Picture Arts and Sciences, compiled the information for the 1894-1912 volume. The 92-page first mentioned volume sells for $2; the second, of 1,250 pages, for $18; and the third, of 598 pages, is $10.

THIS WEEK IN PRODUCTION:

STARTED (6)

INDEPENDENT
Waterfront (Horizon Prod.)

MGM
Valley of the Kings (Eastman Color)

PARAMOUNT
Rear Window (Technicolor)

RKO RADIO
The Big Rainbow (Technicolor)

20TH CENTURY-FOX
Garden of Evil (CinemaScope, Mexico City)

UNIVERSAL-INT'L
Fireman Save My Child

COMPLETED (5)

ALLIED ARTISTS
Ghost of O'Leary (Technicolor)

INDEPENDENT
Americano (Moulin Prod., United Artists release)

PARAMOUNT
Legend of the Inca (Technicolor, Wide Screen)
About Mrs. Leslie (Hal Wallis Prod.)

UNIVERSAL
Tanganyika (Technicolor)

SHOOTING

COLUMBIA
The Woodhawk (Technicolor)
Black Knight (Warwick Prod., Technicolor)

INDEPENDENT
Witness to Murder (Chester Erskine Pics., U.A. release, Wide Screen)
New Faces (National Pic. Corp., 20th-Fox release, CinemaScope, Eastman Color)
Princess of the Nile (Panoramic Prod., Technicolor, 20th-Fox release)
Fire Over Africa (Hemisphere Prods., Columbia release, Technicolor)
Khyber Pass (Edward Small Prod.)
The Good Die Young (Romulus Film, England)
The Long Wait (Parklane Prods., Wide Screen)
Broncho Apache (Hecht-Lancaster Prod., U.A. release, Technicolor, WS)
Duel in the Jungle (Moulin-Assoc. British, Technicolor)

MGM
Beau Brummel (Color, England)
Betrayed (Technicolor) (formerly "True and the Brave")

PARAMOUNT
Living It Up (Technicolor, Wide Screen)
White Christmas (Technicolor)
Sabrina Fair (Wide Screen)

REPUBLIC
The Shanghai Story (Wide Screen)
The Outcast
Johnny Guitar (Tru-Color)

UNIVERSAL
Black Horse Canyon (Technicolor) (formerly "Echo Canyon")

WARNER BROS.
Ring of Fear (Wayne-Fellows Prod., CinemaScope, WarnerColor)
The High and the Mighty (Wayne-Fellows Prod., WarnerColor, CinemaScope)
Lucky Me (CinemaScope, WarnerColor)
A Star Is Born (CinemaScope, Technicolor)

To Make Series for TV

HOLLYWOOD: Edward D. Madden, vice-president and general manager of Motion Pictures for Television Film Syndication Division has announced that 117 half-hour dramatic programs will be filmed in color in Paris for release during the next three years under the title "Paris Precinct."

UA Abroad Marks 35th Anniversary

United Artists' 35th anniversary international sales drive honoring Arthur B. Krim, president, was launched Tuesday in Europe, Asia, Africa, South America and Australia. The five-continent sales drive, which will last a year, follows the November 16 kick-off of a six-month drive in the U. S. and Canada similarly marking the founding of U.A. 35 years ago and honoring the company's president.

In a message to U.A.'s overseas headquarters throughout the world, Arnold Picker, foreign distribution vice-president, and captain of the international drive, cited the resurgence of U.A. under the leadership of Mr. Krim and expressed confidence that the foreign force would set new sales marks.

Also this week Robert S. Benjamin, chairman of the board of directors, called upon the company's entire sales force to do their utmost in the drive. He said in part: "During the chaotic period through which we have just passed and whose reverberations we still feel, Mr. Krim had the faith, the courage and daring to take hold of a company which had suffered severely from the doubts and fears which prevailed during the unlamented period and strike out anew in the direction pointed by the company's founders. And time has vindicated his faith, his courage and his daring. U.A. is today, because of him and the group of similarly-minded men his daring has attracted, not only in sound and vigorous health, but it stands in the leadership of the industry."

Mr. Picker said that the company's "reemergence as the leading distributive medium for independent films is reflected in the largest and finest product roster in the company's history, with more than 50 films slated for release during our 35th anniversary year."

Thomas Again Named Cinerama President

Lowell Thomas, Tuesday, was reelected president of Cinerama Productions, Inc., following the annual stockholders meeting in New York. The only change in the executive line up was the resignation of Merian C. Cooper as vice-president in charge of production, a post considered superfluous. Mr. Cooper remains on the board. Other officers elected were: Theodore R. Kupferman, vice-president and secretary; Ira S. Stevens, treasurer and assistant secretary; Irving N. Margolin, assistant treasurer. Reelected to the board in addition to Mr. Cooper, were Louis B. Mayer, chairman; Alger B. Chapman, Paul W. Kesten, Thomas L. Perkins, Dudley Roberts, Jr., Milo J. Sutliff, and Mr. Thomas. The board also elected an executive committee consisting of Mr. Perkins, chairman, Mr. Chapman, Mr. Kesten and Mr. Thomas.

BOOK REVIEW

CANADIAN FILM WEEKLY 1953-54 YEARBOOK—Reference annual of 212 pages, edited by Hye Bossin. Illustrated, indexed. Cloth. $2.25. Film Publications of Canada, Ltd., Toronto, Ontario.

This now established annual is predominantly a directory in this issue, exhaustively listing the array of motion picture enterprises, amusement, industrial, educational and social, now functioning in Canada, with the dominant personnel of each. It tells who does what and where.

The introductory pages, as usual, are devoted to historical considerations and narration of the film careers of an array of Canadian pioneers.

The many pages devoted to the 16mm. operations both within the amusement sector and in many extra-mural sectors, are of special interest and laden with significant detail, down to even the remote itinerant shows. The student of the industry can find, in the Canadian pattern controlled by it, widely diverse social groups and publics and its far flung geography, indications for the years ahead in other areas.

The job is neat and crisp.—*T. R.*

Europe Film Pool Likely

by ARGEO SANTUCCI

ROME: Formation of a "European film pool" within the next year to produce films for a "free" European market and for export elsewhere is considered likely, according to a report of the board of directors of Lux Film.

Aim of the pool would be to break down the nationalistic barriers which circumscribe production and distribution here and thereby put the European film on a sounder competitive footing with Hollywood production. Films successful in a wide European market, it is believed, also would be successful in America and elsewhere.

Protective legislation, the report asserts, while intended to benefit native films, actually has the opposite result by setting up retaliatory barriers and restrictions elsewhere against the home product. The resultant restricted distribution and exhibition imposes upon production economic limitations which make it difficult to compete with Hollywood.

The Lux directors' report points out that success in establishing a strong European film industry would render unnecessary all restrictions on the importation of American films. The report also discloses that Lux is considering making films in America.

Set "Everest" Opening

"The Conquest of Everest," film of the 1953 Hunt-Hillary-Tensing expedition to the top of the mountain peak, will have its New York premiere at the Fine Arts theatre December 8. Produced by Countryman Films, it is in color by Technicolor.

Paramount Schedules 6 In 3 Months

Six pictures for release during December, January and February have been scheduled by Paramount, A. W. Schwalberg, president of Paramount Film Distributing Corporation, announced this week. He said other pictures may be added to the three-month list as productions are completed.

Three of the pictures announced are in color by Technicolor and two are 3-D productions.

The schedule is as follows: Christmas release, "Here Come the Girls," Technicolor, starring Bob Hope, Arlene Dahl, Rosemary Clooney and Tony Martin. January, "Jivaro," Technicolor, starring Fernando Lamas, Rhonda Fleming and Brian Keith; Hal Wallis' "Cease Fire," 3-D, and "Forever Female," starring Ginger Rogers, William Holden and Paul Douglas. February, Hal Wallis' "Money from Home," Technicolor, 3-D, starring Dean Martin, Jerry Lewis, and "Alaska Seas," starring Robert Ryan, Jan Sterling.

"Money from Home," Mr. Schwalberg said, will be shown New Year's Eve at a limited number of key theatres on a pre-release basis.

Schedule 18 Trailers For "Knights" Campaign

MGM plans to produce 18 individual trailers for "Knights of the Round Table." Believed to be the largest number ever utilized in a single campaign, the "Knights" trailers have been scheduled by Howard Dietz following preview screenings of MGM's first CinemaScope production. One of the trailers will detail MGM's parade of big hits, beginning with "Ben Hur." Others will feature CinemaScope proportions and a group of half-minute teasers are designed as interchangeable for TV promotion. Three special trailers are being made for the international market. The company's previous record number of trailers was four each for "Quo Vadis" and "Ivanhoe."

Television Helps Opening Of George Pal's "War"

Blanket television campaigns accompanying the opening of George Pal's Paramount release, "The War of the Worlds" in 76 first run situations in the Los Angeles and San Francisco territories are believed to have contributed much to the record attendance. Radio spot announcements supplemented the television campaign. In Los Angeles, the television station used was KNXT, which had 95 spot announcements. Four radio stations there also were used. Local newspaper advertising stressed the picture's sequence showing the destruction of the Los Angeles City Hall by invading Martians.

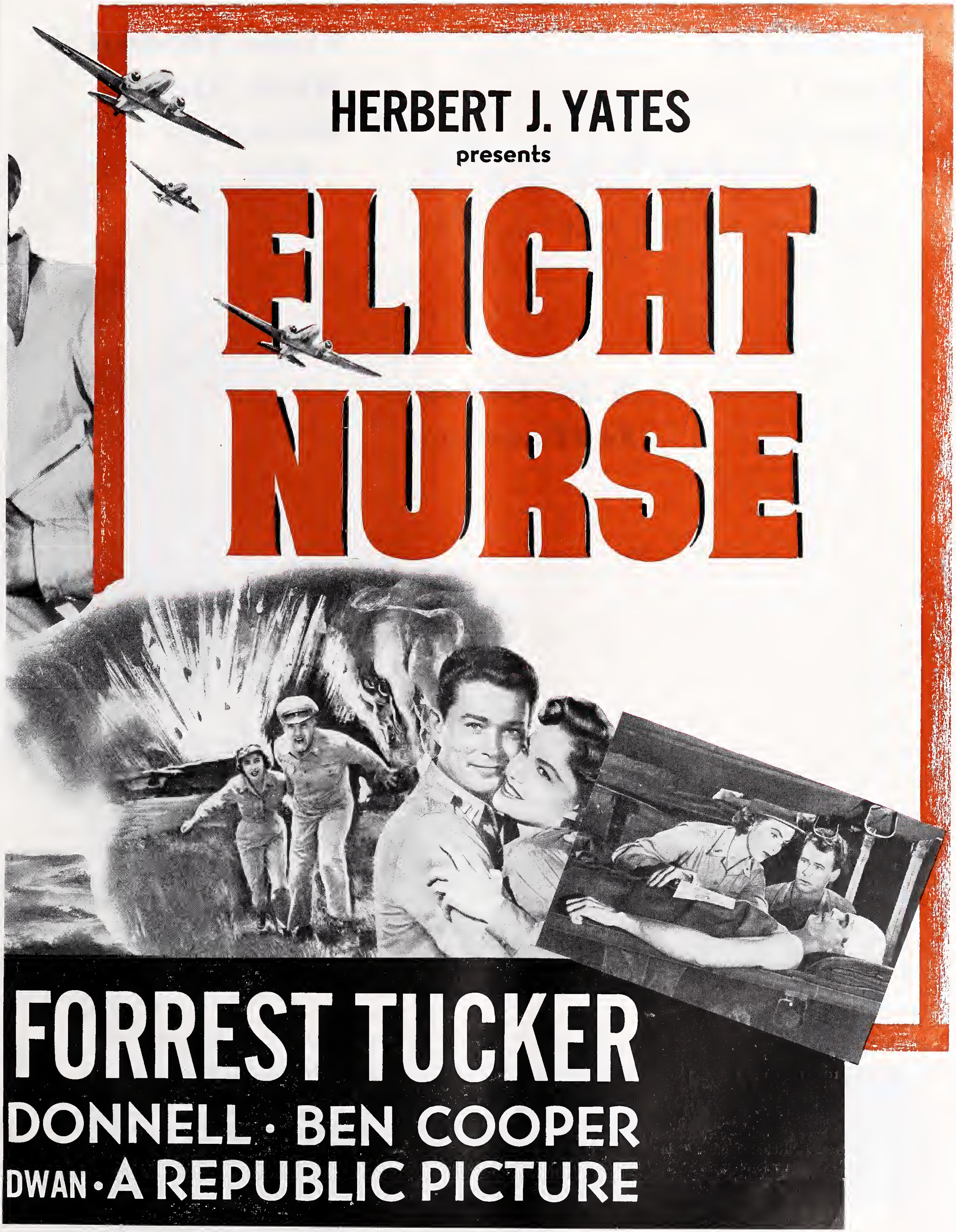
THE FIRST SERVICE-ACTION ROMANCE AIMED AT WOMEN AUDIENCES!

Backed by
U. S. AIR FORCE
Co-operation

starring **JOAN LESLIE** ·

with **ARTHUR FRANZ · JEFF**

Written by ALAN LeMAY · Directed by ALLAN



HERBERT J. YATES

presents

FLIGHT NURSE

FORREST TUCKER

DONNELL · BEN COOPER

DWAN · A REPUBLIC PICTURE

Product of Merit Is Aim: Johnston

The goal of all producing companies in Hollywood is to turn out the maximum number of pictures of merit, Eric A. Johnston, president of the Motion Picture Association of America, said in an interview in New York last week.

Commenting on exhibition's protest of a product shortage, Mr. Johnston said he could see no reason why any company would want to cut back on production in order to create a seller's market, as charged in some quarters. His sentiments, Mr. Johnston pointed out, were forcefully expressed by Barney Balaban, Paramount president, at the recent annual dinner of the Motion Picture Pioneers.

Mr. Johnston emphasized that a picture in today's market must be very good in order to recoup its costs and show a profit. The reluctance of producing companies to turn out pictures of lesser quality is the reason for the production cutbacks, the MPAA president said.

On the MPAA's long-range project to streamline distribution, Mr. Johnston expressed the hope that "some decisions" would be forthcoming in two or three months. He said the initial goal would be to select an area in which the physical distribution operations of many companies would be combined into one over-all operation, thus offering a yardstick as to the savings and efficiencies under the plan.

Concerning the foreign remittance situation, Mr. Johnston said that the revenues realized from the foreign field in 1954 probably would be somewhat less in comparison to the current year. He explained that 1953 remittances, estimated at $170,000,000 by other quarters, had been swollen by the unfreezing of heretofore blocked currencies in such countries as Japan and Brazil.

UA's "Song of Land" In National Release

Henry S. Kesler's "Song of the Land" has been put into national release by United Artists. Photographed by naturalists, it is a study of the cycles of the earth's flora and fauna. The Ford Foundation used a key sequence, in black and white (the film is in color by the Color Corporation of America), for its "Omnibus" television program, Sunday night on the Columbia Broadcasting System television network.

To Handle "Robot" Abroad

Harry W. Schroeder, head of Harry W. Schroeder Associates, Inc., has announced his company will have exclusive foreign distribution of Astor's "Robot Monster" in 3-D. The deal was completed recently by Mr. Schroeder and Bob Savini, president of Astor.

Western Theatre Owners Reelect J. M. Hone

J. M. Hone was reelected last week as executive vice-president of the Independent Theatre Owners of Washington, Northern Idaho, and Alaska, at the 30th annual convention, held in the Benjamin Franklin Hotel, Seattle. Other elections are H. B. Sobottka, treasurer; and directors, Mildred Wall, Mike Barvoic, Dwight Spracher, Fred Nessel, W. B. McDonald, S. M. Higgins, Erwin Fey, Joe Rosenfield, Chester Nilsson, Fred Mercy, Jr., Will J. Conner, L. O. Lukan, B. F. Shearer, Fred A. Danz, and William Thedford. Mr. Rosenfield reviewed the recent Theatre Owners of America Chicago convention, and Mr. Danz the tax situation. The latter also urged members to make contact on that subject with local representatives.

N.D. Dipson Is Honored

BUFFALO: Nikitas D. Dipson, head of Dipson Theatres and an active member of the exhibition business for the last 40 years, was guest of honor here Monday night at a testimonial dinner at the Statler Hotel tendered him by the Buffalo Variety Club.

Mr. Dipson was presented a scroll, signed by his friends and business associates, dedicating a room in the proposed Children's Hospital Medical Center to him. A check, representing the proceeds from the dinner, was handed to hospital director Moir P. Tanner.

In a much-applauded speech, Mr. Dipson reminisced over his years in the industry, commenting at one point that "this is an industry which will never die." Touching on the motion picture-television factor, he said, "people can't expect to get free in their homes what they would be able to pay for in the theatre. No advertiser will be able to pay what 20,000 movie houses can pay."

The veteran exhibitor heard a series of short speeches by his friends, including Justice Robert E. Noonan of the New York State Supreme Court; Leo J. Lamberson, of South Bend, Ind., and Dave Miller, Universal exchange manager, who was master of ceremonies. Justice George H. Rowe presented the scroll to the guest of honor.

Claim Opening Records For Warners' "Hondo"

"Hondo," starring John Wayne in his first 3-D film, is breaking records in all its early engagements, Warner Brothers announced this week. A three-year opening day record was broken at the Fenway and Paramount theatres in Boston, when the film made its debut last Thursday. The day before the film opened to equal critical and public acclaim in Detroit at the Palms theatre. Co-starring with Mr. Wayne is Geraldine Page. John Farrow directed and Robert Fellows produced the Wayne-Fellows production.

Cites Strong RKO Status Overseas

RKO Pictures has a "sound position" abroad; it has sufficient product for the next six months and probably for 12; it is has economized in its exchanges and yet hasn't harmed personnel morale; and it is distributing abroad the product of local producers. This is what Alfred Crown, foreign manager, told trade writers Monday at the New York home office, after 10 weeks touring the Far East.

The "unfreezing" of dollars in several countries has resulted in an increase in remittances this year, he said. The general increase in revenue also results from greater autonomy given branches by James R. Grainger, president, and the economy program. The latter, reducing prints, communications and other luxury or unnecessary expenses, has saved $750,000, Mr. Crown estimated. He added that although managerial changes were made, no one was hired from outside, thus preserving morale.

The company is distributing several French features in Latin America, and in the Far East is negotiating for release of local product. It has convinced local producers they profit more by releasing through RKO than by selling outright to small exchanges. In the Far East, there's no product shortage feared; local production is ample, he added.

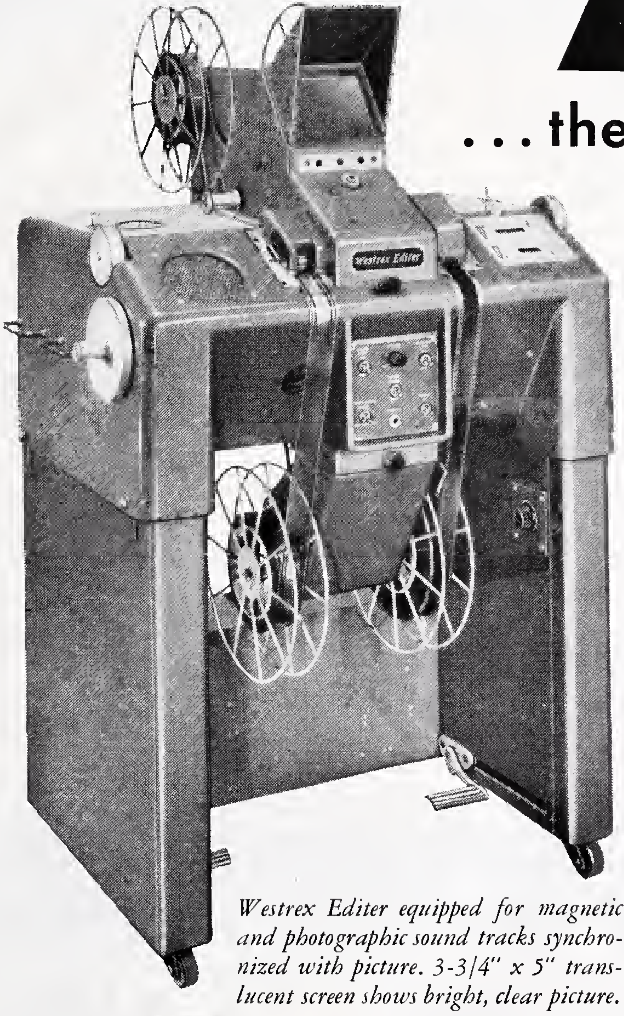
The Far East is excited about CinemaScope, he said. About 3-D, he commented it is the picture rather than the medium which must sell its way.

Oklahoma Theatre Owners Meeting Monday and Tuesday

Theatre Owners of Oklahoma will hold their 36th annual convention at the Biltmore Hotel, Oklahoma City, Monday and Tuesday, December 7 and 8. Drive-in problems and new techniques will occupy the major portion of business sessions. The drive-in discussions will feature Jack Braunagel, Claude Ezell, Al Reynolds, and E. R. Slocum. The equipment panel will have Eldon Peek, W. R. Howell, Jake Watkins, Byron Savage, Bob Clark, Henry Sherrill, Ray Colvin and Vance Terry. An advertising discussion will feature Mike Simons of MGM. Pat McGee, co-chairman of the National Tax Repeal Committee of COMPO, will preside at the Congressional luncheon honoring the state's representatives in Washington. Some of those in the concessions panel will be Harold Combs, Louise Wesson, Ross Newman, Walt Logan, Hugh Horn, Lindy Wilson. Robert J. O'Donnell is expected to speak at the "keynoter" luncheon. Edward Thorne is to be moderator at the sound panel, which will feature various new systems. William Slepka is to moderate the meeting with distributor representatives. New directors will choose 1954 officers.

It's here! new Westrex Editer

...the finest film editing machine for studios everywhere!



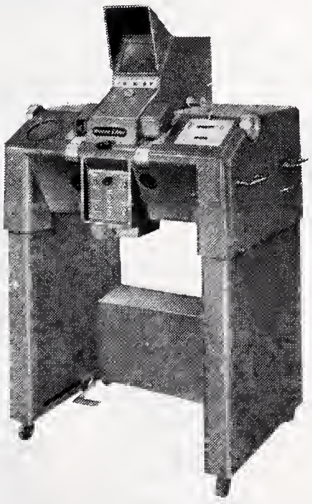
Westrex Editer equipped for magnetic and photographic sound tracks synchronized with picture. 3-3/4" x 5" translucent screen shows bright, clear picture.

Designed and engineered by the Westrex Hollywood Laboratories — in cooperation with leading studios — the new Westrex Editer is an advanced machine that meets every film editing need.

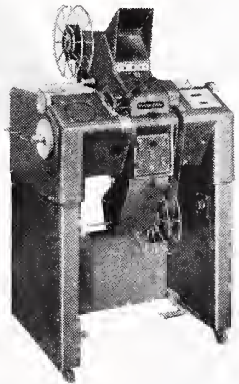
The Westrex Editer can handle both standard and the new small-hole perforated 35mm films — film strips — motion picture films — magnetic or photographic sound films (single or multiple) — composite release prints — and for the first time it makes possible "projection viewing" of an enlarged image on a wall or screen without extra attachments.

The Westrex Editer is quiet in operation — no intermittent, hence less noise and less film damage — speedy and efficient. Among its advanced features are simplified threading — automatic fast stop — synchronization while running — improved sound — lower flutter.

The Westrex Editer — available in both 35mm and 16mm models — is the latest in a long line of notable Westrex contributions to the motion picture industry. A new illustrated folder that describes in detail its many technical and operating advantages is yours for the asking.



The basic Westrex Editer, for use with film strips — vertical film handling method — faster and more practical for either film strips or reels of film.



The Westrex Editer features "projection viewing" on wall or screen without disturbing the adjustments of the normal optical system.

Research, Distribution and Service for the Motion Picture Industry

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FORMERLY
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FCC Tighten Ownership Regulations

WASHINGTON: The Federal Communications Commission has tightened up sharply on its rules limiting multiple ownership of commercial broadcasting stations. The Commission said the limits would apply not only to the number of stations controlled by one party but to the number of stations in which one party has an interest, even a minority interest.

Formerly, the Commission said, no one party could own or control more than five FM stations and more than five TV stations. It frowned on ownership or control of more than seven AM stations, though there was no formal rule to this effect.

Last Friday, the Commission announced that effective in 30 days, any party or the officers, directors and stockholders of that party will be barred from having any interest in more than seven AM stations, six FM stations and five TV stations. The stockholder provision will apply to stockholders owning more than one per cent of the voting stock.

The Commission said it was tightening the rules "because a holder of a small interest may exert considerable influence on station operations" and because of difficulty encountered in past proceedings in establishing whether or not a minority interest exerts control. From now on there will be no distinction between majority, controlling interests and minority non-controlling interests.

The few parties holding more than seven AM stations will be served with show cause orders to show why they should not divest themselves of their excess AM stations within three years.

Commissioner Hennock dissented in part.

Supreme Court Decision Clears Transamerica Corp.

WASHINGTON: The Supreme Court Monday refused to review a lower court decision throwing out Government antitrust proceedings against the Transamerica Corp. The Federal Reserve Board had sued to break up the giant west coast banking firm. The Third Circuit Court of Appeals, however, had dismissed the suit. The Government appealed to the Supreme Court. Justices Black and Douglas said they thought the High Court should have reviewed the case. Judge Clark took no part.

Bookers Meet Jan. 18

The Motion Picture Bookers Club of New York will hold its installation dinner, Monday evening, January 18, at the Tavern on the Green. Chairman for the arrangements is Max Fried.

BMI Sets Rates for Film Houses

Broadcast Music, Inc., last weekend announced a schedule of license fees applying to film theatres. The establishing of fees are below the charges leveled by ASCAP.

The schedule of rates which takes place January 1, for BMI music follows: motion picture theatres up to 600 seats, $5 a year; up to 1,200 seats, $7.50; 1,201 to 1,500 seats, $10: over 1,500 seats, $15.

Drive-in theatres: up to 200 cars, $5; from 201 to 400 cars, $7.50; from 401 to 500 cars, $10; over 500 cars, $15.

These rates, it was stated, are for theatres with more than 26 weeks of operation during the contract year. For seasonal operation, BMI stated, applying to theatres which operate 26 weeks or less during the contract year, the licensee shall pay to BMI one-half the fee.

ASCAP's music rates run from $15 to $48 for conventional theatres and from $36 to $60 for drive-ins.

The move to charge theatres for the playing of intermission BMI music follows consultation with leading exhibitor trade associations, BMI stated. It marks the first time BMI has licensed theatres for its music in its 13-year history.

COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

Charlton HESTON · Lizabeth SCOTT
Dianne FOSTER
in **BAD FOR EACH OTHER**
with
Mildred DUNNOCK • Arthur FRANZ • Ray COLLINS
Screen Play by IRVING WALLACE and HORACE McCOY
Associate Producer—WILLIAM FADIMAN
Directed by IRVING RAPPER

DRUMS OF TAHITI
Color by TECHNICOLOR 3D
starring
DENNIS O'KEEFE
PATRICIA MEDINA
with FRANCIS L. SULLIVAN
Screen Play by DOUGLAS HEYES and ROBERT E. KENT
Produced by SAM KATZMAN
Directed by WILLIAM CASTLE

JESSE JAMES vs. THE DALTONS
Color by TECHNICOLOR 3D
starring
BRETT KING
BARBARA LAWRENCE
Screen Play by ROBERT E. KENT
Produced by SAM KATZMAN
Directed by WILLIAM CASTLE

EL ALAMEIN
starring
SCOTT BRADY
with
EDWARD ASHLEY • ROBIN HUGHES
RITA MORENO
Screen Play by HERBERT PURDUM and GEORGE WORTHING YATES
Produced by WALLACE MacDONALD
Directed by FRED F. SEARS

JUDY CANOVA
in **SINGIN' IN THE CORN**
with ALLEN JENKINS
GUINN "BIG BOY" WILLIAMS
and The Singing Indian Braves
Screenplay by Isabel Dawn and Monte Brice
Songs by Allan Roberts and Doris Fisher
Produced by TED RICHMOND
Directed by DEL LORD
Reprint

KISS AND TELL
A GEORGE ABBOTT PRODUCTION
Play and Screenplay by F. HUGH HERBERT
starring
SHIRLEY TEMPLE
with
Jerome Courtland • Walter Abel
Robert Benchley • Porter Hall
Tom Tully
Produced by SOL C. SIEGEL
Directed by RICHARD WALLACE
Reprint

Robert YOUNG · Marguerite CHAPMAN
RELENTLESS
TECHNICOLOR
with
WILLARD PARKER • AKIM TAMIROFF
Barton MacLANE • Mike MAZURKI • Robert BARRAT • Clem BEVANS
Screenplay by Winston Miller
Directed by GEORGE SHERMAN
Produced by EUGENE B. RODNEY
Reprint

Glenn FORD · William HOLDEN
THE MAN FROM COLORADO
TECHNICOLOR
with ELLEN DREW
RAY COLLINS • EDGAR BUCHANAN
JEROME COURTLAND • JAMES MILLICAN
Screenplay by Robert D. Andrews and Ben Maddow
Directed by HENRY LEVIN
Produced by JULES SCHERMER
Reprint

The National Spotlight

ALBANY

The trend toward advanced prices continued as Fabian's Palace presented "Kiss Me Kate" at $1 top. . . . Stanley Warner Strand held "How to Marry a Millionaire" for a second week at $1.25 ceiling, while Ritz ended a second profitable week of "Martin Luther" at advanced scale. The Strand established a box office record the first week of its CinemaScope presentation. . . . The Troy, Troy (also an SW house) opened "How to Marry a Millionaire" Nov. 25. . . . Jules Perlmutter, as chief barker of Variety Club; Nate Winig, a former chief barker; Harold Gabrilove and Eugene Teper, active Tent 9 members; and Alderman Richard J. Conners, one-time trade paper correspondent here, attended a dinner given by and in Schine-owned Ten Eyck Hotel to launch a $25,000 drive for Albany Chapter of National Arthritis and Rheumatism Foundation, with former Air Force Gen George C. Kenney in the role of chief speaker.

ATLANTA

Lawrence B. Price has been appointed assistant manager of the Beach theatre, Jacksonville, Fla. . . . T. P. Tidwell, branch manager, 20th Century-Fox, Jacksonville, is back at his desk after visiting in Dallas. . . . Rufus Nease is new manager of the State theatre, Mooresville, N. C. . . . Oscar Howell, president of Capital City Supply Co., is back from Jacksonville, Fla. . . . Paul Overstreet, manager, Crickett theatre, Collinsville, Ala., was in booking. . . . The T&T Theatre Inc., Opelousas, La., has received a charter for drive-in valued at $60,000. . . . The Annual installation dinner for the new crew of the Atlanta Variety Club was held at the club. International chief barker Jack Beresin was guest speaker. . . . The WOMPI Club held its monthly meetig with Ernie Rogers, Atlanta Journal, as guest speaker. . . . The Joy theatre, Siluria, Ala., has closed on account of bad business. . . . Mrs. Ethelyn Powell, Fox Exchange, is back after a trip to Florida. . . . In for a booking trip were: Mrs. N. K. Story, Knox, Warrenton, Ga.; Nat Williams, and son, Enterprises theatre, Thomasville, Ga., and Sidney Laird and L. J. Duncan, Al-Dun Amusement Co., West Point, Ga.

BOSTON

About 1,800 persons attended the closed circuit theatre TV showing of the Notre Dame-Iowa football game at Loew's State theatre, a mild success in the 3,300 seat theatre. . . . E. M. Loew Theatres has reopened the Watertown Square, the Center, Pawtucket and the Olympia, Olneyville, R. I., and the Strand, Peabody, for weekends only. . . . Stanley Warner Theatres has reopened the Capitol, Everett on a new policy of 30c top, and the Warner, Lynn, recently closed by fire. The Warner has been redecorated and renovated and has had air conditioning added. Royce Beckman is the manager. When fire forced the theatre to close last summer, Joe Liss, district manager, immediately reopened the shuttered Waldorf which now will continue to play, but on a second run basis. . . . Tom Duane, who left the distributing side of the industry last spring to become general manager of Lockwood & Gordon Enterprises, has resigned as of November 20. A return to distribution and Duane's future plans will be announced shortly.

BUFFALO

Bill Keaton has been elected the new chief barker of the Buffalo Variety Club. . . . Business in the Buffalo area is a notch above pre-TV times, declares Arthur Krolick, UPT district manager, Buffalo and Rochester. . . . Honor McGrath, fashion editor of the Courier-Express has been visiting the Hollywood studios and has been sending back some splendid stories and art. . . . Joel C. Kimball, former Los Angeles concert manager, has resigned as executive director of the Rochester Civic Music association and Rochester Philharmonic manager. . . . Robert I. Millonzi, local attorney and former member of the Federal Securities and Exchange commission, has been named chairman of the 1954 Maintenance Fund Campaign of the Buffalo Philharmonic Orchestra Society. . . . Shea's theatre in Jamestown, N. Y. is showing "The Robe." . . . E. K. "Ted" O'Shea, vice-president of Paramount Distributing company, was in town last weekend visiting with his son, Ted, Jr. and friends, prior to departing for a vacation in Nassau. . . . The Polaroid Corporation used a special 300-line ad in the News telling the folks about the new scientifically constructed viewers being used at the Center with the showing of "Hondo" in 3-D.

WHEN AND WHERE

December 7-8: Theatre Owners of Oklahoma, Inc., annual convention, Biltmore Hotel, Oklahoma City.

December 7-9: Annual convention, Tri-States Theatre Owners, Hotel Gayoso, Memphis, Tenn.

December 14-15: Annual convention, Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois, Sheraton Hotel, St. Louis, Mo.

February 2-4: National Allied Drive-in Theatre Association convention, Netherlands-Plaza Hotel, Cincinnati, Ohio.

February 2-4: Annual meeting, Independent Theatre Owners of Ohio, Netherlands-Plaza Hotel, Cincinnati.

February 5-6: National Allied board meeting, Netherlands-Plaza Hotel, Cincinnati.

CINCINNATI

"The Robe" is establishing an all-time record at the 3,300-seat RKO Albee, flagship of the local circuit, not only from a standpoint of tremendous grosses, but also for length of run, the picture now being in its sixth week. . . . The Independent Theatre Owners of Ohio held its annual convention at the Netherland Plaza here December 2-4 inclusive. . . . The Ladies Auxiliary of the Cincinnati Variety Club, Tent No. 3 has been organized here, and a board of trustees elected, which will, in turn, elect officers at the same time that the tent holds its annual election in mid-December. The Ladies Auxiliary, sponsored by the local tent, was authorized by Variety International at its convention last May. . . . Edwin M. Booth, manager of the local MGM exchange, who is the area distributor chairman for COMPO, has called a meeting of local exchange managers for December 14 to further discuss the matter of raising funds. . . . William C. Dodds, manager of the Northio Paramount, in nearby Hamilton, Ohio, accompanied by Frank Sutteon, manager of the Rialto, attended the recent meeting of the United Detroit Theatres, an American Broadcasting-Paramount Theatres subsidiary, which was held in Detroit recently, with many executives present.

CLEVELAND

Downtown first run theatres report the biggest holiday and post holiday business (Thursday and Friday) in recent memory. Capacity crowds jammed the RKO Palace playing "Hondo," the SW Allen playing "How to Marry a Millionaire," the 8th week of "The Robe" at the Hippodrome while the Tower chalked up a record opening with "The Sea Around Us.". . . "Kiss Me Kate" also played to full benches at Loew's State. . . . Friday was another big day at the theatres with department stores reporting all time record sales. . . . Akron city council has repealed its 3 per cent local amusement tax (which reportedly netted the city approximately $60,000 annually) upon presentation of the fact that of the 38 motion picture theatres in operation in 1940, only 18 are now in operation. . . . Elliott Belson has resigned from the local Warner sales force. . . . Dan Rosenthal, United Artists branch manager and Mrs. Rosenthal were in New York for the holiday attending the wedding of Mr. Rosenthal's niece. . . . Attending the Columbia sales meeting in

(Continued on following page)

LOEWENSTEIN IS OKLAHOMA'S OWN "MR. SHOW BUSINESS"

Morris Loewenstein

OKLAHOMA CITY: Morris Loewenstein, Picture Pioneer and operator for the last 40 years of the Majestic theatre here, last week was preparing for the annual convention of the Theatre Owners of Oklahoma, to be held here at the Biltmore Hotel December 7-8. Mr. Loewenstein's interest in the affair is not exactly casual. He has been president of the group for more than 30 years and for more than 25 years has been the general convention chairman.

Oklahoma's own "Mr. Show Business" received early training in the theatre from his father, Isaac, who built and operated a theatre in 1909, on the same location where the present Majestic is to be found. The junior Loewenstein began his actual career as a props assistant at the old Overholser Opera House. After graduating from high school he was, variously, a newspaper reporter and press agent.

In 1914 he took over operation of the Majestic as a nickelodeon, for which an electric player piano outside furnished the ballyhoo. At that time there were only a half-dozen theatres in operation here, compared with the 51 today.

Mr. Loewenstein's industry activities have reached far beyond the state. Currently he is secretary of the executive board of Theatre Owners of America. Earlier he was secretary of the Motion Picture Theatre Owners of America, from 1936-1939, and held the same office in its successor, the American Theatre Association. Another record set by the showman is a 31-year membership in the local Kiwanis Club, and with what he says is a 100 per cent attendance.

(Continued from preceding page)

New York this week from Cleveland were branch manager Oscar Ruby; salesmen, Bill Gross, Jack Bruckner, Leonard Steffens and head booker Martin Greenglass.

COLUMBUS

Frank Marzetti, operator of the Linden, has acquired the Indianola from Lee Hofheimer. . . . Members of the board of directors of the Independent Theatre Owners of Ohio will meet at the Deshler-Hilton here December 8 to discuss plans for the annual ITOO convention to be held Feb. 2-4 at the Netherlands-Plaza, Cincinnati. . . . "The Robe" is now in a fourth week at Loew's Broad, equaling the four-week run of "Gone With The Wind" at the Broad in February, 1940. . . . Lester LeGrange, 67, native of Zanesville, Ohio, died Nov. 21 at Tampa, Florida. He was a vaudeville performer for over 50 years. His wife, who was his stage partner, survives. LeGrange had lived in Tampa for the past 15 years. . . . Columbus City Council was scheduled to act on proposed legislation removing the city's three percent admissions tax on tickets of 50 cents or less. The measure is sponsored by local theatre owners. A spokesman said the tax reduction would not be passed on to patrons.

DENVER

Committees of Variety Tent 37 are at work trying to iron out the difficulties attendant on the disastrous fire in the tent headquarters two weeks ago. One committee is meeting with the landlord in an effort to get the phases of the lease. . . . Possible temporary locations are being looked over in the hope something satisfactory can be secured until the tent can decide on something permanent. Meetings of the membership are being held and something should develop soon. It has been found out that the fire, which started in a construction shack next to the club, was set by two young boys while they were trying to light their candy cigarettes. . . . Arthur Goldstein, who recently closed the Ute, Strassburg, Colo., because of poor business, has taken over the World, Denver, and will operate it on a subsequent basis. . . . Al Brandon, formerly with United Artists, is selling for Lippert Pictures, covering New Mexico. Brandon will also take care of his buying and booking customers at the same time.

DES MOINES

Theatre bank night has been ruled illegal in Iowa, and theatres in the state have been given 30 days in which to halt the practice. Bank night has been legal here for many years under a prior ruling by the State Supreme Court. However, a recent decision by the present court over-ruled the previous one. . . . A. H. Blank, of Tri-States, said he did not plan to spend money to fight the new decision and added that the company had been thinking of discontinuing bank night anyway. . . . Lee Wolcott of the Iowa Independents said he would poll his members for a decision on what course of action to take. . . . The Paramount's closed circuit TV showing of the Iowa-Notre Dame football game was a great success, Bill Haver, Paramount manager, reports. The theatre's 1,700 seats were all filled and another 41 were admitted to stand in the balcony. . . . Mr. and Mrs. Bill Hutt have leased the Sun at Woodward from Fred Bullen. . . . The Allison Commercial club has leased the State theatre there and will operate it for a 10-week period. Tickets are being sold in books of 20 for the period. . . . Churches of Cedar Falls sponsored a 3-day showing of the picture, "Martin Luther," at the Regent theatre. . . . Al Hansen, Atlantic theatre manager, has become head of a corporation which has taken over operation of radio station KJAN there.

DETROIT

After all the controversy about "The Moon Is Blue" in Detroit last summer, it still hasn't opened in Detroit although the Strand in Pontiac is now playing it. . . . "Martin Luther" is in its third week at the Krim in Highland Park where Saul Krim announces it has "rolled up the most incredibly high grosses in the theatre's history.". . . "Kiss Me Kate" is showing on a Miracle Mirror screen at the Balaban-operated Adams. Allied Theatres announces plans for open forums with Michigan congressmen next month. . . . Robert Parine, drive-in concessionaire, died after a short illness. . . . Lew Wisper, Wisper & Westman Theatres; Edward Stuckey, Butterfield; Saul Korman, circuit owner; Jim Riddell, WXYZ-TV; Ben Rosen, confectioner; Earnest Conlon, Allied; James Sharkey, Cooperative Theatres; Milton Zimmerman, Columbia Pictures; Wm. Clark, Clark Theatre Service, and Wm. Westman were elected to Variety Tent No. 5. . . . Victor Hill is retiring from the Ecorse theatre. . . . The Fox theatre in Mason has reopened.

HARTFORD

Al Schuman, formerly general manager of the Hartford Theatre Circuit, Hartford, and Mrs. Schuman have moved into a new home at Daytona Beach, Fla. Schuman retains an interest in the Connecticut circuit. . . . John Markle of the Columbia exploitation staff has been working on "The Nebraskan," in Hartford, New Haven and other northeastern cities. . . . Barney Tarantul, partner, Burnside Theatre Corp., East Hartford, is back from a Durham, N. C., visit. . . . The Hartford Theatre Circuit has resumed a first-run art film policy at the 850-seat Art, Hartford, with UA's "The Captain's Paradise.". . . 20th-Fox's "The Robe" broke a 34-year house record at Loew's Poli, Hartford. The film has been held over at Loew's Poli situations in New Haven, Worcester, Springfield, Waterbury and Bridgeport. . . . Initial Loew's Poli booking of "Kiss Me Kate" opened Nov. 25 at Loew's Poli, Norwich.

INDIANAPOLIS

Marc Wolf's 16-hour telethon for the cerebral palsy fund Saturday night amassed more than $200,000 in gifts and pledges. Marsha Hunt, the Corbett Twins and Ginny Simms were here for the event. . . . The Variety Club will hold its annual election meeting at the Hotel Antlers Monday night, Dec. 7. . . . Doc Sandorf's Theatair Twin drive-in is still braving the weather, but weekends only. Two of five that continued through the Thanksgiving weekend have closed for the season. The other two are still undecided. . . . Local dailies carried a report that unidentified theatremen are negotiating for the lease on the Coliseum at the state fairgrounds when it's up next year. . . . Herman Morgan, Republic salesman, gave a talk before the Decatur, Ind., Rotary Club Dec. 3. . . . Ora Ledbetter, Monon, and Gene Rovenstein, Bourbon, have installed wide screens. . . . "The Robe" grossed an estimated total of $165,000 in its seven week run at the Indiana. It finally made way for "How To Marry a Millionaire" Wednesday.

(Continued on opposite page)

KANSAS CITY

"The Robe" closed its first run in Kansas City after its ninth week. It opens early in December at the first run colored house in Kansas City, the 1,500-seat Lincoln of the Fox Midwest circuit. . . ."Lili" closed its record-breaking run, more than six months, at the Kimo "Tonight We Sing" started November 29. . . ."The Titfield Thunderbolt" is in its third week at the Vogue. . . . Four times the average Sunday business, was done by "How to Marry a Millionaire" at the four Fox Midwest first runs. Prices were not raised. . . . Laurence Lehman, who is retiring from management of the RKO Missouri, was complimented on his long and successful career in an editorial of the Kansas City Star. . . . The annual membership dinner of the Motion Picture Association of Greater Kansas City will be held December 7. . . . Larry Caplane, a 20-year theatre manager for RKO theatres, has succeeded Mr. Lehman at the RKO Missouri. . . . The Lakeside drive-in has closed for the season.

LOS ANGELES

The sympathy of Film Row goes out to Ernest Kirkpatrick, Paramount booker, and his wife, whose two-year-old son Gary, was killed in a traffic accident. . . . Moses Hernandez, Guadalupe exhibitor, in town to secure new product and celebrating his 39th birthday. . . . W. J. Owens, operator of the Park theatre, Frasier Park, was a visitor on the Row. . . . Max Sinift, who owns the Del Mar and the Normandie theatres in Los Angeles, is sporting a new Cadillac convertible. . . . Irv Levin, sales manager of Filmakers, flew up to San Francisco to attend the world premiere of the company's first release "The Bigamist" at the St. Francis theatre. . . . John M. Nercesian has been appointed IFE sales representative for the Salt Lake and Denver territories. . . . George Tripp, Warner Bros. salesman, off to the Arizona country on company business. . . . Ralph Cooper, Warner Bros. booker, is vacationing at home. . . . Ezra Stern, Film Row barrister, back in town after a business and pleasure jaunt to Manhattan. . . . Joe Zangrilli, Warner Bros. Booker, with his wife and son, headed north to San Jose to spend the Thanksgiving holiday with relatives. . . . Mrs. H. H. Flesher has turned over the operation of the Ojai theatre to H. Bowers. . . . Evelyn Woods, Paramount clerk, back from vacationing in Texas.

MEMPHIS

Exhibitors from all over the Memphis trade territory were coming to Memphis this weekend for the three-day convention of Tri-State Theatre Owners (TOA affiliate) Monday, Tuesday and Wednesday, Dec. 7, 8 & 9 at Hotel Gayoso. . . . Drive-in operations, TV advertising, small town operations and print shortage are questions to be discussed at the convention, Leon Roundtree, Holly Springs, Tri-State president, has announced. . . . Memphis' second CinemaScope production, "How to Marry A Millionaire" at Loew's State, did four times normal business during the first week. . . . Mr. and Mrs. W. W. Autry have purchased the Pastime theatre at Danville, Ark. . . . Jack Hogan returned as manager of Crittenden and Joy theatres in West Memphis after managing the Mesa drive-in at Camden, Ark., this summer. . . . Malco theatres in Hot Springs and Pine Bluff are installing CinemaScope equipment. . . . National Theatre Supply Co., Memphis has added a refrigeration engineer, W. P. Cates.

MIAMI

Peter Seaborn is now manager of the Embassy, replacing Ralph Ryder who resigned to go to New York. . . . The Mitchell Wolfsons had an additional blessing to be grateful for, with the pre-Thanksgiving birth of a grandson, Louis Wolfson. . . . Fred Lee, manager of the Florida in Hollywood, was the man with the highest number of points, in the 3d week of the current manager's campaign of the Florida State Theatres. Jimmy Barnett, Olympia manager, and Bill Russell, manager of the Florida in Ft. Lauderdale, tied for the week's outstanding campaigns. Other honor men included Bob Ancell, Palms, W. Palm Beach; Bob Battin, Beach; Ed Heller, Regent; Ralph Puckhaber, Florida, Miami; Jack Miller, Shores; Charlie Whitaker, Paramount and Jerry Mayburn, Lake, Lake Worth. . . . Chet Gole replaces Ted Young, who resigned, as assistant in Ft. Lauderdale's Gateway. . . . Hospitalized recently was the mother of Ethel Gubernick, secretary to Bob Green of the Wometco office.

MILWAUKEE

Frank M. DeLorenzo, projectionist since 1912, passed away last week here. Mr. DeLorenzo, born in Milwaukee, had served as projectionist in the Riverside, Garfield and Alhambra theatres, and was employed by the Alhambra at the time of his death. . . . The new manager of the Stanley Warner Egyptian theatre here is H. J. Thacher. Eleanor Manske remains as the assistant manager there. . . . Kenny Fischer is now managing the Juneau theatre, replacing Joe Bindell, now at Racine. . . . Wisconsin Allied is planning on holding a zone meeting at Prairie du Sac December 8.

MINNEAPOLIS

Allied Artists has opened its own shipping and inspection departments, and Harry Max Katz has been named head shipper. Two new electric inspection machines have been installed. Shipping and inspection were handled by Independent Film Service for the past 13 years. . . . CinemaScope screen has been installed in the Star theatre at Jamestown, N. D., operated by the Lake Road Theatre Co. . . . Morrison Buell, booker at RKO, is on jury duty. . . . Charles Curran purchased the Roxy, Battle Lake, Minn., from Earl Askerrooth. . . . Patricia Young, stenographer at Allied Artists, has left the exchange to return to her home in Dayton, Ohio. . . . Approximately 400 reservations have been made for the second annual film industry Christmas party at the Calhoun Beach hotel Dec. 11, according to Joe Rosen, chairman. . . . The marquee of the Parkway, neighborhood house operated by Mrs. Delores Lundquist, has been painted.

NEW ORLEANS

Carolyn Grey is the newcomer at Joy Theatres, Inc. She replaces Mrs. Shirley Eagan who is looking forward to a blessed event. . . . Mr. and Mrs. Harold Cohen, Lippert Pictures, spent the week of Thanksgiving with their son Harold in Tampa, Fla. . . . Curtis Matherne, former salesman with U.A., is now manager of Henry Meyer's Avenue in Biloxi, Miss. . . . Wm. Prewitt, Jr., vice-president and general manager, American Desk Mfg. Co., Temple, Texas was in town. . . . Edward Kelly has taken over ownership operation of the suburban Roxy, making it an all negro patronage theatre. . . . Mr. and Mrs. L. C. Montgomery are back from a business trip to New York. . . . The WOMPT's will play Santa Claus to 130 kiddies from 4 orphanages representing Catholic, Protestant and Jewish faiths at a kiddie matinee December 12 at the Imperial theatre. There will be a real Santa to distribute toys, after which the kiddies will be treated to refreshments.

OKLAHOMA CITY

The wall of a building at Helena, Ark., collapsed into a moving picture theatre, Nov. 24 filling some 15 rows of seats with bricks and rubble. The seats were unoccupied and only a few persons were in the audience. No injuries were reported. . . . M. R. McLain, city manager of the Fox-Midwest Theatres, at Joplin, Mo., was guest speaker at a meeting of the Joplin Life Undewriters, Nov. 24 at the Keystone hotel. . . . Panaphonic stereo sound will be demonstrated here Dec. 7 and 8 in connection with the annual convention of Theatre Owners of Oklahoma. . . . The Harber theatre, now showing "Kiss Me Kate" is showing the picture the first week in 2-D and the second week in 3-D. . . ."Botany Bay" has moved over to the Tower theatre for its 3rd big week. . . ."How To Marry A Millionaire" is now playing at the Criterion theatre.

OMAHA

Don McLucas, United Artists branch manager, announced that a second second-generation salesman had joined the exchange—Calvin Bard, Jr., whose father formerly sold film in the Omaha territory and had built and operated theatres here. The other second generation salesman is Stan Dudelson of the Des Moines branch, whose dad also has a father in the business. Cal, Jr., replaces Clarence Blubaugh, veteran who resigned because of his health, and Opal Woodson was named booker to replace Art O'Connell who resigned. . . . James Sparks left the RKO booking staff in Des Moines and is in the Omaha U.A. office. . . . McLucas also announced the start of the COMPO drive with a meeting of all exchange heads and salesmen. . . . Ras Anderson has joined the MGM shipping department as assistant to Dean Watonville, who replaced Charles Lorenz, head of the department, who died last week. . . . Visitors at the 20th-Fox exchange were M. A. Levi, district manager from Minneapolis, and publicist Chick Evans of Kansas City.

PHILADELPHIA

Changes at Universal-International has booker Harold Colton becoming salesman for the upstate Pennsylvania territory; James Coyne taking over the Harrisburg, Pa., territory to succeed Francis Charles, who was transferred to the Boston exchange; Ed Larsen, formerly a shipper, promoted to booker, and Richard Sichler

(Continued on following page)

(Continued from preceding page)

coming in from New York as student booker. . . . Ward B. Kreag resumed his post as manager of the Colonial, Allentown, Pa., after a long trip, during which time Henry Romig was in charge of the house. . . . In spite of the sweeping "50 per cent up" reassessment of all city and county realty in Reading, Pa., a number of center-city theatres had their county tax assessments for 1954 reduced. . . . Burt Stanley, for many years a local manager, is confined to the Charles Johnson Home in Royersford, Pa. . . . In Lancaster, Pa., a total of $6,450 was collected from the city's amusement tax during October, which set a new monthly high for the year. Collections for the first 10 months of 1953 total $55,404, which compares favorably with last year. . . . Tri-State Buying and Booking Service here is now servicing the Ritz in St. Clair, Pa., and the Ritz, New Holland, Pa. . . . The Paramount, Wilkes-Barre, reopened with a new 45-foot wide Astrolite screen. . . . Robert Moore, operating the Kannon, Duncannon, Pa., announced that the house is now being handled by Allied Motion Picture Theatre Service. . . . The Grove, Pennsgrove, N. J., closed for the winter. . . . The Palace, MacAdoo, installed a new Astrolite wide-screen.

PITTSBURGH

It's either CinemaScope or 3-D this week downtown, with "The Robe" in its ninth week at the J. P. Harris and "How to Marry A Millionaire" in its third week at the Fulton, battling it out with the 3-Ds, "Hondo" at the Stanley and "Kiss Me Kate" at the Penn. All reported brisk Thanksgiving Day business in spite of dreary, rainy weather. . . . The Ritz is offering two Warner oldies in "Key Largo" and "Treasure of the Sierra Madre" while the Art Cinema reached way back into the past to re-issue the John Barrymore starrer, "Counsellor at Law" when the Italian import, "The White Line" failed to draw despite great notices. . . . The Squirrel Hill, neighborhood art house, looks for an extended run with the new Alec Guinness comedy, "The Captain's Paradise." . . . Cinerama hosted a cocktail party for press, radio and TV folk in the Warner theatre which re-opens with "This Is Cinerama" at a formal opening Dec. 8. Jean Suits has been named new manager of the Warner for the "Cinerama" run.

PORTLAND

First run business here has been perking. The Century theatre became a first run house this past week. Managers Marty Foster and Frank Breal turned their newsreel house into a semi-regular spot by showing a new movie and newsreel program as second feature. . . . Broadway theatre manager Keith Petzold getting set to show "Kiss Me Kate" in 3-D, checked his patrons for two days last week to determine how many wear glasses. Results: 12 percent wear glasses. Of the percentage, 6½% were women and 5½% men. . . . "Martin Luther" has set new gross and playing time records at the Oriental, a 2,000-seat East Side deluxe spot. . . . Vet Manager Herb Royster getting squared away in his duties at Evergreen's houses in Vancouver, Wash.

PROVIDENCE

"All The Brothers Were Valiant" held for a second week at Loew's State where the new panoramic screen and stereophonic sound have met with wide acclaim by appreciative patrons. . . . The RKO Albee will introduce CinemaScope to its patrons with the screening of "How To Marry A Millionaire. . . . The Hope, popular east-side neighborhood house, is featuring "Kiddie Karnival" programs at Saturday matinees. A juvenile film plus a solid hour of cartoons is offered for the small fry. . . . With the temperature running in the 70's and 80's, setting new all-time records for the month of November, week-end patronage at the drive-ins, remaining open, almost approximates mid-summer grosses. . . . Despite the fact the North Kingstown Town Council recently granted a permit for a drive-in theatre in that town, the group, recently turned down when seeking a permit for adjacent East Greenwich, have announced that they will turn to the "highest courts" if the East Greenwich Town Council fails to take action at the next meeting. . . . Redoubled efforts by Providence police, theatre operators and private patrolmen, has brought a sharp reduction in vandalism and damage which has plagued theatres.

ST. LOUIS

Paramount publicity man, Rufus Blair, was in the city with twin starlets Joan and Jean Corbett doing advance work for "Here Come the Girls." . . . Continental Productions, Inc., has been incorporated to make motion picture films for theatres, television, etc. . . . Details of the annual meeting of the MPTO of St. Louis, Eastern Missouri and Southern Illinois, which will be held Dec. 14 and 15, were considered at a meeting of the officers, directors, and annual meeting committee chairmen which was held Monday. . . . Tom Edwards, of Edwards and Plumlee Theatres, Farmington, Mo., past president of the MPTO regional organization, will serve as master of ceremonies at the banquet. . . . Harry C. Arthur, Jr., president and general manager, Fanchon & Marco, has returned to the West Coast. . . . Clarence Hill, Columbia Pictures manager, presided at a meeting which discussed COMPO plans and the Will Rogers hospital enrollment campaign.

SAN FRANCISCO

Edward Sutro, United-California Theatre Equipment, was badly injured when his car hit an abutment on the Golden Gate Bridge. . . . Eugene Savo, formerly with Downtown Paramount, Los Angeles, and Warner Bros. theatre, there, will become manager of U-P's State when it reopens Christmas day. . . . George Archibald resigned as manager of Palo Alto drive-in; has reestablished his Arch Booking Agency at 988 Market Street and plans to devote his full time to the organization. . . . Ted Galanter requested that his staff here be increased because of big product coming this way and John Norcop has been hired to handle such pictures as "Julius Caesar," "Knights of the Round Table" and "Rose Marie." Norcop, at one time press agent here for Fox West Coast Theatres, comes from 20th-Century Fox, New York City. . . . Joe Cane, former booker, Republic, is now doing booking for Universal. . . . Anson J. Longtin, owner of the 500-seat Guild, Sacramento, commissioned Gale Santocono to remodel, renovate and redecorate the house at a cost of $50,000. Film Booking Agency of Northern California, is handling the account.

TORONTO

A contract to produce a film for the Ontario division of the Independent Order of Oddfellows has been signed by Crawley Films. . . . Only a stage curtain was destroyed when a fire broke out at the Roxy, Chesley, Ont. . . . Among those at the head table at the Empire Club luncheon when John Davis of the Rank company spoke were Frank Fisher, Kenneth Winkle, A. J. Mason, J. J. Fitzgibbons, J. D. McCulloch, S. D. Peterson, Nat Taylor, and L. W. Brockington. . . . Alfred Perry, president and managing director of Empire-Universal, is attending the special discussions in Hollywood of Universal-International which will view two color films made in Canada during the past summer. . . . A. W. Shackleford, president, Alberta Theatres Association, was guest speaker of the annual meeting of the British Columbia Exhibitors Association Nov. 30. . . . Canadian Kodak is finding increasing business and profits according to its latest report. The Canadian company has increased its sales of motion picture raw stock to Mexico and other countries.

VANCOUVER

Gayland Amusements, Burnaby, B. C., operators of the Surrey drive-in near White Rock, have started work on a 350-car outdoor theatre near Abbotsford in the Fraser Valley, 40 miles from Vancouver. . . . Famous Players is building a 400-car drive-in at Shaunavon, Sask. Both ozoners will be ready for business in the spring of 1954. . . . Cecil Black, of Empire-Universal head office, was here on a three-day visit. . . . Four Calgary theatres in cooperation with the Kiwanis clubs of that city enabled 6,000 boys to see free films recently. The idea is to combat Juvenile delinquency. . . . Local projectionists and the circuits are still at loggerheads over new contract terms and a conciliation board will meet to settle the dispute. . . . Jim Girvan, of Girvan Studios, has left for a visit to the old country and the continent where he will study post-war construction of theatres. . . . A film exchange manager said theatremen could boost their box office receipts by quite a percentage if they would only get as excited over each new film attraction as they do over each new confectionery item for their lobby candy counters They spent more time on candy sales than advertising there current films he said. . . . The film exchange union is holding its Christmas party at the Moose Club Dec. 11.

WASHINGTON

Ira Sichelman is the new branch manager at 20th Century-Fox, replacing Joe Rosen, who resigned. . . . Nate Shor, Universal-International booker, is engaged to Roslynd Ehrlich. The wedding will be in June. . . . Sara Young, 20th Century-Fox booker, spent Thanksgiving weekend with her family in Boston. . . . Dr. Charles W. Lowry, Variety Club chaplain, was a speaker at the Woman's Club of Chevy Chase, Md. He is at present a special consultant to the administrator of the Federal Civil Defense Administration. . . . Jack Kohler, 20th Century-Fox booker, has been promoted to salesman. . . . Herbert Bennin, MGM branch manager will be co-chairman of the Will Rogers Memorial Hospital drive. . . . Grace Fisher, of the Maryland theatre, Cumberland, Md., was hospitalized after a heart attack.

MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen—Walter Brooks, Director

Si Fabian Advocates Different Selling Approach

SIMON H. FABIAN, president of the Stanley Warner Corp., operating 350 theatres across the board, speaking at a session of AMPA's School for Showmanship, said, "We have every kind and class of theatre, in every kind of run, with every kind of policy"—and we think he makes an interesting point, since every picture also has a different selling approach. There's no need for monotony, in this industry, and there's room for every good showman, with all of their individual skills.

We have long proclaimed, in the Round Table, the need for new and different sales angles, in almost every situation, to secure the greatest box office result at the point of sale, where it matters most what policy obtains. Mr. Fabian makes it clear that his circuit applies different sales effort in each situation, as it does with each picture, to justify the end results. If it's "art films" he's selling, he uses an "art" policy, and if it's "corn" they want, he can dish it out, in proper measure to sell tickets to the passers-by. Elmer Rhoden makes a similar point, and urges theatres in his Fox Midwest chain, to strive for "something new and different" to avoid falling into a business rut.

Some time ago, we assembled information on what exactly constitutes the "standing order" at National Screen Service for quite a number of Round Table theatres. We were surprised at how casual, and how careless, this "standing order" was placed, and for how many years *and years,* it had gone unchanged. It convinced us that half the fault was in the self-satisfied style by which advertising was based, in the field. That's one reason why we have applauded the new "complete campaign mats"—initiated by Metro, which give small situations as many as ten advertising and publicity mats for 35c—the cost of the single mat, usually on standing order. With this innovation, managers may find something "new and different," and with the cooperation of their newspaper man, they may try a new idea, now and then, since the material is readily available at the time of use.

A LETTER FROM BING

It's a real pleasure to announce at this Round Table meeting that Bing Crosby has sent his personal check for $180 to underwrite the "adoption" of a Korean war orphan, for one year, as part of the Round Table plan for Children's Clubs. Larry Crosby says, in remitting the check from Bing Crosby Charities, that Bing has one orphan in France, Italy and Germany, and "as long as we are part of this deal, we should adopt a Korean kid."

From Mrs. Leonore Sorin, director of the Foster Parents' Plan, we have a photograph of little Lee Sung Chul, five years old—and a cute youngster, in his Korean winter coat and cap. He lost his father in bitter war—his mother was left behind by a crowded refugee train, and never found. Mrs. Sorin wishes Bing would send him an occasional picture post card, and says his letters will be answered from Korea.

Charlie Jones says—in his latest bulletin from Iowa and Mid-central—that he is installing the Round Table Foster Parents' Plan at the Dawn theatre at Elma, Iowa, in December, as "a marvelous piece of humanitarianism and public relations, that can be handled with very little cost or effort, working with Boy Scouts, Campfire Girls, or any junior (or older) group. It'll make a lot of friends."

Mr. Fabian wants "a complete reform in pressbooks"—but there's not nearly so much wrong with the pressbooks as with the pressbook users. Certainly, it's difficult to use 100 pressbooks a year, but if managers would seek to change their style, try something new, get out of their particular rut, the reform would be accomplished. Flexibility in selling methods would insure new things. There are theatres "on standing order" that need new ideas and new policies, to catch up with their audiences.

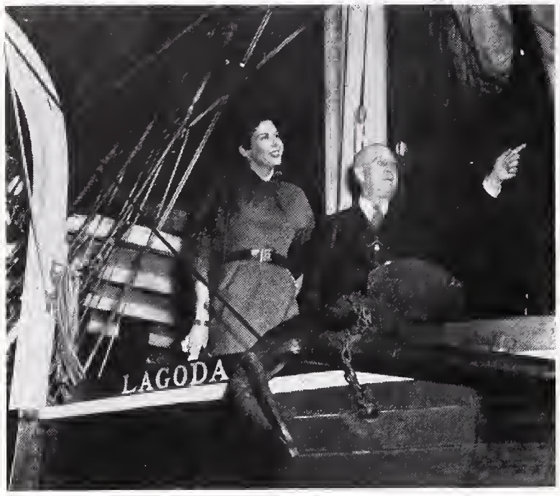
¶ LYNN FARNOL announces the winner of the Lowell Thomas Essay Contest, conducted by Cinerama Productions Corporation with the approval of the New York Board of Education, in which 14,000 students participated. They were to describe "The Story I Would Like To See In Cinerama," and the winner, a Sayville, L. I., high school senior, chose the Melville classic, "Moby Dick"—which will make a whale of a picture. His comprehension of new screen techniques helped him to win the $1,000 scholarship, which was first prize. The second and third prizes of $500 and $250 scholarships were also awarded, and 100 others received honorable mention.

We think the weight of this evidence, on a statistical basis, is sufficient to justify the contest, and the costs involved. We would like to see a break-down of the 14,000 entries by categories, i.e., the numbers who expressed preference for each kind and class of potential entertainment, in Cinerama. However, such information quite properly belongs to those who sponsored the contest, but it is a valuable by-product, that would be enlightening, as it reflects the desire-to-see specifications of 14,000 junior and high school students, in their more serious moments . For such prizes, they would give thought to the preferences they made, and the accumulative data has real merit.

* * *

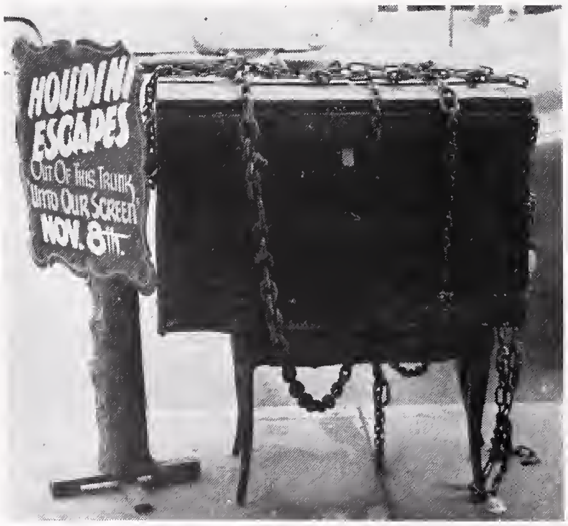
¶ OUR OWN Knights of the Round Table will be keenly interested in the four test engagements of MGM's first production in CinemaScope, "Knights of the Round Table," which opens in Loew's theatres in San Francisco, St. Louis, Kansas City and Pittsburgh, on Christmas Day. At this Round Table meeting, we wish to alert Sir Boyd Sparrow, Sir Russell Bovim, Sir Maurice Druker and Sir William Elder, first of our shining Knights to joust in tournament for this new Technicolor picture, combining new screen techniques with old skills in showmanship. —*Walter Brooks*

Atmosphere In Action



Ann Miller, guest at the New Bedford, Mass., world premiere of "All the Brothers Were Valiant" inspects an authentic sailing ship.

Bernie Borane, manager of the Rialto theatre, Phoenix, Arizona, provided this gladiator and slave girl as provocative street ballyhoo for Lippert's "Sins of Jezebel."


HOUDINI ESCAPES
OUT OF THIS TRUNK INTO OUR SCREEN
NOV. 8TH.

Olga Sharabura, manager of Famous Players-Canadian's Orpheum theatre, at Sault Ste. Marie, Ont., figured out this silent salesman.

STATE
TONIGHT IN PERSON - ANN MILLER MGM STAR
WORLD PREMIERE "ALL THE BROTHERS WERE VALIANT"
IN TECHNICOLOR WITH ROBERT TAYLOR AND STEWART GRANGER
TONIGHT
WORLD
VALIANT

Streets were jammed at the New Bedford opening of "All the Brothers Were Valiant"—at the State theatre, where the excitement centered.

13
BING CROSBY
CLAUDE DAUPHIN
The NATIONAL COMMITTEE OF 13
AGAINS
SUPER
PREJ
DAYS

Monty Salmon, with a grin, putting over a special ballyhoo for Friday the 13th, which you can remember for next time, in the lobby of the Rivoli theatre on Broadway. Bing Crosby's "Little Boy Lost" is staying 13 weeks.

Rita HAYWORTH
MISS SADIE THOMPSON
TECHNICOLOR
RITA IN 3D
JOSE
FERRER

A group of Korean veterans inspect the realistic lobby display—which really rained rain!—and the "take me home" cut-out of Rita Hayworth, exposed to public view at the Capitol theatre, on Broadway, for a coming attraction.

QUIGLEY AWARDS CONTENDERS

ROBERT ANCELL
Palms
W. Palm Beach, Fla.

A. ATKINSON
Ritz, Brighouse, Eng.

JOHN BALMER
Strand
Plainfield, N. J.

H. G. BOESEL
Palace, Milwaukee, Wis.

JACK BRIDGES
Victory, Timmins, Can.

ELLIOTT BROWN
Odeon, Victoria, Can.

PAUL BROWN
Fresno, Fresno, Calif.

R. N. BROWN
Astra, Kirton, Eng.

JOHN T. BURKE
Fox, Brooklyn, N. Y.

ROBERT CARNEY
Poli, Waterbury, Conn.

JIM CHALMERS
Odeon, Ottawa, Can.

JOSE CHENNAUX
Columbia Pictures
Brussels, Belgium

H. CLAYTON-NUTT
Broadway
Lancashire, Eng.

A. L. CULLIMORE
Regal, Rochdale, Eng.

F. COLAMECO
Timmins, Timmins, Can.

R. J. CRABB
Lyric
Wellingbrough, Eng.

B. J. DARGUSH
Paramount
Syracuse, N. Y.

AL DENNIS
Madison, Mansfield, O.

ROBERT E. DIEM
Colonial, Reading, Pa.

G. C. DILLEY
Ritz, Edgware, Eng.

CHARLES DOCTOR
Capitol
Vancouver, Can.

HARRY DUNK
Odeon, Kingston, Can.

DOUGLAS EWIN
Savoy
Stourbridge, Eng.

AL FORD
Odeon, London, Can.

ARNOLD GATES
Stillman, Cleveland, O.

H. E. GEORGE
Plaza, Dundee, Can.

GERRY GERMAIN
Palace
Jamestown, N. Y.

SAM GILMAN
State, Syracuse, N. Y.

ART GRABURN
Plaza, Vancouver, Can.

EARL HALLFORD
Crisp, Cordele, Ga.

N. J. HARTLE
Capitol, Bolton, Eng.

WM. T. HASTINGS
Orpheum, Denver, Colo.

BOB HELM
United Artists
San Jose, Cal.

VERN HUDSON
Capitol
St. Catharines, Can.

D. HUGHES
Regal
Cheltenham, Eng.

BOB HYNES
Mayfair
Asbury Park, N. J.

AL JENKINS
Vogue, Vancouver, Can.

LAURIE JONES
Picture House
Askern, Can.

SIDNEY KLEPER
College
New Haven, Conn.

JOHN E. LAKE
Savoy, Luton, Eng.

NICKY LANGSTON
Odeon, Brantford, Can.

RALPH LANTERMAN
Community
Morristown, N. J.

W. J. LAW
Broadway, Eccles, Eng.

G. S. LOMAS
Plaza, Gloucester, Eng.

AL LOEWENSTEIN
David Marcus, New York

JOHN LONGBOTTOM
Odeon
Middlesbrough, Eng.

J. NORMAN LONGLEY
Imperial, Walsall, Eng.

T. MURRAY LYNCH
Paramount
Moncton, Can.

LEN McGUIRE
Odeon, Pt. Arthur, Can.

DESMOND McKAY
Playhouse
Galashiels, Scot.

ROY McLEOD
Hastings
Vancouver, Can.

JACQUES MARTIN
Mercier, Quebec, Can.

JACK MOYLAN
Lawford, Havana, Ill.

I. C. MYRANS
Odeon
Chelmsford, Eng.

VICTOR NOWE
Hyland, Toronto, Can.

F. B. PAGE
Rex, Islington, Eng.

J. K. PEASE
Ritz, Barnsley, Eng.

GEORGE PETERS
Loew's, Richmond, Va.

LESTER POLLOCK
Loew's
Rochester, N. Y.

L. C. PROCTOR
Astra
Pembroke Dock, Eng.

BILL RAULERSON
Royal, Blackshear, Ga.

JOE REAL
Midwest
Oklahoma City, Okla.

OSWALDO ROCHA
Plaza
Rio de Janeiro, Brazil

MORRIS ROSENTHAL
Poli, New Haven, Conn.

M. L. SAUNDERS
Poli, Bridgeport, Conn.

E. SCANDRETT
Royal, Woodstock, Can.

N. SCOTT-BUCCLEUCH
Regent, Norwich, Eng.

HAROLD SHAMPAN
Odeon, Woolwich, Eng.

OLGA SHARABURA
Orpheum
Sault Ste. Marie, Can.

V. SIMS
Electric, Oxford, Eng.

AL SMITH
Capitol, Hamilton, Can.

T. BERNARD SOAPER
Odeon, Alfreton, Eng.

JOE SOMMERS
Kingston
Kingston, N. Y.

MRS. A. THOMPSON
Park, Vancouver, Can.

BOB WALKER
Uintah, Fruita, Col.

D. H. WESTERN
Regal, Torquay, Eng.

LARRY WHITEMAN
Roosevelt
San Francisco, Cal.

HARRY WILSON
Capitol, Chatham, Can.

Round Table

Lou Brown, Morris Rosenthal and Charles Gaudino attached their signatures to the campaign book on "The Robe" submitted from Loew's Poli theatre, New Haven, Conn. . . . Jack Purdue, manager of the Starlight Drive-In theatre, North Wilkesboro, N. C., stirred up a lot of interest in his "jalopy" giveaway—only this time, he gave away a highly useful pick-up truck to the lucky winner. A local car dealer contributed the truck for the advertising he got, so the deal was without cost to the theatre. . . . T. Murray Lynch, manager of the Paramount theatre, Moncton, N. B., sending in his campaign book on "Gilbert & Sullivan" as an entry for the Quigley Awards. . . . Abe Ludacer, manager of Loew's Valentine theatre, Toledo, had a contest sponsored by the local Plymouth dealer, for "Take the High Ground" in which the dealer put up $500 in prize money, against the purchase of any new or used car. . . . Bob Helm praising the personal appearance of Duncan Renaldo, whom he says is one of the most cooperative stars in Hollywood, at the United Artists theatre, San Jose, Calif.

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Bill Sobol, manager of the Starlight Drive-In, Stamford, Conn., near end of season, asked his patrons to tell him how long he should remain open. . . . Mel Gow, manager of the Capitol theatre, Nanaimo, B. C., writes that he is devoting time to the problem of juvenile delinquency, and will report to the Round Table as to his findings. . . . Allan W. Perkins, manager of the Roxy theatre, Midland, Ont., tells us it is just a year since he visited with us in New York, and sends local newspaper clippings to show that town folks are really becoming acquainted with his standing in the Quigley Awards competition. . . . Murray Spector, now at the Skouras Plaza theatre, Englewood, arranged his usual fine tie-ups for "Mr. Scoutmaster"—with a 40-piece band from Dwight Morrow School, and special lobby and stage stunts. The Mayor of Englewood was an honor guest. . . . G. D. Lovett, manager of the Butte theatre, Gridley, Calif., another who accomplished a fine result with "Mr. Scoutmaster" plus the extraordinary cooperation of local Scouts. . . . Harry Wilson, manager of the Capitol theatre, Chatham, sends a very unusual co-op page on "Sportsman's Night" with "The Kid From Left Field" as the film attraction. A combination sports and amusement page, with sponsored ads to pay all costs. . . . Bob Wile sends tear sheets from the Coshocton, Ohio, Review, to show the newspaper tieup made by William Bachert, manager of the Star theatre—"if your name's in the ads, you see the show free."

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Olga Sharabura, manager of the Orpheum theatre, Sault Ste. Marie, Canada, had a complete campaign on "Houdini" and a really remarkable co-op newspaper page, very well planned to give the theatre preferred position, underwritten by ten cooperative advertisers. . . . Mark Alling, manager, and Bill Blake, publicist, at the Golden Gate theatre, San Francisco, had a showmanship offering in their campaign on "Affair With a Stranger." . . . Manager Joe Leslie of the State theatre, Spokane, got his showing of "Sabre Jet" off to a winging start with a strong assist from the Air Force. . . . Bob Anthony, manager of Schine's State theatre, Cortland, N. Y., printed a gorilla mask for coloring in the local paper as exploitation for "Mogambo" and the best 25 were awarded when worn to the theatre. . . . Joe DeSilva, manager of Schine's Playhouse theatre, Canandaigua, N. Y., arranged a dandy bicycle giveaway, whereby ten local merchants sponsor a free bike every Saturday from October 31st through January 2nd. . . . Clark Jordan, manager of the Linda theatre, Linda Vista Plaza, Florida, had 1300 kiddies and 55 adults for his Thanksgiving giveway show. Youngsters voted for their favorite "Tarzan" character. . . . Larry Whiteman, manager of the Roosevelt theatre, San Francisco, says his promotions for "Mr. Scoutmaster" increased normal business by 30% and that the Boy Scouts were ushers for the day. . . . Paul Rivalin, office manager for the Lido theatre, The Pas, Manitoba, orders a copy of Adolph Zukor's book, "The Public Is Never Wrong" as a result of our Round Table editorial review.

There Are Thousands Of Amateur Theatres

Rosa Hart, with Southern Amusement Co., at the Little Theatre, Lake Charles, La., writes an interesting letter, and sends photographs on what she calls "Operation Lynn." It's the personal appearance of Jeffrey Lynn as a member of the cast of "Mr. Roberts"—playing at the Little theatre—a stage play with part-amateur cast, but definitely tied to motion pictures, locally and nationally. We take this further opportunity to say that no motion picture theatre, anywhere in America, can make any serious mistake in policy by their cooperation with the "Little" theatres, across the land. There are too many of them, and our needs and desires are too much the same, catering to the same people at the grass roots.

Brings Visiting Star To Small Theatre

In the photograph attached, you will see Jeffrey Lynn, being welcomed in Lake Charles by the manager of the Paramount and Arcade theatres, both with a straight motion picture policy, but in association with Southern's "Little" theatre in the same situation. Whatever our ideas may be with regard to "Mr. Roberts"—the stage play, and/or any of its cast, amateur or professional, we can't overlook the fact that the audience is the same. Lake Charles is not a large town—less than 25,000 population—but it is typical of many large and small places, throughout the country, where "Little" theatre is in demand—and has its own local support, probably better than the so-called "legitimate theatre" can boast on its home grounds. For many years we have known that the *amateur theatre,* doing stage plays with local talent, was a much more formidable competitor with movie theatres than anything that was "on the road" out of New York, and much better we work with *these,* than with *those,* if you see the point. Traveling stage attractions demand 80% of the local gross and take their income out of town—they also block the film industry's tax program because they think the luxury buyers of Broadway's $6 theatre tickets should also be exempt from the Government's excise tax of $1.20 (as if they cared—with this typical expenditure!).

Every Town Has Its Amateur Thespians

We know that in thousands of small towns, including our own, the local high school, and the local "Little" theatre, put on stage shows, every year, and we might better work with them than against them. After all, these are your friends and neighbors, and you can forget Broadway. But home town efforts may be worthy of all your applause and cooperation, and we thank Southern Amusement Co., of Lake Charles, Louisiana, and Rosa Hart, for giving us this opportunity to say so. We might add one thing, for your own consideration—the stage shows are without a Production Code. They can produce "Mr. Roberts" as a stage show, and they are peculiar that way. Broadway and burlesque may be similar, except that you can't see burlesque on Broadway. —*W. B.*

Bill Mauldin's
Up Front

L. E. Smith, manager of the Paramount theatre, Lake Charles, La., shows Jeffrey Lynn, visiting stage star appearing at the local "Little" theatre, his billing in a recent Universal film.

Samuels Moves Up In Texas Operation

W. S. Samuels, who is a man of few words and a wizard in the art of preparing offset heralds with his own ideas, has a new format in submitting material to the Round Table. Instead of signing off from the Lamar theatre, Beaumont, Texas, as has been his habit, his brief signature is now Rita theatre, Longview, Texas—not another word. He has apparently moved to a new situation in the Jefferson circuit, and we know that his showmanship must be appreciated, for "Buster" is really something of a specialist.

Jack Moylan, manager of Kerasotes Kaye and Lawford theatres, Havana, Ill., celebrated home-coming day for the local team, with a street parade, as exploitation for "All American."

How To Get Started

To clarify the procedure in starting the Round Table Foster Parents' plan for Children's Clubs in theatres, as outlined in these pages on several previous occasions. It costs $15 per month to "adopt" a War Orphan, who may be French, Italian, Greek, German or Korean. You may specify the age, sex and nationality you prefer. You remit one month in advance, or one quarter (three months, $45) or for a full year, as you wish. The children will support this endeavor—but don't ask the kids to underwrite it in advance for you. Give your kids, and your orphan, and your public relations, a break.

Write directly to Mrs. Leonore Sorin, director of the Foster Parents' Plan for War Children, 55 West 42nd Street, New York City, or in care of the Round Table. It takes a little while to get things established overseas, but very soon you will receive a photograph of "your baby" and a case-history showing the circumstances. Then, you and your youngsters are invited—and urged!—to keep up correspondence with the little friendless one, across the world. Write some letters, send some pictures, and get some enlightening, encouraging, heart-lifting replies from a little boy lost, in another land.

"Seeing Stars" Stunt Shines for Schine

Ben Tureman, manager of Schine's theatres in Maysville, Ky., held a contest in conjunction with his local newspaper, with a "Seeing Stars" headline, which turned out very well, indeed. Each day for 30 days the paper ran a 1-column cut of a motion picture star on the front page. Readers were asked to identify the star and write a caption for the photo, which would identify the player and name one or more pictures in which the star had appeared. Clues were run in the theatre's newspaper ad. As Seymour Morris says, "Nobody needs two looks to see how well this contest would work—and think of all that front page publicity." The newspaper also put up the $25 savings bond which was the first prize.

Metro's New England premiere of "All the Brothers Were Valiant" at the Zeitz Brothers' State theatre, New Bedford, Mass., above. Lou Brown, of Loew's Poli Theatres, Ernie Emerling, from New York, Harry Shaw, New England division head for Loew's Poli theatres, Morton Zeitz and Joseph DiBenedetto, manager of Loew's Poli, Worcester.

At right—Fisher, Harry and Morton Zeitz have a laugh with Emery Austin and Dan Terrell, MGM home office exploitation and publicity heads (center)—probably an old whaling joke, no doubt.

Parkie's New "Lean And Hungry Look"

The last time we saw Pearce Parkhurst, on his way to Florida a year ago, he weighed 305 pounds. Now, he presents himself, en route South with his wife and young Parkie, and he only weighs 225 pounds.

We made some other pictures, which we expect to see in a brochure that Pearce will be selling at $1.00 a copy—"How I Lost Eighty Pounds"—and worth the effort!

He says, "It's all will power"—but we happened to know her name is Pauline—and the great Parkhurst has been completely made over—streamlined and rarin' to go. He's a big fellow, is Parkie—and a good showman, who provides his own new dimensions.

Selling Approach

MISSION OVER KOREA—**Columbia Pictures.** Sky-high thrills! Big men in small planes! They're the "seeing eye dogs" of the Artillery, the gallant guys who go behind enemy lines to spot the targets for our big guns. John Hodiak, John Derek, Audrey Totter, Maureen O'Sullivan. Filmed where it happened—in Korea. Particularly timely right now, and from now on, in the news and in community affairs. Six-sheet and other posters contain typical war stuff. Four-page herald is a better selling approach, that will key your campaign in small situations. Newspaper ad mats are adequate and you can find what you want. The 35c economy mat has seven ad mats, two publicity mats and a border all round, for the price of one mat. Pressbook offers a special wide-screen ad mat which contains slugs to drop into your advertising to add stereophonic sound and wide-screen to your selling approach. Good thing to have ready for use.

WALKING MY BABY BACK HOME—**Universal-International.** A Christmas present in Technicolor. Gee, but it's great entertainment! You'll laugh, you'll thrill, you won't sit still when Donald O'Connor goes into his dance with Janet Leigh. Big, Lavish, Spectacular! The last happy word in musicals. 24-sheet and all posters designed to make cut-outs for lobby and marquee. Herald keys the campaign, with the right advertising slant. Window card and other accessories, in tune. Universal's Color-Glo still sell color with color in a special lobby frame. Newspaper ads that range from the very large right down the scale, with plenty of variety in style and size. Such an ad as Mat No. 304 is new and different for your amusement page. The bargain, composite mat for small situations gives you seven ad mats, very well selected, and two publicity mats, all for 35c at National Screen. The Utility Mat, consisting of bits and pieces, is for larger houses that can assemble these fragments to build their own display advertising. They may also obtain advertising stills, and make their own engravings. Picture is full of nostalgic music, planned that way as Universal's holiday film. Naturally, there are plenty of music tieups for the twelve song numbers, and the Decca record album will make its own opportunity with disc jockeys. Pressbook suggests tieups with "the best band in town"—which for most of you means a tieup with the high school bands—and they provide a special set of five "band" stills, showing these characters in the film, making their own music.

APPOINTMENT IN HONDURAS—**RKO Radio Pictures.** Color by Technicolor. Glenn Ford and Ann Sheridan, in a tropical love story with a tropical setting. Six snarling men and a red-headed woman, on a strange safari in the world's deadliest jungle. Another good pressbook from RKO—backed with 25 years of showmanship—and gives you the advantage. Posters, from 6-sheet, are good— and they ask, "Are you using enough paper to get a good flash?," which is a good question. How long since you changed your standing order for posters? Herald keys the campaign, with sensational scenes of high adventure. All the accessories have that punch. Newspaper ad mats equally strong, and the big, bargain 35c mat at National Screen will provide everything necessary for small theatres. Get the whole lot for the price of a single mat, and then see if you don't have new inspiration, with new material to work with. Maybe you're not in a rut—just your standing order for advertising, and your ideas for doing the same thing over and over and over again, until your audience drops dead. Picture is made for wide screen, and has special wide screen ads, with lines which can be dropped out.

FLIGHT NURSE — **Republic Pictures.** Here's a service picture with a ***plus*** appeal to women. With a variety of good military pictures on the market—including Republic's Coast Guard film, "Sea of Lost Ships"—this story of the Air Force nurses is high on the list. It will draw both sexes and please both. Joan Leslie and Forrest Tucker head the cast. Six-sheet and other posters give you art material for display purposes. The mat for a flash, circus herald is furnished gratis from Republic's exploitation department. Newspaper ad mats, many in large sizes, are still inclusive of sufficient small mats and slugs for every use. Republic now supplies the "economy mat for 35c" from National Screen, which contains six ad mats and two scene mats, illustrated separately in the pressbook. Small theatres should always order the composite mat, and get the advantage of the selection at your point of sale. Picture is recommended for school promotions, and as a salute to your Nurses, and your Air Force. Remember, these are the services that fly our wounded men back from the firing line, to hospitals. Tieups with blood-banks and community endeavors are highly recommended. The pressbook lists a complete half-page newspaper magazine story, "I Am a Flight Nurse"—which most any local paper will run if your furnish it. A map of active Air Force bases in the U. S. is interesting information for theatre managers, who should know these things, but sometimes don't. The pressbook generally does a good job in showing managers how to be showmen.

HONDO—**Warner Brothers.** John Wayne's new super-western in 3-D and color. They called him "Hondo"—and he was a big man in a big story of the West. The national magazine and newspapers have labeled this "Great." All the vast grandeur of the Southwest. Hot blooded with the heat of the plains, silent as gunsmoke, he was a stranger to all but the surly dog at his side. 24-sheet, and other posters made for special cut-outs and your own display treatment. The six-sheet will make a wonderful standee, and the pressbook shows you how to get this art work for a nominal cost. They also offer another Warner's exclusive—a two-sided display figure, ten feet tall, for $8.50, which is less than cost. Newspaper ad mats are good, and unusual—they will give you that "something different" quality in advertising this western picture. No herald, but you can print your own, for the sponsorship of a cooperative merchant—using oversized newspaper ad mats. These ads are all good, and the big, economy mat at 35c supplies everything needed for small situations. The 25c book of "Hondo"—for newsstands and your concession counter, gives you a big novel in a paper cover at a low price.

FOR FAST SERVICE PLUS QUALITY
Get Your SPECIAL TRAILERS from
FILMACK
Try Us On Your Next Order!
1327 S. Wabash Ave. CHICAGO
630 Ninth Ave. NEW YORK

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

NEW EQUIPMENT

MASONITE MARQUEE LETTERS. FIT WAGNER, Adler, Bevelite signs, 4″—35c; 8″—50c; 10″—60c: 12″—85c; 14″—$1.25: 16″—$1.50 any color. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

GO BIG WITH WIDE SCREEN! METALLIC Screen w/invisible seams 90c sq. ft.; minimum delay wide angle lenses, some sizes immediate. Everything for CinemaScope. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

HELP WANTED

MANAGER REQUIRED IMMEDIATELY. MUST be experienced in handling large downtown theatre in New York City. Advise regarding interview. BOX 2750, MOTION PICTURE HERALD.

POSITION WANTED

TOP NOTCH GENERAL MANAGER AVAILable. Can handle six to sixty theatres. Experienced Buyer, Booker, Publicity Specialist. BOX 2749, MOTION PICTURE HERALD.

MANAGER WITH 16 YEARS' EXPERIENCE seeks position in Mid-West. Wife capable of managing second house. Good references. Box 634, Rantoul, Ill.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

BOOKS

"NEW SCREEN TECHNIQUES"—the new book that is a "must" for everybody in or connected with the motion picture industry—the clearly presented, authoritative facts about 3-D, Cinerama, CinemaScope and other processes—covering production, exhibition and exploitation—contains 26 illustrated articles by leading authorities—edited by Martin Quigley, Jr. 208 pages. Price $4.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller, since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and sound. Special new section on television. Invaluable to beginner and expert, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

MOTION PICTURE AND TELEVISION ALMANAC—the big book about your business—1953-54 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today, $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

THEATRES

FOR SALE — WAYNE COUNTY DRIVE-IN, Wallington, N. Y. New screen and buildings. 300 RCA speakers. JACK FREEDMAN, 444 Carter St., Rochester, N. Y.

FOR SALE: MONTANA THEATRES, ROUND-UP and Martin City. Moneymakers. No television. Wire McADAM, Livingston.

USED EQUIPMENT

STAR'S EXCLUSIVES! ASHCRAFT 65 AMP. lamphouses, 14″ reflectors, excellent, $395 pair; Simplex E-7 mechanisms, 6 months' guarantee, $475 pair; Western Electric 206 Soundheads, rebuilt, complete, $165 pair; Motiograph Mirrophonic late Sound System, rebuilt, $1295; 2-unit Simplex electric Ticket Register, rebuilt, $119.50. STAR CINEMA SUPPLY, 447 West 52nd St., New York 19.

S.O.S. MEANS SYMBOL OF SAVINGS! HOLMES dual Projection-Sound complete, excellent $495; DeVrys rebuilt $895. Time deals arranged. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

SEATING

CAN'T BEAT THIS SEAT FOR $4.95! 500 FULL upholstered back, box spring cushion, excellent, many more. Send for Chair Bulletin. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

STUDIO EQUIPMENT

MAKE MONEY MAKING MOVIES — SHOOT local newsreels, TV commercials, documentaries. Arrange advertising tie-ups with local merchants. Film Production Equipment Catalog free. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

DRIVE-IN EQUIPMENT

PRICES START AT $1595! COMPLETE DEVRY, Simplex and Century equipments rebuilt like new. (Send for lists). Time deals arranged. In-car Speaker w/4″ cones $15.50 pair w/junction box; Underground Cable $65M. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

General Precision Votes Two Stock Dividends

Directors of General Precision Equipment Corporation have declared a dividend of 25 cents per share on the company's common stock, payable December 15, 1953, to stockholders of record December 4. The directors also declared an initial quarterly dividend of 72½ cents per share on the new $2.90 cumulative convertible preferred stock, for the quarter beginning September 15, 1953, payable December 15, 1953, to stockholders of record December 10.

Industry Public Relations Film Proceeds, Weitman Says

Work on the pilot film for television, designed to promote the film industry, is proceeding, Robert Weitman, vice-president of American Broadcasting-Paramount Theatres, said in New York last week. The circuit is now looking at current releases and signing personalities. The title of the show, planned as a series, is "Hollywood Parade." It has the approval of the Motion Picture Association of America. The project ran into delays because of unavailability of personalities and unwillingness of the American Federation of Musicians to accept less than standard TV broadcasting fees.

New York Variety Club Elects New Officers

The New York Variety Club, Tent 35, last week elected Edward Fabian, of Fabian Theatres, its chief barker, succeeding Edward Lachman. Other new officers are Ira Meinhardt, first assistant chief barker; Harold Rinzler, second assistant chief barker; Martin Kornbluth, property master; and Saul Trauner, dough guy. William German, of the club's Foundation to Combat Epilepsy, presented a $2,500 check to the beneficiary hospital, and winners were announced, of the drawing for two 1954 Cadillacs. These are Saul Lerner, an exhibitor; and Emil Friedlander, of Dazians, purveyors of theatrical stage materials.

Joseph Burstyn Dies On Paris-Bound Plane

Joseph Burstyn, 53, foreign film distributor, died on a Paris-bound TWA airliner Sunday, November 29. He was stricken with coronary thrombosis as the plane neared Ireland and was pronounced dead on arrival in Shannon. His body was due in New York Thursday.

Mr. Burstyn was a pioneer in distribution of foreign pictures. From 1936 to 1949 he was a partner with Arthur Mayer in a distribution enterprise, ultimately buying out Mr. Mayer.

Funeral services were to be held December 6 at Riverside Memorial Chapel in New York, with Bosley Crowther, motion picture editor of "The New York Times," delivering the eulogy. Survivors are a sister and four brothers.

Charles R. Baines

Charles R. Baines, 57, office manager of the MGM exchange in Philadelphia, died November 27 at his home in that city. He had been in the industry 34 years, 26 with MGM. He was a member of Motion Picture Associates.

Joseph B. Zodovitch

HOLLYWOOD: Joseph B. Zodovitch, RKO Radio staff department head, died here last November 27 at Temple Hospital. He had been with RKO 20 years. He is survived by his widow, Branka, and two brothers, Andrew and Angelo.

Clyde Hess

Clyde Hess, 80, pioneer Connecticut exhibitor, died November 22. He had been operating the Moosup theatre, Moosup, and the Strand, Groton.

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

SALOME: Rita Hayworth, Stewart Granger—No sale. Played Sunday, Monday, October 4, 5.—Elaine S. George, Star Theatre, Heppner, Ore.

SALOME: Rita Hayworth, Stewart Granger—Played to above average business, but not rushing. Played Sunday, Monday, November 1, 2.—J. R. Revell, Lux theatre, Starkville, Miss.

Metro-Goldwyn-Mayer

BAND WAGON, THE: Fred Astaire, Cyd Charisse—Business disastrous. Astaire should stick to what comes naturally. Played Sunday, Monday, October 25, 26.—Elaine S. George, Star Theatre, Heppner Ore.

BAND WAGON, THE: Fred Astaire, Cyd Charisse—Definitely not for rural patronage. Many walk-outs and not one favorable comment. B. O. very poor, but after seeing it, I did not wonder. Played Friday, Saturday, October 30, 31.—J. M. Oberholtzer, Mifflin Theatre, Mifflin, Pa.

BAND WAGON, THE: Fred Astaire, Cyd Charisse—No good for small towns such as mine, but it is a good picture. Priced a bit on the high side. Weather cool, B. O. below average. Played Tuesday, Wednesday, Thursday, November 3, 4, 5.—Charles Reynolds, Marco Theatre, Waterford, Calif.

FAST COMPANY: Howard Keel, Nina Foch—Now here is a picture! We had a full house when it played—a full house of empty seats. When did Keel become an actor? I thought he was a crooner. Business was awful, weather was good; no excuse for bad business except a bad picture—and this is one. Subsequent run, city patronage. Played Tuesday, Wednesday, Thursday, October 20, 21, 22.—Brady A. Malone, Tower Theatre, Wichita Falls, Texas.

LILI: Leslie Caron, Mel Ferrer—A picture that is off the beaten track which did about average business. Drew more than an average number of children who seemed to enjoy it better than the adults. Would rate it as satisfactory entertainment. Played Friday, Saturday, October 23, 24.—J. M. Oberholtzer, Mifflin Theatre, Mifflin, Pa.

Paramount

SAMSON & DELILAH: Victor Mature, Hedy Lamarr—This is the fourth time I have played this picture—each time I play it there is SRO. It has plenty of everything my customers desire. The strength of Samson particularly appeals. As I overheard one person say, "I wish they would match Samson with Mighty Joe Young." Played Tuesday, Wednesday, October 27, 28.—J. R. Revell, Lux Theatre, Starkville, Miss.

STOOGE, THE: Dean Martin, Jerry Lewis—This is better than some of their productions. Trailer was good. Did above average at the box office. Very small town, rural patronage. Played Saturday, Sunday, October 17, 18.—J. R. Snavely, Leith Opera House, Leith, N. Dak.

THUNDER IN THE EAST: Alan Ladd, Deborah Kerr—Those who saw this the first day passed the word to others and we had a very good box office the second, above average. Very small town, rural patronage. Played Saturday, Sunday, October 3, 4.—J. R. Snavely, Leith Opera House, Leith, N. Dak.

TROPIC ZONE: Ronald Reagan, Rhonda Fleming—Those who came to see this production went away well entertained. Beautiful color and a good story, but we couldn't get them in. There were remarks after seeing the preview that they didn't think they would like it, but some came anyway. I presume it was the fault of the trailer that I had below average business. Very small town, rural patronage. Played Saturday, Sunday, October 31, November 1.—J. R. Snavely, Leith Opera House, Leith, N. Dak.

Twentieth Century-Fox

DESERT RATS, THE: Robert Newton, James Mason—Lost our shirt, as well as our coat, vest and pants on this one. Lowest two-day gross in over three years. Unless you do exceptionally well on war pictures, don't play it. Played Wednesday, Thursday, October 28, 29.—J. M. Oberholtzer, Mifflin Theatre, Mifflin, Pa.

I DON'T CARE GIRL, THE: Mitzi Gaynor, David Wayne—Just another musical, but had a very unusual ending. Mitzie was good but I've seen her much better. Sincerely think she was the wrong star for the picture. Fair Sunday night attendance, very poor Monday. Played Sunday, Monday, September 20, 21.—Drive-In Theatre, Rapid River, Mich.

MAN ON A TIGHTROPE: Fredric March, Terry Moore—A good picture with a fairly good cast. Doubled with "Beast From 20,000 Fathoms" (WB), but still held its own as far as business goes. Audience enjoyed it—full of suspense, action, and of course sex. Weather warmish. Pictures like this are good for the business here. Subsequent run, city patronage. Played Sunday, Monday, September 13, 14.—Brady A. Malone, Tower Theatre, Wichita Falls, Texas.

MISTER SCOUTMASTER: Clifton Webb, Edmund Gwenn—One of the best of all shows. Don't miss it. Played Saturday, Sunday, October 31, November 1.—West Drive-In Theatre, Riverton, Wyo.

SAILOR OF THE KING: Jeffrey Hunter, Michael Rennie—A very good show. The word "King" makes people think it's English, so that's out. No box office take for us, but it's still good. Played Sunday, Monday, Tuesday, October 11, 12, 13.—West Drive-In Theatre, Riverton, Wyo.

SILVER WHIP: Rory Calhoun, Dale Robertson—Did very good business despite the weather. I do believe it was the stars who summoned the attendance. Played Friday, Saturday, September 4, 5.—Drive-In Theatre, Rapid River, Mich.

TONIGHT WE SING: David Wayne, Ezio Pinza—Great, magnificent, if you have patrons who like only the best in music. But for our three nights we did not make expenses, let alone a profit at the box office. Played Sunday, Monday, Tuesday, September 27, 28, 29.—West Drive-In Theatre, Riverton, Wyo.

WHITE WITCH DOCTOR: Susan Hayward, Robert Mitchum—Well received. A few who had read the book were disappointed. Played Sunday, Monday, October 11, 12.—Elaine S. George, Star Theatre, Heppner, Ore.

Universal

ABBOTT & COSTELLO MEET DR. JEKYLL & MR. HYDE: Bud Abbott, Lou Costello, Boris Karloff—This was ideal Hallowe'en fare. Played Thursday, Friday, Saturday, October 29, 30, 31.—Elaine S. George, Star Theatre, Heppner, Ore.

ALL I DESIRE: Barbara Stanwyck, Richard Carlson—This picture is a nice little bottom half, but it will not go as well in the small towns as the company will have you think. No good for small children—they just will not sit still for it. B. O. about average. Played Sunday, Monday, November 8, 9.—Charles Reynolds, Marco Theatre, Waterford, Calif.

GREAT SIOUX UPRISING: Jeff Chandler, Faith Domergue—Well here is another Indian picture, not too good, not too bad, one of the poorest Jeff has made in a long time. Color good, but the same old story. Didn't do as well as his other pictures. If you can get it cheap, it might do for the top half. Weather cool, B. O. about average. Played Friday, Saturday, November 6, 7.—Charles Reynolds, Marco Theatre, Waterford, Calif.

LAWLESS BREED, THE: Rock Hudson, Julia Adams—I played this picture very late, but the aging didn't hurt. I played the Marciano-LaStarza fight pictures with it and came up with a very fine gross. "The Lawless Breed" is an excellent picture with a true story and good performances by both Rock Hudson and Julia Adams. If you haven't already played this picture, buy it and give your patrons a treat. You won't break records with it, but they'll walk out well satisfied. Played Wednesday, Thursday, Friday, Saturday, September 30, October 1, 2, 3.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

REDHEAD FROM WYOMING: Maureen O'Hara, Alex Nicol—A good Technicolor western which did average business. Played Sunday, Monday, October 25, 26.—J. R. Revell, Lux Theatre, Starkville, Miss.

REDHEAD FROM WYOMING: Maureen O'Hara, Alex Nicol—Good picture, color and plot. We were able to buy this right and it out-grossed recent percentage pictures. This should do well in any situation. Very small town, rural patronage. Played Saturday, Sunday, October 10, 11.—J. R. Snavely, Leith Opera House, Leith, N. Dak.

SCARLET ANGEL: Yvonne DeCarlo, Rock Hudson—Don't understand why the rating is poor on this, as our patrons thought there was a lot of good in it. Very good color. Did above average at the box office. Should do well in any situation. Very small town, rural patronage. Played on Saturday and Sunday.—J. R. Snavely, Leith Opera House, Leith, N. Dak.

SEMINOLE: Rock Hudson, Barbara Hale—Hudson popular here, also action films, so this one did O.K Played Thursday, Friday, Saturday, October 22, 23, 24.—Elaine S. George, Star Theatre, Heppner, Ore.

TAKE ME TO TOWN: Ann Sheridan, Sterling Hayden—Here is a package of entertainment that is especially suited for the small town patronage. It has music, comedy, Technicolor and three of the cutest little boys you will ever see. I played this on a sneak preview a week before the regular engagement and the sneak-preview audience talked it up. The result was that business for the regular showing was above average. If you haven't played this one, don't let it go by. It's good entertainment. Played Thursday, Friday, Saturday, September 3, 4, 5.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

Warner Bros.

MASTER OF BALLANTRAE: Errol Flynn, Anthony Steel—Costume dramas are as dead as Daniel Boone in our situation. Played Wednesday, Thursday, November 4, 5.—J. M. Oberholtzer, Mifflin Theatre, Mifflin, Pa.

SOUTH SEA WOMAN: Burt Lancaster, Virginia Mayo—An excellent picture, full of excitement, adventure and laughter. Audience loved it. It helped business some. All small town theatres should play this one. Weather somewhat warm (100°), but still it had enough action and the kind of cast that people come to see. Subsequent run, city patronage. Played Sunday, Monday, September 13, 14.—Brady A. Malone, Tower Theatre, Wichita Falls, Texas.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 116 attractions, 5,176 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

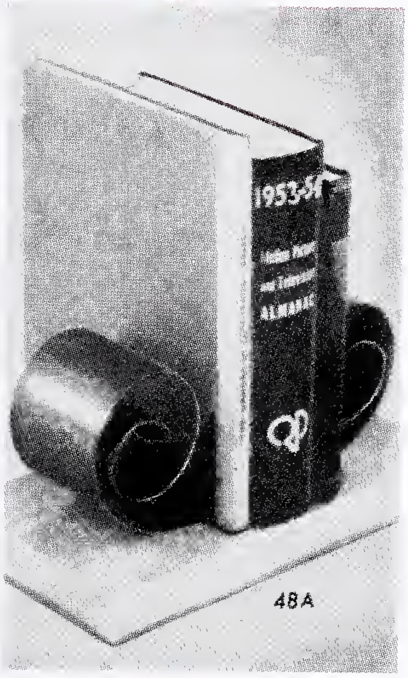
	EX	AA	AV	BA	PR
A. & C. Meet Dr. Jekyll and Mr. Hyde (Univ.)	–	6	38	12	1
Actress, The (MGM)	–	–	1	15	14
Affair with a Stranger (RKO)	–	–	4	4	3
Affairs of Dobie Gillis, The (MGM)	–	2	8	15	–
All-American (Univ.)	–	4	13	7	3
All I Desire (Univ.)	–	20	26	24	4
Ambush at Tomahawk Gap (Col.)	–	6	18	16	4
Arena (MGM)	2	6	6	15	7
Arrowhead (Para.)	–	13	29	6	–
Band Wagon, The (MGM)	4	12	34	39	20
Beast from 20,000 Fathoms, The (WB)	8	25	21	13	7
Big Heat (Col.)	–	5	8	2	–
Big Leaguer, The (MGM)	–	–	11	17	6
Blowing Wild (WB)	8	8	8	11	1
Blueprint for Murder, A (20th-Fox)	–	–	7	5	–
Caddy, The (Para.)	7	42	19	3	1
Charge at Feather River, The (WB)	8	10	8	8	7
City of Bad Men (20th-Fox)	–	8	39	12	4
City That Never Sleeps (Rep.)	–	–	4	5	2
Clipped Wings (AA)	–	6	4	–	–
Column South (Univ.)	–	6	17	24	1
†Conquest of Cochise (Col.)	–	–	3	1	4
Cruisin' Down the River (Col.)	1	2	12	27	7
Dangerous Crossing (20th-Fox)	–	–	4	9	4
Dangerous When Wet (MGM)	5	44	65	16	–
Devil's Canyon (RKO)	–	5	7	4	–
Dream Wife (MGM)	–	10	21	54	11
East of Sumatra (Univ.)	–	6	9	6	1
Farmer Takes a Wife (20th-Fox)	–	21	30	28	17
Flame of Calcutta (Col.)	–	–	1	–	5
49th Man, The (Col.)	–	6	3	1	–
Francis Covers the Big Town (Univ.)	7	39	25	11	–
From Here to Eternity (Col.)	23	14	3	–	–
Gentlemen Prefer Blondes (20th-Fox)	44	38	9	14	–
Girl Next Door, The (20th-Fox)	11	14	24	11	4
Glory Brigade, The (20th-Fox)	–	6	15	12	1
Golden Blade, The (Univ.)	–	3	5	6	3
Great Sioux Uprising, The (Univ.)	1	5	22	37	6
Gun Belt (UA)	–	5	13	6	–
Half a Hero (MGM)	–	1	9	12	13
Houdini (Para.)	7	25	25	9	–
†How to Marry a Millionaire (20th-Fox)	5	–	–	–	–
I, the Jury (UA)	1	5	9	6	2
Inferno (20th-Fox)	1	4	16	1	5
Island in the Sky (WB)	–	25	25	21	8
It Came from Outer Space (Univ.)	2	4	13	7	4
Jamaica Run (Para.)	–	8	15	23	6
Juggler, The (Col.)	1	–	1	7	3
Kid from Left Field, The (20th-Fox)	–	–	17	24	7

	EX	AA	AV	BA	PR
Last Posse, The (Col.)	–	–	–	8	9
Latin Lovers (MGM)	3	1	9	33	29
Let's Do It Again (Col.)	–	5	25	32	13
Lili (MGM)	8	22	16	16	7
Lion Is in the Streets, A (WB)	–	–	11	14	16
Little Boy Lost (Para.)	12	17	7	–	–
Main Street to Broadway (MGM)	–	2	–	17	11
Man from the Alamo (Univ.)	–	10	7	16	10
Marshal's Daughter, The (UA)	–	2	13	1	–
Martin Luther (de Rochemont)	4	3	–	–	–
Master of Ballantrae, The (WB)	1	1	13	29	8
Maze, The (AA)	1	2	8	12	3
Melba (UA)	–	–	–	9	1
Mission Over Korea (Col.)	–	3	1	2	6
Mister Scoutmaster (20th-Fox)	3	13	50	22	7
Mogambo (MGM)	14	9	2	–	–
Moon Is Blue, The (UA)	30	25	15	7	–
†Moonlighter, The (WB)	–	–	1	–	6
*Never Let Me Go (MGM)	–	5	40	46	7
99 River Street (UA)	–	–	2	4	–
Pickup on South Street (20th-Fox)	13	48	21	12	5
Plunder of the Sun (WB)	–	–	6	15	2
*Pony Express (Para.)	–	32	30	13	1
Powder River (20th-Fox)	1	10	29	29	1
Queen Is Crowned, A (Univ.)	4	9	2	6	5
*Remains to Be Seen (MGM)	–	10	37	13	1
Return to Paradise (UA)	–	12	30	38	2
Ride Vaquero (MGM)	3	16	46	27	6
Robe, The (20th-Fox)	12	1	–	–	–
Roman Holiday (Para.)	–	8	27	22	4
Sabre Jet (UA)	–	2	5	–	–
Sailor of the King (20th-Fox)	–	–	1	4	3
Salome (Col.)	11	57	22	12	1
Sangaree (Para.)	3	9	7	3	5
Scandal at Scourie (MGM)	–	7	17	29	7
Scared Stiff (Para.)	25	42	12	5	–
Sea Around Us, The (RKO)	1	1	8	–	–
Sea Devils (RKO)	–	3	4	10	3
Second Chance (RKO)	2	7	14	8	1
Shane (Para.)	44	29	4	2	–
*Shoot First (UA)	–	–	3	16	5
Siren of Bagdad (Col.)	–	–	6	8	9
Slight Case of Larceny, A (MGM)	–	1	5	15	–
So Big (WB)	1	6	7	1	–
So This Is Love (WB)	–	11	15	25	8
Son of Belle Starr (AA)	–	4	9	2	–
South Sea Woman (WB)	–	11	34	34	4
Split Second (RKO)	–	1	20	18	14
Stalag 17 (Para.)	6	39	24	8	–
Stand at Apache River (Univ.)	–	2	4	4	1
Story of Three Loves, The (MGM)	–	9	16	17	11
Stranger Wore a Gun, The (Col.)	4	12	6	1	4
Sword and the Rose, The (RKO)	–	1	12	15	6
Take the High Ground (MGM)	1	5	4	1	–
Take Me to Town (Univ.)	–	9	28	14	1
Tarzan and the She-Devil (RKO)	–	5	13	12	1
Those Redheads from Seattle (Para.)	–	2	4	3	–
Thunder Bay (Univ.)	3	12	43	32	9
Torch Song (MGM)	–	–	3	4	3
Valley of Headhunters (Col.)	–	–	5	5	2
Vanquished, The (Para.)	–	1	19	20	6
Vice Squad (UA)	–	1	11	13	1
Vicki (20th-Fox)	–	1	1	7	4
War Paint (UA)	–	1	5	5	1
War of the Worlds (Para.)	–	6	11	25	16
White Witch Doctor (20th-Fox)	14	48	26	10	–
Wings of the Hawk (Univ.)	–	1	7	4	7

with a bow to Gimbels . . .

WE happened to notice, when glancing through Gimbel's illustrated Christmas catalog, that Motion Picture and Television ALMANAC is shown in a pair of handsome book-ends — apparently intended to suggest those book-ends as a gift to owners of the ALMANAC.

Conversely, this suggests that to owners of handsome book-ends (or to accompany a gift of book-ends) sending the ALMANAC would be a most appropriate idea—one which most certainly would be highly appreciated by anybody in or connected with the motion picture or television industries.



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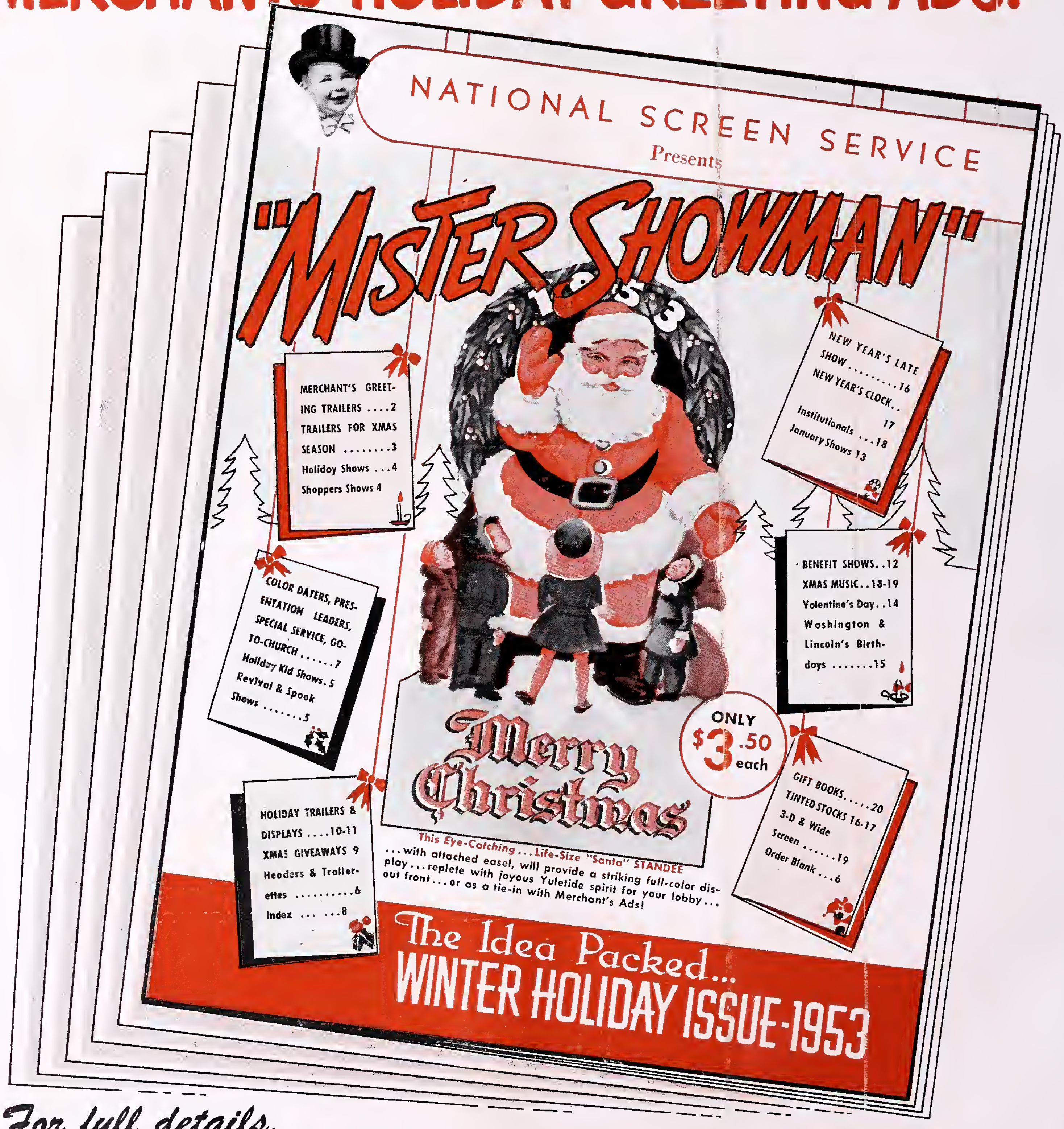
crammed with Money-Making Holiday
Ideas featuring the Famous

MERCHANTS' HOLIDAY GREETING ADS!



NATIONAL SCREEN SERVICE
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"MISTER SHOWMAN"
1953

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Holiday Kid Shows. 5
Revival & Spook Shows 5

HOLIDAY TRAILERS & DISPLAYS 10-11
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NEW YEAR'S LATE SHOW 16
NEW YEAR'S CLOCK.. 17
Institutionals ...18
January Shows 13

· BENEFIT SHOWS..12
XMAS MUSIC..18-19
Valentine's Day..14
Washington & Lincoln's Birthdays 15

GIFT BOOKS.....20
TINTED STOCKS 16-17
3-D & Wide Screen 19
Order Blank ...6

Merry Christmas

ONLY $3.50 each

This Eye-Catching ... Life-Size "Santa" STANDEE ...with attached easel, will provide a striking full-color display...replete with joyous Yuletide spirit for your lobby...out front...or as a tie-in with Merchant's Ads!

The Idea Packed...
WINTER HOLIDAY ISSUE-1953

For full details,
contact your N.S.S. Salesman or nearest N.S.S. Exchange!

DECEMBER 12, 1953

MOTION PICTURE HERALD

CinemaScope Gets Holiday Push; Warners, MGM Study One-Track Sound Plan

3-D is Victor in Detroit Test at Twin Theatre

Measure Effects of TV Ads vs. Newspapers in New York

REVIEWS (In Product Digest): THE CONQUEST OF EVEREST, WAR ARROW, BAD FOR EACH OTHER, EL ALAMEIN, VIOLATED, FOLLY TO BE WISE, MISTRESS OF THE MOUNTAINS

Entered as second-class matter January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1953 by Quigley Publishing Company, Inc.*

THE GREAT EVENT THAT USHERS IN M-G-M's 30TH ANNIVERSARY JUBILEE!

M-G-M *presents in*
CINEMASCOPE
"KNIGHTS OF THE
ROUND TABLE"
in Color Magnificence
starring
ROBERT TAYLOR • AVA
GARDNER • MEL FERRER
with Anne Crawford • Stanley
Baker • Screen Play by Talbot
Jennings, Jan Lustig and Noel
Langley • Based on Sir Thomas
Malory's "Le Morte D'Arthur"
Directed by Richard Thorpe
Produced by Pandro S. Berman

Soon the World will see M-G-M's FIRST Production in the magic of

CINEMASCOPE IN COLOR MAGNIFICENCE

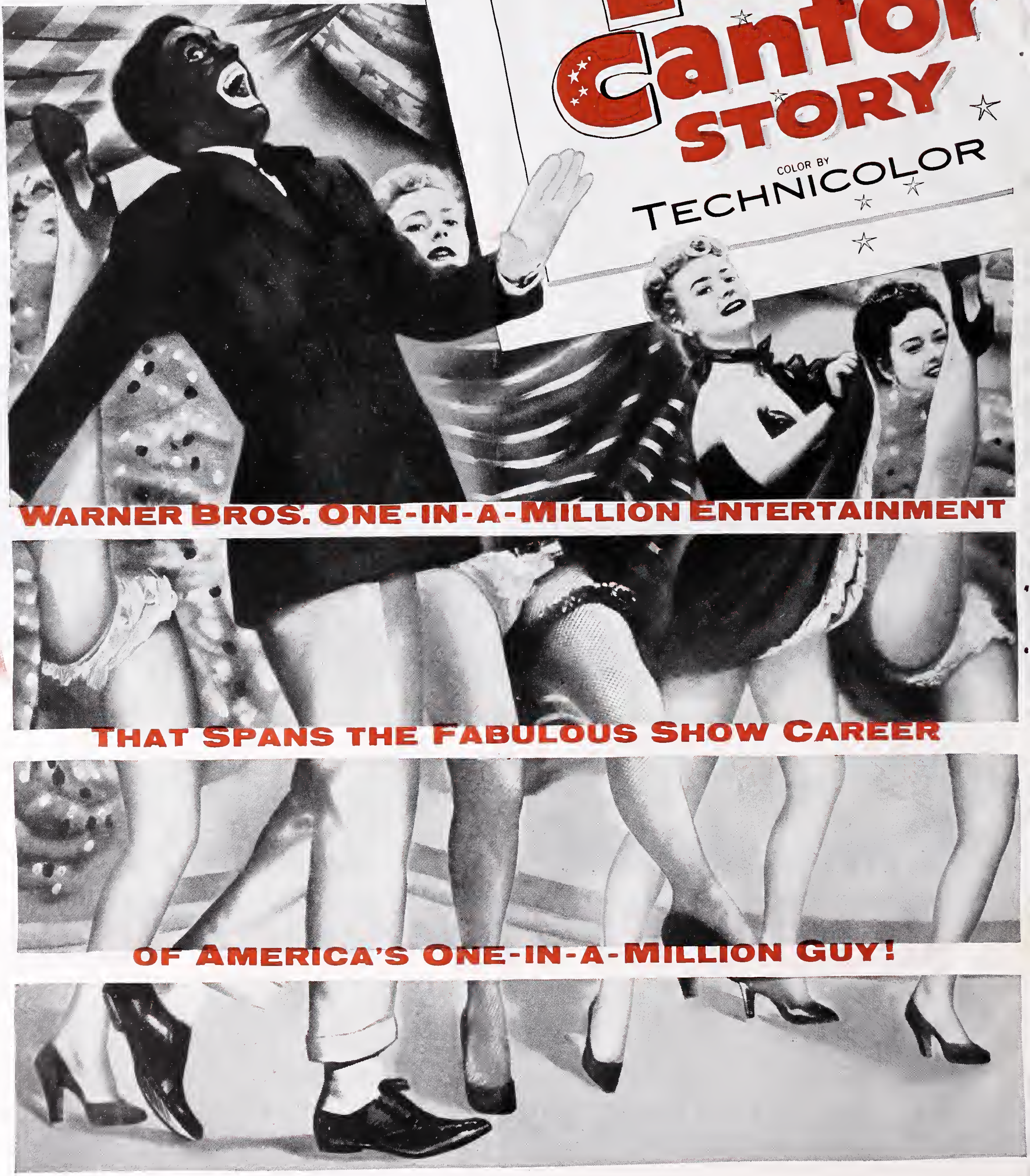
Knights Of The Round Table

How fitting that this mighty picture marks the start of a great industry celebration "M-G-M's 30TH ANNIVERSARY JUBILEE"!

NOW'S the time to fall in love with

THE Eddie Cantor STORY

COLOR BY
TECHNICOLOR



WARNER BROS. ONE-IN-A-MILLION ENTERTAINMENT

THAT SPANS THE FABULOUS SHOW CAREER

OF AMERICA'S ONE-IN-A-MILLION GUY!

BEGINNING WITH THE XMAS-NEW YEAR PREMIERES IN LOS ANGELES, NEW YORK, MIAMI AND PHILLY ...THEN NATIONALLY IN JANUARY.

TO BE PLUGGED AND PLUGGED AND PLUGGED TO

TV AND RADIO AUDIENCES TOTALING 200 MILLION!!!

HERE'S THE ACTUAL RECORD-MAKING SCHEDULE!!!

1!! **OCTOBER 18–EDDIE CANTOR COMEDY HOUR** (TV) With Jack Benny appearing

2!! **NOVEMBER 28–TWENTY QUESTIONS** (RADIO) With Keefe Brasselle appearing

3!! **NOVEMBER 29–EDDIE CANTOR COMEDY HOUR** (TV) With Eddie Fisher and Frank Sinatra appearing

4!! **NOVEMBER 30–TWENTY QUESTIONS** (TV) With Keefe Brasselle appearing

5!!! **DECEMBER 3–STRIKE IT RICH** (TV) With Keefe Brasselle appearing

6!! **DECEMBER 4–STRIKE IT RICH** (RADIO) With Keefe Brasselle appearing

7!!! **DECEMBER 16–DINAH SHORE SHOW** (TV) With Eddie Cantor appearing

8!! **DECEMBER 27–EDDIE CANTOR COMEDY HOUR** (TV) With Jimmy Durante, Donald O'Connor and Dennis Day appearing

9!! **DECEMBER 29–THE MILTON BERLE SHOW** (TV) With Eddie Cantor appearing

10!!! **DECEMBER 30–THE EDDIE FISHER SHOW** (TV) With Eddie Cantor appearing

11!!! **DECEMBER 30–STRIKE IT RICH** (TV) With Eddie Cantor appearing

In Addition! ⇨ Personal appearances by Keefe Brasselle on the top local shows (Tex & Jinx, etc., etc.) in New York, Philadelphia, Boston, Cleveland, Chicago, Pittsburgh, Washington, Providence. And more still to come!!!

In Addition! ⇨ Newspaper interviews, contests, feature stories, photo layouts, magazine coverage galore—plus sock-packed 20-second and 1-minute TV commercials!

In Addition! ⇨ THE CAPITOL RECORD COMPANY BREAKS A RECORD! Even before picture's release all 35,000 albums of Cantor's 15 off-the-sound-track songs sold out in 2 weeks!! New pressing under way!

STARRING **KEEFE BRASSELLE** He becomes a star of stars—as Eddie Cantor! ★ **MARILYN ERSKINE** WITH ALINE MacMAHON and **WILL ROGERS, Jr.** AS HIS DAD

SCREEN PLAY BY JEROME WEIDMAN, TED SHERDEMAN AND SIDNEY SKOLSKY • PRODUCED BY SIDNEY SKOLSKY • DIRECTED BY ALFRED E. GREEN

Musical Numbers Staged and Directed by LeRoy Prinz • Musical Direction by Ray Heindorf

WARNER BROS.' TRADE SHOWS DEC. 16

ALBANY
Warner Screening Room
110 N. Pearl St. • 8:00 P.M.

ATLANTA
20th Century-Fox Screening Room
197 Walton St. N.W. • 2:00 P.M.

BOSTON
RKO Screening Room
122 Arlington St. • 2:30 P.M.

BUFFALO
Motion Picture Operators Sc. Rm.
498 Pearl St. • 8:00 P.M.

CHARLOTTE
20th Century-Fox Screening Room
308 S. Church St. • 2:00 P.M.

CHICAGO
Warner Screening Room
1307 So. Wabash Ave. • 1:30 P.M.

CINCINNATI
RKO Palace Th. Screening Room
Palace Th. Bldg. E. 6th • 8:00 P.M.

CLEVELAND
20th Century-Fox Screening Room
2219 Payne Ave. • 2:30 P.M.

DALLAS
20th Century-Fox Screening Room
1803 Wood St. • 2:00 P.M.

DENVER
20th Century-Fox Screening Room
2100 Stout St. • 2:00 P.M.

DES MOINES
Paramount Screening Room
1125 High St. • 12:45 P.M.

DETROIT
Film Exchange Building
2310 Cass Ave. • 2:00 P.M.

INDIANAPOLIS
20th Century-Fox Screening Room
326 No. Illinois St. • 1:00 P.M.

JACKSONVILLE
Florida Theatre Bldg. Sc. Rm.
128 E. Forsyth St. • 2:00 P.M.

KANSAS CITY
20th Century-Fox Screening Room
1720 Wyandotte St. • 1:30 P.M.

LOS ANGELES
Warner Screening Room
2025 S. Vermont Ave. • 2:00 P.M.

MEMPHIS
20th Century-Fox Screening Room
151 Vance Ave. • 12:15 P.M.

MILWAUKEE
Warner Theatre Screening Room
212 W. Wisconsin Ave. • 2:00 P.M.

MINNEAPOLIS
Warner Screening Room
1000 Currie Ave. • 2:00 P.M.

NEW HAVEN
Warner Theatre Projection Room
70 College St. • 2:00 P.M.

NEW ORLEANS
20th Century-Fox Screening Room
200 Liberty St. • 2:00 P.M.

NEW YORK
Home Office
321 W. 44th St. • 2:15 P.M.

OKLAHOMA
20th Century-Fox Screening Room
10 North Lee St. • 1:30 P.M.

OMAHA
20th Century-Fox Screening Room
1502 Davenport St. • 1:30 P.M.

PHILADELPHIA
Warner Screening Room
230 No. 13th St. • 2:00 P.M.

PITTSBURGH
20th Century-Fox Screening Room
1715 Blvd. of Allies • 1:30 P.M.

PORTLAND
Star Sc. Rm.
925 N. W. 19th Ave. • 2:00 P.M.

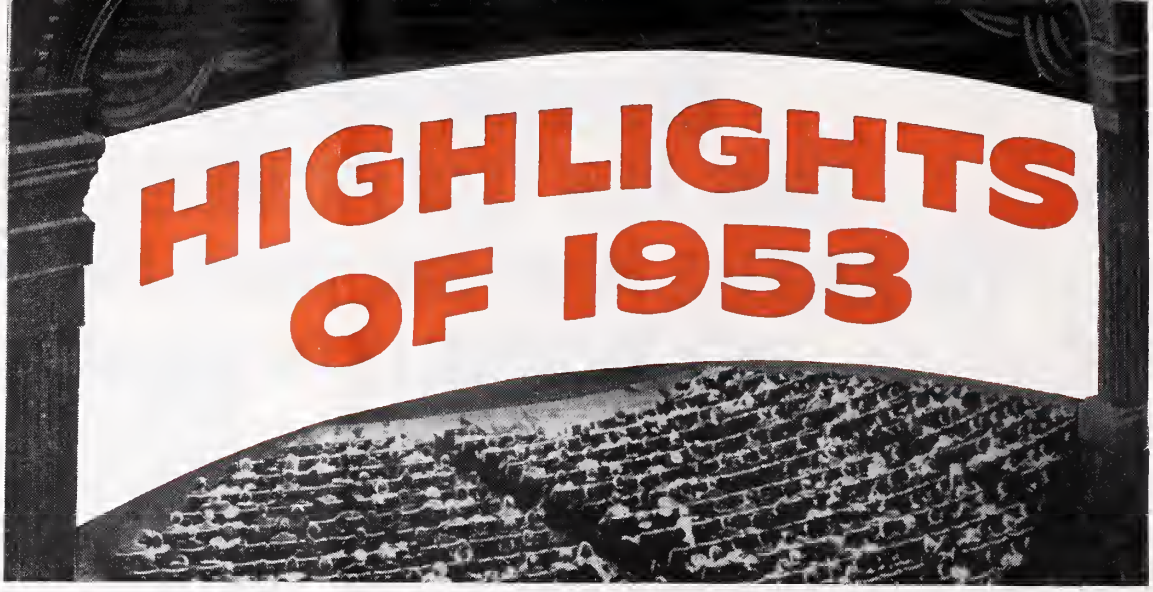
SALT LAKE CITY
20th Century-Fox Screening Room
316 East 1st South • 1:00 P.M.

SAN FRANCISCO
Republic Screening Room
221 Golden Gate Ave. • 1:30 P.M.

SEATTLE
Modern Theatre
2400 Third Ave. • 10.30 A.M.

ST. LOUIS
S'renco Screening Room
3143 Olive St. • 1:00 P.M.

WASHINGTON
Warner Theatre Building
13th & E. Sts. N.W. • 7:30 P.M.



HIGHLIGHTS OF 1953

JAN. 18—First CinemaScope anamorphic lenses flown to 20th's studios.

JAN. 26—20th executives view preliminary CinemaScope test reels.

JAN. 28—20th announces "The Robe" will be first production in CinemaScope.

FEB. 2— 20th adopts CinemaScope for all its productions.

FEB. 23— "The Robe" goes before the CinemaScope cameras.

MAR. 18—First demonstration of CinemaScope unanimously acclaimed by exhibitors, industry executives, technicians and world press.

MAR. 18—Loew's, Inc., announces M-G-M will produce in CinemaScope.

APR. 24—CinemaScope demonstrations start in New York, followed by showings in all principal cities of the world.

MAY 12—20th announces perfection of revolutionary single-film 4-track magnetic stereophonic sound system.

JUNE 2— United Artists goes CinemaScope.

JUNE 25—Walt Disney goes CinemaScope.

AUG. 11—Industry and press hail first demonstration of CinemaScope 4-track magnetic stereophonic sound system.

SEPT. 16—Eight months after first CinemaScope tests, "The Robe" has World Premiere Presentation at Roxy, New York.

SEPT. 24—First week of "The Robe" at Roxy grosses world record $264,428.

OCT. 22—Canadian premiere of "The Robe."

OCT. 29—Columbia goes CinemaScope.

NOV. 4— Warner Bros. goes CinemaScope.

NOV. 9— "How to Marry a Millionaire," second great CinemaScope production, starts breaking records across the country.

NOV. 19—London premiere of "The Robe."

NOV. 27—Rome and New Zealand premieres of "The Robe."

DEC. 3— Paris premiere of "The Robe."

DEC. 9— Australian premiere of "The Robe."

DEC. 10—Germany premiere of "The Robe."

DEC. 16— World Premiere of "Beneath the 12-Mile Reef" at Roxy, N. Y.

DEC. 17—Mexico premiere of "The Robe."

DEC. 22—World Premiere of "King of the Khyber Rifles" at Rivoli, N. Y.

DEC. 25—84-theatre day and date Christmas holiday engagement of "The Robe" starts in New York City area.

CINEMASCOPE
THE HALLMARK OF QUALITY

MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher*
MARTIN QUIGLEY, JR., *Editor*

Vol. 193, No. 11
December 12, 1953

New Support for 3-D Films

ONE of the significant developments concerning 3-D films is that directors—at first hostile to the new technique—lately have been becoming enthusiastic supporters. For example, George Sidney, president of the Screen Directors' Guild, in an address to the drama department of the University of Southern California, said, "3-D will be with us from here on out, in a continually improving and evolving form." Mr. Sidney, the director of MGM's "Kiss Me, Kate," which has done much better in its 3-D form than in 2-D, commented, "3-D is still in its infancy and we must realize this in evaluating it. We have to imagine what it is going to be like after we have been working on it as long as we have now been working on color and sound. . . . 3-D is a valuable tool to help us make better pictures." He also noted that directors generally are anxious to experiment in the medium and develop the new directorial techniques required.

In a new book "Film and the Director" (Macmillan), Don Livingston wrote, "Initial production efforts indicate that 3-D screen techniques will differ from conventional 2-D or 'flat' techniques, much as solid geometry differs from plane geometry."

As far as the exhibitor is concerned the facts about 3-D features of most immediate interest is that grosses of the high budget 3-D films now in release continue to be satisfactory. Since directors and other production workers are taking 3-D filming more seriously it is inevitable that future pictures in the medium will continue to improve technically. The progress made from a "Bwana Devil" to a "Hondo" in less than a year is little short of marvelous. It could only happen in Hollywood with its vast reservoir of film-making skills and talent.

■ ■ ■

Crucial Tax Campaigns

ON both sides of the Atlantic the tax campaigns now have entered the crucial stage. It is a time for maximum effort or the best opportunity for success in years may be lost. Relief for the motion picture business will not be obtained either in Washington or London unless everyone cooperates to the fullest extent.

News from Washington of the mounting Federal deficit is not a good omen. Estimates are that the deficit in the next fiscal year will be the largest in any peacetime year. With expenditures exceeding income by perhaps as much as ten billion dollars—assuming no major international storm which would send that figure skyrocketing—the merits of tax repeal for motion picture theatre admissions must be presented realistically and eloquently. No matter how much revenue must be raised, some revisions in the U. S. tax schedules are certain to be made. No tax is more unfairly discriminatory and burdensome than the admissions tax on motion picture theatres.

While the campaign for the elimination of the admissions tax in the United States is thus far from won, already the spectre is raised of states, cities and towns entering the field should Washington drop that levy. It would be a hollow victory if the tax collector merely changed names. The very same arguments against the Federal tax on admissions apply to proposed local taxes. Already too many communities have theatre admission taxes or enabling laws that permit imposition of such taxes at any time. Every proposed tax on admissions must be countered with sound arguments. The lessons learned in the major tax fight should be of benefit in every local campaign.

In Britain the matter of tax reduction is complicated by the so-called "voluntary" Eady plan of exhibition subsidy of production. Now that the British exhibitors have agreed to the extension of the levy, it is hoped that the Government will look more favorably on the industry's pleas for tax relief. The British exhibitors association has done an admirable job in assembling facts and figures to document the case. It has been shown convincingly that the survival of many cinemas in Britain depends on more equitable tax treatment.

Every theatre throughout the world has a stake in the outcome of the admission tax fights in the United States and Britain. Taxing authorities in many countries will be moved by the same arguments. Fundamentally the theatre business is everywhere the same. Let it be well-remembered that theatre attendance is not a luxury; but it is the staple entertainment of the rank and file of people everywhere.

■ ■ ■

¶ Exhibitors plagued with television competition—and facing a new wave of enthusiasm as color TV sets are introduced—may draw some comfort from recent striking changes in television advertising. A few years ago it was the rage for receiver manufacturers and dealers to entice purchasers with the promise that in this way one could do away with going to the movies, alleged to be a dying entertainment form. Now advertising of these companies reflects the increased public interest in theatres. Full page ads of Philco feature "Deep Dimension"; Emerson frankly says "As sensational as 3-D movies . . . a picture, so clear, so deep . . . you'll think you're at the movies!" If all TV can offer is a 21-inch version of a theatre screen (plus commercials), the theatres do not have too much to worry about as long as Hollywood delivers strong box office attractions.

—*Martin Quigley, Jr.*

Letters to the Herald

Wait Too Long

To the Editor:

We believe the biggest detriment with us here is the big lapse of time between pictures playing in the big houses around us and the dates we're able to get them. All the advertising and word-of-mouth is forgotten by the time we're able to get a date. Many people wouldn't mind waiting a little while to see a picture with us, but we have to wait four, five, even six months before we get a print. This is the surest way of killing off the small town operator.—*OTTO SAITZ, Berry Theatre, Berrien Springs, Mich.*

Gossip Columnists

To the Eritor:

The one thing I think is doing the movie industry the most harm are the gossip columnists who write about Hollywood parties, romances and divorces. Those columns give people the impression that all they do in Hollywood is play around in a continued whirl of pleasure, etc.—*FRANCES WAGNER, Town Theatre, Darlington, Wis..*

Down-to-Earth

To the Editor:

Towns the size of ours—well under 1,000 population—are neglected both by the producers and by the trade magazines and exhibitors organizations. We need more down-to-earth pictures of the Ma and Pa Kettle type—and the former Hardy family series—more amusement, less spectacle, less high-brow music and ballet dancing.—*Exhibitor, Olin, Iowa.*

Better Acting

To the Editor:

It is the thought of this exhibitor that the beauty demanded by our movie producers should be tempered with brains. Better acting would improve movies to the extent that the phrase "Movies Are Better Than Ever" would be a truism and not wishful thinking. —*Exhibitor, Louisville, Kentucky.*

Public Relations

To the Editor:

"Life Magazine" published a comparison story of film in last week's issue, intended to show writers that TV was more important than the movies because more TV film was turned out than that made for movies. To prove this point or try to prove it. "Life" published a photo showing two stacks of film in cans, one short stack representing that for theatre use, the other and larger pile that for TV use.

What "Life" did not report to its readers was that it was a case of quality versus quantity, that any one can of film on the movie side probably cost as much as all the cans shown on the TV side. Also movies only require 600 hours of film entertainment whereby TV requires 20,000.

I have written a letter to "Life's" editors bringing out these points.

Now more than ever this business needs good public relations and what a pity that we can't all get together for a grand fight such as that which was and will be waged to get the 20 per cent tax off. Institutional copy to get people back to the movies should be appearing in all the leading magazines, and should also be handled on the local level by exhibitors in every city and village.—*Georgia Exhibitor.*

What They Want

To the Editor:

We need better canvassing to know what the people want to see. Short subjects should be made 100 per cent better—not thrown together to pick up time. They represent twenty-five per cent of our business and are turning more people away each day.—*Exhibitor, Baltimore, Maryland.*

CinemaScope

To the Editor:

What will CinemaScope *per se* mean on the sixth attraction?—*Exhibitor, Atlanta, Georgia.*

Better Titles

To the Editor:

I think there could be an improvement in picture titles. I feel that many customers are swayed by the title of a picture. Titles are often very poor advertising for a good picture. — *GERALDINE BEECHLER, Clinton Theatre, St. Johns, Mich.*

Good Films the Answer

To the Editor:

With good pictures, we don't need 3-D, wide screen, big screen, etc.—*Exhibitor, Uvalde, Texas.*

U.P.A. Cartoons

To the Editor:

More cartoons in the U. P. A. style.—*Exhibitor, Auburn, Ala.*

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On the Horizon

THE COMPO tax committee faces a difficult campaign and will need all the support the industry in the field can give them to bring about tax repeal this year. One of the hardest tasks may be to convince Treasury Department officials. Spokesmen for the Department have informally indicated that the Administration will oppose all-out repeal, confining themselves to the "reduction" promised in the Eisenhower veto message on the Mason bill last August.

▶ Coming up over the Academy of Motion Picture Arts and Sciences' horizon is the necessity of deciding before time for ballotting on the 1953 product for Academy Awards purposes whether to segregate the 3-D, wide screen, the anamorphic and standard pictures, issuing Oscars in each division, as is already done in several categories to keep color pictures and black-and-white pictures on level footing, or to lump them all together and let the chips fall where they may. This could prove, taking temperaments into consideration, the biggest problem yet posed by the technological revolution.

▶ Eric Johnston, Motion Picture Association of America president, who recently returned from a trip abroad, brought back with him a knowledge of how the Italians get that realistic touch in their pictures. "They use dirty lenses," he discovered.

▶ MGM, whose "Kiss Me, Kate" is usually credited with the current 3-D revival, reports that using the same comparative average base, the 3-D version of the film did 11.9 per cent better than the 2-D version. The figures are based on results of 93 3-D engagement and 44 2-D engagements.

▶ A. W. Smith, Jr., about whom the industry hasn't heard lately, is being mentioned in Washington as the likely head of the motion picture division of the United States Information Agency. J. Cheever Cowdin ran the division, and then recently resigned. In New York, Mr. Smith refused comment. In Washington, the State Department refused comment. Mr. Smith was known for years to exhibitors as a capable sales executive, and when he resigned in May, 1951, was a 20th-Fox vice-president.

> "A few hours of mental and imaginative detachment from our struggling planet do wonders for us. They divert the mind, soothe the nerves, loose the medicinal power of laughter. Movies are still the superior mass medium of entertainment in this country. While we are about it, let us include movies in the list of benefits for which we are truly thankful."—Editorial in the Boston Globe.

▶ Samuel Goldwyn's Academy Award winning "Best Years of Our Lives," expansive classic on the problems of readjustment facing both returning servicemen and civilians, was launched for re-release with all the fanfare of a new picture Tuesday night in New York and Hollywood. Trade screenings in both cities brought enthusiastic response from critics and industry people.

▶ A change in reporting methods has invalidated the worth of the August general admission tax collection figures for comparisons, the Internal Revenue Bureau said this week. Since July 1, exhibitors have been required to file reports quarterly, not monthly.

▶ For whatever it's worth, one powerful Congressman says publicly this week he feels Congress should reduce some of the heavy excise taxes. He is Speaker of the House Joseph Martin. Some of the taxes at 20 per cent, he said, defeat their own purpose.

▶ A man who should know predicts this week a continuing market for at least six "good" 3-D pictures per year. He's Edward Hyman, American Broadcasting-Paramount Theatres vice-president. He's also a man who can say "I told you so." At the time of "B'wana Devil," he predicted publicly 3-D should have more than novelty. Events since then confirmed him. He feels now 3-D pictures are beginning to have content and quality.

▶ Italian-made films earned 45.89 per cent of the gross receipts in Italy's key cities in the month of October, according to figures compiled by Italian Films Export. In the same month American films accounted for 48.3 per cent of the total, with the remaining 7 per cent accredited to French, Spanish and English product. For the same month in 1952 the percentages were 34.5 for Italian films and 56.5 for American.

▶ The Census Bureau has decided to expand slightly the information it hopes to gather annually on theatre business. The Bureau said it hoped to make an annual survey, getting information on total theatre receipts, total receipts from admissions, amount of admission taxes, number of admissions and seating capacity. The Bureau has invited exhibtors to take a look at the proposed Census forms by writing to the Bureau for copies.

▶ National Allied will be 25 years old next year. The annual meeting of its board February 5-6 at the Hotel Terrace Plaza, Cincinnati, will mark the beginning of a celebration which will be observed in various forms by units and at the national convention in Milwaukee, in the Fall.

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This week in pictures

AND THEY talked about taxes. The scene at luncheon the other day in the Hotel Statler, Detroit, as some 250 theatre men met with legislators and officials. The dais has Inspector W. W. Case, Detroit film censor; S. J. Gilbert, state Senator; Don Leonard, Detroit Police Commissioner; Willard Staples, assistant Michigan State Secretary; Homer Ferguson, United States Senator; Ernest T. Conlon, Allied of Michigan executive secretary; John Vlachos, its president; Wilbur Snaper, National Allied president, and Robert Coyne, Council of Motion Picture Organizations.

IN DALLAS at the National Screen Service regional meeting: Charles Lester, Atlanta, district manager 21 years with the firm, and George Dembow, vice-president.

AT THE Buffalo Variety Club dinner marking Nikitas Dipson's 40 years in the business: Judges Robert Noonan and George H. Rowe, circuit owner Dipson, and Leo Lamberson.

BERNARD GOODMAN, left, Warner Brothers exchange operations supervisor, has assumed the duties of I. F. "Mike" Dolid, who left the New York office for Florida retirement. Mr. Dolid supervised sales contracts and coordinated field sales activities. He was with Warners 30 years.

by the Herald

IVAN TORS, left, producer of "Riders to the Stars," has been conferring with United Artists executives in New York on release and promotion plans.

by the Herald

SIDNEY BERNSTEIN, British circuit owner and producer, has been in New York planning more pictures and a television station. See page 35.

Assurance of an Uninterrupted Flow of Top Boxoffice Product

AT THE KANSAS-MISSOURI Theatre Association 35th annual meeting in Kansas City: C. S. Schafer, of Blue Rapids, Kan.; R. R. Biechele, Kansas City; Frank Weary, Sr., Richmond, Mo.; J. A. Becker, Independence, Mo., and John Snack, Larned, Kan.

SYLVESTER L. WEAVER, JR., is the new president of the National Broadcasting Company. The board also elected Robert W. Sarnoff executive vice-president. Mr. Weaver came to the company in 1949, from the advertising business.

IN NEW HAVEN, as Walt Disney executives met with exhibitors to discuss the new campaign for "Pinocchio," coming to New England in February. Left to right: Nat Levy, RKO division manager; Leo Samuels, Disney sales supervisor; Carroll Lawler, Hartford Operating Circuit; Dr. Jacob Fishman, Fishman Theatres; Lew Ginsburg, Amalgamated Booking and Buying; Morris Jacobson, Strand Amusement; Franklin Ferguson, Baily Theatres, and Barney Pitkin, RKO branch manager.

IN RECOGNITION of a big contribution, Rube Bolstad, past chief barker of the Toronto Variety Club, presents suitable gifts to Jack Kent Cooke, right, and Mrs. Cooke. Mr. Cooke, owner of the Toronto Maple Leaf Baseball Club, gave more than $50,000 to the Club's Variety Village.

ADVANCE PROMOTION, right. In New York, Keefe Brasselle, center, presents Mayor-elect Robert Wagner, right, a ticket to Warners' "The Eddie Cantor Story," which opens at the Paramount December 23. Judge Jonah J. Goldstein watches.

USE AIR, TV TO COMBAT NEW YORK NEWS STRIKE

Houses Go to Other Media to Attract Patronage as Papers Do Not Appear

by MANDEL HERBSTMAN

The impact upon the local film industry of the strike-bound New York newspapers was varied insofar as grosses were concerned and unique in terms of steps taken by theatres and distributing companies to meet the situation.

As the presses of six papers were stilled for the eleventh day Tuesday because of a photo-engravers' strike, radio and television were crackling with motion picture commercials and spot announcements. In general the companies and theatres poured the allotted advertising budget for newspapers into radio and TV. Slightly increased were ads in foreign language papers and a few minor circulation papers. Posters were used more extensively. Some theatres drafted ballyhoo trucks into action.

See Neighborhoods Doing Well During Weekend

A spokesman for Loew's Theatres declared that he could perceive no real dent in grosses as a result of the strike. He said that while first run Broadway houses may possibly have been affected slightly, neighborhood houses chalked up good business during the weekend. This was attributed to the fact that the absence of heavy Sunday newspaper supplements prompted patrons to spend at the theatres the time they ordinarily would have devoted to their newspaper reading.

In contrast to this view was one by a Trans-Lux circuit official who declared that while there was little effect at the beginning of the strike, grosses were affected as programs changed in the subsequent run houses during the week.

An interesting reaction was noted at Radio City Music Hall, which began its annual Christmas stage show Thursday along with "Easy to Love" with Esther Williams. According to a Music Hall executive, opening day grosses were seven to eight per cent less than last year. The Christmas stage show last year was also accompanied by an Esther Williams picture, "Million Dollar Mermaid."

Switchboard Flooded as Callers Ask About Show

Soon after opening, however, the Hall switchboard was flooded with calls from inquirers who wanted to know whether the Christmas show had started yet. When the news began to circulate that the holiday program had begun, grosses changed to only about one half to one per cent less than last year.

STILL PRESSES KEEP PHONE WIRES BUSY

While it was difficult to weigh positively the effect of the newspaper strike in New York on theatre grosses, one result could be measured with certainty: the number of telephone calls was up. The public, seeking information about pictures, kept the telephone wires humming steadily. Many theatres had their switchboards flooded, and the busy signal was a familiar sound during the week.

By the weekend, according to the Hall spokesman, when word was fully around, grosses were slightly ahead of those of last year. In the first four days of the opening at the Hall this year, grosses were scored at $82,156 as compared to $86,110 for the same four days last year.

According to an executive for Warner Brothers, whose "Hondo" opened at the Paramount theatre, the compensatory advertising on radio and TV counteracted the possible box office effect of the strike. He claimed that the picture was doing "very well," an opinion confirmed by an executive of the Paramount theatre. The Paramount executive did point out, however, that there was no way of knowing if the picture would not have opened better still with the boost of newspaper space.

Those who undoubtedly were affected by the strike were the independents, who bank heavily on newspaper exploitation and advertising to bring attention to their shows.

"Annapurna," which was to have had its American premiere at the 60th Street Trans-Lux this week, was postponed indefinitely. However, when an agreement which ended the strike was reached late Tuesday, it was announced that the picture would open at the theatre Saturday.

Radio City Music Hall Tests Huge CinemaScope Screen

CinemaScope tests at New York's Radio City Music Hall were to get under way this week with the installation of an Astrolite screen measuring 70 feet wide and 28 feet high, topping the width of the screen now employed at the New York Roxy by about five feet. Tests are being held in the morning hours before the theatre opens. Without saying then whether or not the Hall has booked MGM's first CinemaScope feature, "Knights of the Round Table," to follow the current Christmas show, Russell Downing, Hall president, said only that it was the policy of the house to be ready to play pictures in any medium. Subsequently "Knights" was announced for the Music Hall.

Moropticon Plan Offered

A new sales policy, consisting of three individual sales plans, has been announced for Moropticon, single-strip 3-D projection system, by Al O'Keefe, vice-president in charge of distribution for Moropticon-Pola-Lite Company.

Under the first plan, Moropticon will furnish the exhibitor with a complete Moropticon system with a contract for 30,000 pairs of Pola-Lite 3-D viewers to be purchased within one year. This covers use of the system for a period of 12 months. Under the second plan, Moropticon will be furnished an exhibitor after payment of $500 and a contract for 12,000 pairs of Pola-Lite glasses to be purchased over 12 months. The exhibitor here gets use of the system for five years.

Under the third plan, the exhibitor can lease the system outright, at a total cost of $1,500 for two years, with payments consisting of a $500 deposit and the sum of $62.50 a month.

"These three plans have been carefully thought out," said Mr. O'Keefe, "and reflect some exhibitor reactions following our Moropticon demonstrations recently held in the cities of New York, Philadelphia and Chicago.

Hoff Elected Head of Omaha Variety Club

OMAHA: J. Robert Hoff, theatre equipment executive, has been elected Chief Barker of the Omaha Tent of the Variety Club. Other newly elected officers are Max Rosenblatt, first assistant chief barker; Iz Weiner, second assistant chief; Iz Sokoloff, dough guy, and William Barker, property master. Elected crew members were William Miskell, Fred Fejfar, Pat Halloran, Don Hammond, Virgil Sharpe and Joe Jacobs. Mr. Hoff announced the club's project for 1954 will be the Omaha Opportunity Center.

AB-PT Studies Multiple Aspect Ratio Lenses

Experiments with a multiple aspect ratio lens and a screen masking process will be conducted shortly by American Broadcasting-Paramount Theatres at the company's New York flagship, the Paramount theatre. The tests are to be in conjunction with Paramount's booking of "Command," the first Warner film in CinemaScope, scheduled to open at the Paramount January 15. One of the lenses being considered, it was said, offers five different aspect ratios.

OPENINGS, PRODUCTION SPOTLIGHT CINEMASCOPE

Columbia, Universal Name Pictures; Warners Now Study Flexible Policy

CinemaScope premieres, production and policy made the news this week.

Premiere-wise, it's still 20th-Fox's story. The company announced Monday that its fourth in the anamorphic process, "King of the Khyber Rifles," will get the invitational premiere treatment at New York's Rivoli theatre the evening of December 22. Holiday-happy New Yorkers thus will have four CinemaScope features to choose from in the Christmas-New Year week.

Columbia and Universal Are Planning New Films

The production news was from Columbia Pictures and Universal-International. Jerry Wald, executive producer at Columbia, announced that the company's first in CinemaScope will be a musical, "The Pleasure Is All Mine," in color by Technicolor and starring Betty Grable, Jack Lemmon, and Marge and Gower Champion. Jean Negulescu, already a veteran of two CinemaScope films at 20th-Fox, will direct the Columbia entry.

Universal, according to an announcement Monday from Milton Rackmil, president, will make two in CinemaScope: "The Black Shield of Falmouth," a spectacle about England under Henry IV, starring Tony Curtis, Piper Laurie and David Farrar, on which production was to start Friday; and "The Sign of the Pagan," a story of the Roman Empire, starring Jeff Chandler and Ludmilla Tscherina, which is to get under way next week.

The CinemaScope policy news, although unconfirmed, provided food for thought. Warner Brothers, it was reported by "Motion Picture Daily," is considering a flexible CinemaScope policy, that is, distributing such pictures with one-track sound and in conventional form to those so wishing it; while MGM was reported considering a policy of CinemaScope "pre-releases," and after a year releasing standard versions of the pictures. Both policies differ substantially from those of 20th-Fox.

Will Have 3 CinemaScope Pictures on Broadway

When 20th-Fox's "King of the Khyber Rifles," starring Tyronne Power, Terry Moore and Michael Rennie, opens at the Rivoli December 22, it will join two other of the company's CinemaScope releases on Broadway: "How to Marry a Millionaire" at Loew's State and "Beneath the 12-Mile Reef" at the Roxy. The latter will have its gala premiere next Wednesday night, when it replaces the all-time record-breaker and first CinemaScope feature, "The Robe."

Not only Broadway, but the entire greater New York metropolitan area will be dominated by CinemaScope during the Yuletide season. By Christmas Day, "The Robe" will be playing in 83 theatres of 13 leading circuits throughout the city.

With stereophonic sound and either Miracle Mirror or Astrolite screens, the Biblical epic will be playing in 30 houses of the RKO circuit, 25 Skouras theatres, seven Century theatres, six Randforce houses, three independent houses, two Loew's situations, two Brandt theatres, two Prudential theatres, two United Paramount houses, and one theatre each of the J.J., Fabian, Cinema and Walter Reade circuits.

Twentieth-Fox also announced during the week the organization of a new department to produce short subjects in CinemaScope and Technicolor, covering travel, music, spectacles and topical events of major importance. Otto Lang, 20th-Fox producer, was named by production chief Darryl Zanuck to organize the new department. The first short subject to be completed under the arrangement is "Vesuvius Express," filmed by Mr. Lang and cinematographer Charles Clarke in Italy. It is a photographic record of a train ride from Milan to Florence, Rome and Naples.

The reported CinemaScope policies of Warner Brothers and MGM in effect are in line with those which have been asked by leading exhibitor spokesmen ever since 20th-Fox brought CinemaScope into reality. Although it has promised a one-track sound test of "The Robe" in January, 20th-Fox has indicated it intends to continue its CinemaScope-with-stereophonic-sound-only policy without compromise.

CinemaScope Policy Would Be Similar to That for 3-D

According to the report, which came from circuit film buyers who said they had been so advised by the company, Warner Brothers' aim will be to release all of its pictures, including those in CinemaScope, in conformity with the theatre's desire on how it wants to project the film. This is similar in manner to the procedure which most distributors now use in handling their 3-D films.

It was indicated that MGM plans what they called "de luxe" distribution of their CinemaScope productions the first year, followed the second year by release of conventional versions of the pictures. Officials of MGM and Warners either could not be reached or would not comment.

3-D BIG IN DETROIT TEST, "HONDO" AND "FIRE" GROSS

The 3-D news this week again was upbeat. Warners' "Hondo," John Wayne's first 3-D drama, and Paramount's Hal Wallis production, "Cease Fire!", continued to do very strong to record-breaking business in all situations, while in Detroit an unusual test seemed to establish conclusively the superior drawing power of a 3-D version of a picture over the 2-D version. At the same time, plans continue to roll along for the Christmas premiere engagement at the Capitol in New York of Columbia's "Miss Sadie Thompson," Rita Hayworth's three-dimensional debut.

"Hondo," which opened at the New York Paramount last Saturday in the midst of the city's newspaper strike, in spite of the almost total lack of regular advertising-exploitation aid, headed for a total gross of $58,000 for the first week. In Boston, the film rolled up the biggest gross of 1953 at the twin Paramount and Fenway theatres, equaling records set previously in Pittsburgh and Texas. Meanwhile, "Cease Fire!", in the second week of its premiere engagement at the New York Criterion, drew approximately $22,000, described as very satisfactory for that house.

The Detroit 2-D vs. 3-D test was conducted at the two-auditorium Wyandotte theatre, the state's only duplex house. Columbia's western drama starring Randolph Scott, "The Stranger Wore a Gun," played in 2-D in one auditorium and 3-D in the other, so that the patrons had their choice of either version for a single price of admission.

Operator Richard Sloan reported 70 per cent of the patrons picked the 3-D "Stranger" over the 2-D counterpart. The experiment was carried on over a Wednesday-Saturday run, getting a good audience cross-section, and drew above average audiences at all times. The Wyandotte usually keeps only one auditorium open.

Milton Zimmerman, branch manager in Detroit for Columbia, called the test and its results "most unusual."

"It shows," he added, "that 3-D is far from dead. The new improved Polaroid glasses and projection will assure a substantial public acceptance of 3-D."

These same new Polaroid glasses are to be used for the New York Capitol's "Sadie Thompson" run.

AS AN INDUSTRY SERVICE

and a guide to the future... 20th Century-Fox is happy to reproduce the remarks of

TRUEMAN T.

CinemaScope Solves Product Shortage For T. T. Rembusch

By Merlin Lewis

"In addition to being a big money maker and a presentation most pleasing to my patrons, I've found that CinemaScope installation in my theaters has solved the product shortage, at least for me," was part of the enthusiastic report of Trueman T. Rembusch, of Syndicate Theaters of Indiana, former president of National Allied, to THE FILM DAILY this week.

"In any town where I have two theaters there has been an enormous problem of finding at least 300 pictures to show," Rembusch claimed, "but with CinemaScope in one theater, with its attendant long run, I can pick and choose to find the best pictures available for my other house.

"CinemaScope has been an agreeable surprise to me. My Mode Theater in Columbus, Indiana is the first of our theaters to be equipped. We have used the Ballantyne Co.'s equipment throughout excepting, of course, the screen, since we had to have the Miracle Mirror screen to show 'The Robe'."

Patrons Delighted

"Our patrons are delighted with the stereophonic sound and so am I. I've fooled around with electronics and sound reproduction practically all of my adult life," Rembusch continued, "and this sound system is so good as to be almost unbelievable. There is none of the 'hiss' associated with optical sound systems and it is a bit surprising when there is no sound emanating from any of the speakers to find that there is absolute silence in the theater—just nothing except what sound the audience itself makes. This is the ultimate to me—there may be some improvements made but as far as I am concerned this is it.

"As an instance of how much I like the equipment I have placed orders with the Ballantyne Company to equip five more of our theaters, starting with the Vogue Theater in Elwood. The Vogue is a long, narrow house seating a bit less than 400, but the success of our equipment in the 700 seat Mode, also long and narrow, convinces me that it will be even better, if possible, in the Vogue.

"Of course, 'The Robe' is an outstanding attraction but just to give you an instance of how valuable the new equipment and the film means even to a theater so small as the Mode, we grossed more on opening day (Thanksgiving Day) than we average for a four day week end, even with outstanding pictures."

Wall To Wall Screen

Rembusch told this reporter that the Mode theater was only 28 feet wide, wall to wall, but that the CinemaScope screen was 26 feet wide, with the curved traveler becoming part of the wall decoration on each side of the theater when completely opened. Rembusch is convinced, he stated, that almost any theater of any size or any shape could profitably install complete CinemaScope equipment including stereophonic sound, if a careful engineering survey indicates that complete structural changes of the theater are not necessary.

REMBUSCH

as reported by THE FILM DAILY, Dec. 4, 1953

Secretary & Treasurer, Syndicate Theatres, Inc. Leading exhibitor, outstanding showman; member of the board of directors and former president of Allied States Association; former president of Allied Theatre Owners of Indiana; former co-chairman of COMPO (Council of Motion Picture Organizations) and present chairman of COMPO's Finance Committee.

Even when "I" beams had to be removed or changed he thought that the investment would be worth while, particularly in view of the large flow of product in the offing.

For the smaller theater such as the ones he operates in the two theaters in Columbus and Elwood, Rembusch is convinced that the sound-head must be easily interchangeable from a pent house to a rack for 3 channel stereophonic sound, because it eliminates an additional cost of about $4,000.

The Mode Theater, completely equipped, but without contract labor costs ran "quite a bit" under $9,000, including lenses, screen, curtain, track and motor to operate the curtain, speakers (about 20 units) and all necessary booth equipment.

Installation in the Vogue Theater, although a considerably smaller house, would not be much less, Rembusch estimated, since most of the equipment was basic. Only the number of auditorium speakers would affect the difference in cost if any occurred, he said.

No Amperage Increase

"The picture in the Mode Theater is 26 feet wide by 10½ feet high," Rembusch said, "and we burn only 45 amps using our Peerless Magnarc lamps. We have an 88 foot throw and get a perfect picture. We saw no reason at all to step up amperage, particularly since the anamorphic lenses allow more light to reach the screen," he said.

"One thing that very few people in the industry seem to realize, is that with our Ballantyne equipment we can run both 3 track stereophonic sound when the magnetic reproducer is used in a rack, and at the same time use the optical sound system, if it is desired to do so to achieve a particular dramatic effect. This is very important to us, too," he said, "since we can do things the non-equipped theater cannot hope to do.

3 Years Amortization?

"I'm very glad we equipped our first theater," he declared, "and I'm very sure that the Internal Revenue bureau will allow us to amortize the equipment over a 3 year period. Obsolescence for most theater equipment is very quick and very high," he said, "and from past experience I'm pretty sure I'm right—and of course, it should be that way.

"Nobody in his right mind will predict just what the results of CinemaScope productions will be," Rembusch declared, "but in about two months we should come pretty close to predicting at least what the next year or so will bring. The public likes it—I certainly like it and as the returns to the box office continue to be high I'm sure that more and more theaters are going to spend the money to install the equipment to make it possible for them. I hope all of them are as successful with it as we are."

Rembusch, long an exhibitor leader of national stature, until recently was president of Indiana Allied as well as a member of COMPO's triumvirate.

Terry Ramsaye Says

TECHNIQUES AGAIN — Before the ink had dried on our outgiving on "The Tyranny of Techniques" two other eruptions from the boiling crucible of experiment arrived to splatter the scene again and newly with disturbing tentativities. One is close, one far, in point of time. From Palm Springs out in the California desert came report of the first field trial touch of Telemeter, home delivery of subscribed and coin-in-the-slot major pictures. That is very close to today. From classic Princeton came report upon a trial run and press demonstration of Radio Corporation of America's recording of motion pictures on magnetic tape, black-and-white and color. That promises a possible, even probable, revolution within the art of photography, with many television and film implications. That is not so close to today.

But in electronics tomorrows can come quickly. Pictures on magnetic tape recordings might well entail ultimately a complete reequipment of the whole industry. It is something to think about, nothing for Exhibition to worry about quite yet.

The more immediately important Telemeter, delivering film entertainment to the home on coin box admission to closed circuit television, pertains very much to the array of today's technological and merchandising concerns. In point of technology the demonstration in some seventy home outlets has been reported as pictorially satisfactory. That was to be expected. There have been many and extensive performances of closed circuit and broadcast television delivery of motion pictures. Paramount's Telemeter seems to have done a splendid job at Palm Springs; accredited cost about three-quarters of a million.

But anxious Exhibitions' wonderings are decidedly yet to be answered. The great majority of readers is likely to be profoundly concerned with what might develop in the business of vending entertainment, what the eventual relation between the theatre and the Telemeter set.

Obviously enough the controlled demonstration in the highly particularized area of the decidedly non-typical resort town of Palm Springs, really a Hollywood playground suburb, could not explore that. A gesture toward it was made by relations with the local exhibitor, Earl Strebe, whose first run picture was part of the initial program. He is said to have option to buy stock in the local Palm Springs Community Television Corporation. If that were to be a precedent one might envision a chain of regional franchises. The complexities and competitions that could ensue in the total structure of the industry are beyond imagination.

Some order of exhibitor relation has been under consideration, inevitably, from the beginnings of the undertaking. That was made most incidentally evident many months ago in expressions of J. J. Fitzgibbons of Famous Players Canadian in Toronto when that Paramount affiliate acquired some order of Canadian representation of Telemeter. It was given little heed at the time, and was taken as an effort to avoid disturbance of mind among the Canadian exhibitors.

Telemeter is the motion picture in the home. Its novelty consists mainly in the promise of selectivity by the patron and first run pictures.

All that has appeared in official and semi-official expressions indicates this big and probably most important aspect is deep in developments of the tomorrows. The only specific indication comes in the quoted assertion that in no event would an exhibitor's participation in Telemeter extend beyond the feature film element of the show related to his own theatre playdates. He would not participate in such special showings as fights and football or other "live" transmissions—a participant, not a partner.

Inevitably, it would seem, the theatre must continue in the process of readjustment to the whole technological and economic scene. The forces are about as controllable as the tides.

Radio Corporation of America, with magnetic recording, and Paramount, with Telemeter, both have within the fortnight driven claim stakes out on the border of the beckoning electronic frontier. This is an era of adventure.

* * *

THEATRE WITH CATARACT—From way down under in remote Australia there now comes report of an amazing work of showmanship. The Regent theatre in Albury, N. S. W., a town of 15,000, conducted by Charles H. Smith and son, Geoffrey P., has a roof garden adjunct accessible from the mezzanine during intermissions and waits, where an artificial and landscaped 42-foot waterfall comes tumbling down at the end of a vista of fountains, rustic benches and tables. The house is styled big city de luxe. We are indebted to "The Film Weekly" of Sydney for the account.

Md. Censor Overruled On "Moon"

BALTIMORE: The Maryland Board of Motion Picture Censors should either be abolished or a censorship law be passed which could be "constitutionally enforced," City Judge Herman Moser said Tuesday as he reversed the state Censor Board's ban on the film, "The Moon Is Blue." The action of the board in banning the motion picture was "arbitrary and capricious," he said.

In his opinion, filed in Baltimore City Court, the judge decreed that the film is "neither obscene, indecent or immoral, nor tending to corrupt public morals" but is a story of "virtue triumphant." The power of the censoring body is limited to banning what is "obscene and indecent" because of recent Supreme Court decisions, Judge Moser said. They recommended, under present circumstances, that either the state legislature pass a censorship statute which could be "constitutionally enforced" or that the Maryland Board of Motion Picture Censors be abolished. Functions of the board, the opinion stated, could be taken over by existing prosecuting officials.

The decision made reference to the Production Code Administration, which likewise had refused to approve "The Moon Is Blue." Judge Moser's decision stated: "If the Production Code were law, it would be plainly unconstitutional."

The court criticized the board for not having any "fixed standards" by which to interpret what is "indecent, immoral and obscene," the extent of the board's authorization. Sydney R. Traub, chairman of the board, said he thought Judge Moser's decision should be appealed so that the Court of Appeals could pass on the censorship law.

Stanley Warner Cleared In Jersey City on "Moon"

In Jersey City Tuesday the Hudson County grand jury returned a verdict of "no bill" or insufficient evidence to indict the Stanley Warner Co. and Arthur Manfredonia, manager of the Stanley theatre, for showing "The Moon Is Blue" in the latter theatre. Stanley Warner and the theatre had been charged with possessing an obscene film. The grand jury saw the picture last Friday. The decision cleared the way for an immediate opening of the film at the Stanley.

2-D Runs Will Precede 3-D For Martin-Lewis "Home"

Due to a shortage of prints, "Money from Home," the new comedy starring Dean Martin and Jerry Lewis, will be released initially in 2-D for its December 31 engagements, it has been announced. The Hal Wallis production, released by Paramount, will be available in 3-D in early February.

"How To Marry A Millionaire"

TECHNICOLOR

in CINEMASCOPE

will be the second* highest grosser in 20th's history!

***Number One is "THE ROBE"!**

Barnett Asks Prints for Small House

MEMPHIS: The release of prints, no matter in what media the film was originally filmed, in dimensions adaptable to small theatres and drive-ins was advocated Tuesday by Herbert Barnett, president of the Society of Motion Picture and Television Engineers, in an address at the Hotel Gayoso here before the convention of the Motion Picture Theatre Owners of Mississippi, Tennessee and Arkansas. To do less, he said, "is a stifling of a very important segment of this industry."

Referring to the product shortage, he expressed confidence that if exhibitor organizations gain the cooperation of the producers and distributors, product will be available.

Cites New Xpansa Lens

Mr. Barnett also called attention to a new lens, called Xpansa Lens, which, he said, permits adjustment of aspect ratios over a wide range of values and which can be attached to a normal projection lens. Although he said he had not seen a demonstration of the lens yet, he added "fundamentally the idea is sound.

Regarding 3-D, he traced its declining box office pull to what he called indifferent audience reaction to 3-D product without quality and cited its present resurgence in a number of current 3-D releases.

Among other speakers heard Tuesday were Edwin W. Aaron and Alex Harrison of 20th Century-Fox and Edward Lachman, of Nord 3-D.

Cole Discusses Tax Relief

Col. H. A. Cole, Dallas, Tex., exhibitor, told the convention Wednesday that small town theatres "undoubtedly" can expect some relief from the Federal amusement tax next year.

The biggest convention in Tri-State's history ended Wednesday night with a dinner at which Nat Williams, Thomasville, Ga., former vice-president of TOA, made a humorous talk. New officers were introduced.

Col. Cole said he thought the tax relief would come for theatres charging less than 75 cents. He urged a reduction in price, where possible, in order to gain the tax reduction.

Walter Reade, Jr., national TOA president, said the tax fight will be left up to individual theatre owners. He called for a stronger national organization, saying local organizations can handle their part of the situation very well.

Mr. Reade said he could see no picture shortage, with plenty of good pictures being made for everybody.

As for CinemaScope, he said he doesn't understand why small theatres have to have stereophonic sound, that it is of no value in a small theatre.

Indiana Allied Unit Names Nine Directors

INDIANAPOLIS: Nine directors-at-large were elected by the board of the Allied Theatre Owners of Indiana at the December meeting here. They are F. W. Brauer, Rex Carr, Agnes Flater, Ted Graulich, Kenneth Law, Pete Mallers, Eddie Ornstein, Marvin Sandorf and Jerry Vogel. Roy Kalver, president, appointed Trueman Rembusch chairman of the tax campaign committee for the coming year. All exhibitors were urged to contact their Congressmen for a renewal of their pledges to support repeal legislation at the next session. Mr. Kalver also appointed Mr. Rembusch chairman of a committee to assist in collections for COMPO financing. Committees were named also for equipment study and for study of drive-in operations.

Reade Urges Checkup on Operations

KANSAS CITY: A call to exhibitors to re-evaluate their policies of operation and to improve the merchandising of pictures was sounded by Walter Reade, Jr., president of the Theater Owners of America, on the closing day of the Kansas-Missouri Theatre Association last week. He said the new dimensions in projection and sound were merely added attractions and should be treated as such.

Mr. Reade said that "we should not lose sight of the basic principles that have made motion pictures and their exhibition the greatest mass entertainment in the world—a beautiful and comfortable showcase, sound operation, good pictures and the proper merchandising of those pictures." He told the convention that the new screens, new methods of projection and new sound are not the whole answer; they merely make the picture more attractive to the public. He said they make a good picture better, but they will never make a bad picture a good picture.

The convention also heard W. C. Gehring, 20th Century-Fox sales executive, who laid the status of CinemaScope frankly on the table, declaring that his company wanted exhibitors to make money, and that if something better and more profitable to exhibitors appeared in the future the company would take it on.

Mr. Gehring said progress was being made in studies of CinemaScope and stereophonic sound for drive-ins.

TOA Board Meets Jan. 31

Theatre Owners of America has announced that the association's mid-winter board of directors and executive committee meetings will be held January 31-February 2 at the Mayflower Hotel, Washington, District of Columbia.

Tape Viewed By O'Donnell In Vital Role

OKLAHOMA CITY: The potential impact of magnetic tape on the industry was stressed by Robert J. O'Donnell, vice-president and general manager of Texas Interstate circuit, at the annual convention of the Theatre Owners of Oklahoma. Mr. O'Donnell also discussed Telemeter and urged a reawakening of showmanship at the meeting, held Monday and Tuesday at the Biltmore Hotel here.

See Savings of $165,000,000

The industry, he declared, can look forward to a saving of $165,000,000 annually within the next two or three years because of magnetic tape. The savings, he added, will be effected through both production and distribution.

"By utilizing the new electronic tape," he said, "transportation and distribution costs can be practically eliminated, since the tape will be compact and light enough to be shipped parcel post."

The technical improvement necessarily will result in some labor adjustments which the over-all economy can absorb, Mr. O'Donnell said, explaining that distribution personnel can be reduced by 75 per cent. He predicted that the average $22,000,000 spent yearly for transporting film can be reduced to less than $1,000,000 by parcel post.

In regard to Telemeter he said that it could either become a "tremendous boom" or a "tremendous danger" to the industry. If exhibition controls Telemeter and "we produce special events and added attractions for Telemeter consumption, then we can expect the boom," he said. But, he pointed out, "if our feature films are released simultaneously for Telemeter and theatre screens, then we can expect the serious hazard."

Two Texas COMPO Campaigns

Mr. O'Donnell said Texas COMPO had designed two campaigns for the next year to win back the public. The first is planned in April and a second in August.

Morris Loewenstein, president of the Oklahoma unit for more than 30 years, was reelected to that post by the new board of directors at a meeting following the close of the convention Tuesday night. Other officers elected were Paul Stonum, chairman of the board; J. H. Goerke, first vice-president, and Ralph Talbot, secretary.

The new directors are Ed Holt, Ralph Drewry, Vance Terry, Alex Blue, Paul Shipley, Glenn Gilmore, Jr., Phil Hayes, Charles M. Proctor, C. D. Hix, Ray Hughes, John M. Buffo, O. K. Kemp, Elizabeth Tucker, William Slepka, Lester Nordeen, E. R. Solsum, Mr. Loewenstein, Ed Thorne, Harold Combs, Avis Waldron, Paul Stoneman, Mrs. L. H. Goerke, H. D. Cox, H. S. McMurry and Claude Thorpe.

MARK ADLER'S 45 FILM YEARS

45 YEARS IN SHOW BUSINESS

CUTTING THE 45th anniversary cake, top. With Mr. Adler are Allied board members William J. Pierce and wife; Edward Johnson, Ben Marcus and Harold Pearson. Above, John P. Adler and his family: Mrs. Adler, seated, and daughters Anne and Elizabeth.

MARSHFIELD, WIS.: The 45th anniversary in theatre business of John P. Adler, head of Adler Theatre Company, was celebrated here by a week of anniversary attractions November 29 to December 3, including a midwest premiere of MGM's "Escape from Fort Bravo" at the Relda theatre, and highlighted with a testimonial on December 3, followed by a dinner at the Elks Club.

Now 66, Mr. Adler started in the industry at the age of nine when he helped haul bricks for the Opera House in Marshfield, which his father built.

A two-page ad in the "Marshfield News-Herald" marked the celebration. December 3, at the New Adler, films were shown free all day to the townspeople. In the evening, the circuit executive was on hand in the lobby of the theatre cutting his anniversary cake and presenting a portion to each patron. Displayed in the lobby were the telegrams that came from high-ranking members of the industry and the Governor of Wisconsin.

Appreciation Expressed

All arrangements for the celebration were made by Gerald Luedtke, general manager of the circuit. At the testimonial, Sig Goldberg, president of Wisconsin Allied, expressed appreciation for what Mr. Adler has done in behalf of the industry and for Allied. Mr. Adler was twice elected president of Wisconsin Allied and is still on the board of directors. He was presented a plaque in behalf of Wisconsin Allied commemorating his 45 years in the industry. Mrs. Dorothy Helgerson, manager of Adler's Rosa and Palace theatres in Waupaca, presented Mr. Adler an oil painting of himself from all his theatre employees. The employees' only request was that the portrait be hung in the lobby of the New Adler so that the employees could see him every day.

Mr. Adler said he "never had such a nice experience as this eventful day has been." He then responded to a request to relate his history in the industry. At the age of 11 he captained the bill boys who distributed theatre advertising throughout the city, and later became bill poster and stage manager for many of the attractions that played the Opera House.

Among the young actors and actresses in the roadshow companies which appeared in the city in the early days were John Barrymore, Boris Karloff, Frank McHugh, William Desmond, Charles Winninger and May Robson.

Meanwhile the movies which were to deal a death blow to many of the roadshow companies playing the smaller communities invaded the theatres. Mr. Adler scheduled Marshfield's introduction to the new form of entertainment for February 22, 1909. All the advance promotion was made useless when the prints failed to arrive.

In June, 1918, a decade after he leased the Opera House, he purchased the Trio theatre, which became the Relda in 1927. On his 50th birthday, September 28, 1937, he opened the New Adler theatre. The 10-13 drive-in was added to the circuit last spring. In addition he owns the Adler and Palace in Waupaca, the Adler and Armory in Neillsville and the New Badger in Merrill. He also is a partner in several theatres in Marshfield.

In speaking about the future Mr. Adler said: "I have entertained people every day of those 45 years since December 1, 1908. I don't want to retire. I love the people and the Marshfield audiences have been wonderful. Hollywood still hasn't run out of stories in all these 45 years and I don't think they will." He spoke of plans to bring CinemaScope to Marshfield and expressed enthusiasm for Cinerama and the future. "I will always try to bring you the best and keep the theatre open."

New MGM Record Player

MGM Records has added a second model to their line of record-playing equipment. The new machine is an automatic three-speed portable, which retails at $89.95. The phonograph features a Collaro record changer, with a split tone arm which permits the easy removal of the needle cartridge for servicing. A new four-pole motor eliminates hum and an automatic cutoff switch turns off the current when the last record has been played.

Stamp Collectors Elect

Edwin W. Aaron last week was reelected president of the Cinema Stamp Collectors, New York. Other officers are: Leon J. Bamberger, first vice-president; Jack Levy, second vice-president; Elias Sandberg, third vice-president; Sidney Lieb, recording secretary; Leon Weiss, corresponding secretary; Dr. Elliott Lawrence, treasurer; Joseph Marcy and Sidney Glasser, sergeants-at-arms.

Elect Richardson

James H. Richardson, who had been the assistant to the late Fred Mohrhardt, the treasurer of Paramount Pictures Corporation, at the home office in New York, has been elected as the treasurer of the company, it was announced Wednesday by Barney Balaban, president of Paramount Pictures.

Meadow Acquires Short

Noel Meadow has acquired U. S. distribution rights to "Sunday by the Sea," two-reel subject recently awarded the Grand Prix for the best short film at the 1953 Venice Festival. It was produced in London by Leon Clore and directed by Anthony Simmons. The story tells of a typical day at a popular seaside resort.

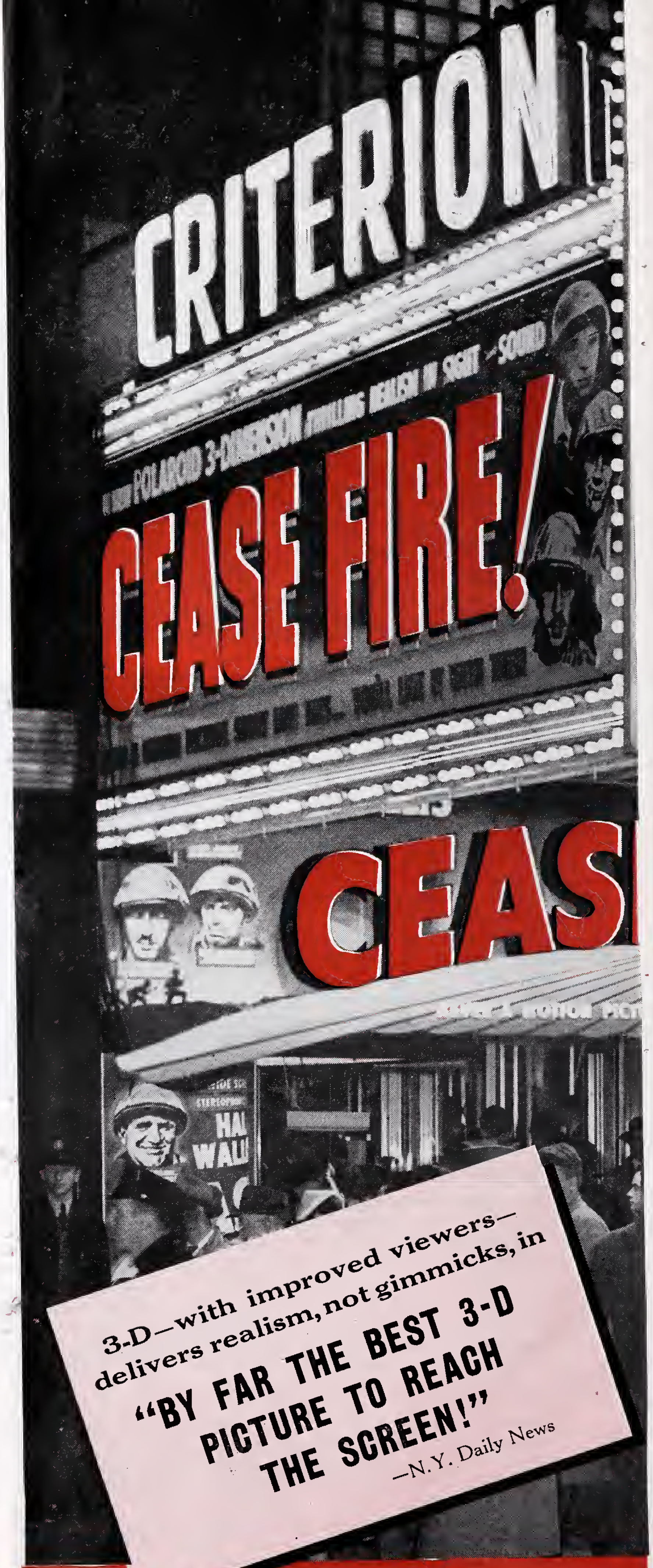
PARAMOUNT
HAS THE MOST
IMPORTANT
NEW HIT ON
BROADWAY
–AND
“ONE OF THE
BEST
TO COME FROM
ANY WAR!” —N. Y. Post

HAL WALLIS'

CEASE FIRE!

IN 3-DIMENSION

Directed by OWEN CRUMP
Screenplay by WALTER DONIGER
Story by OWEN CRUMP
PRODUCED AND PHOTOGRAPHED ENTIRELY
ON THE BATTLEFIELDS OF KOREA
In cooperation with the Department of Defense


CRITERION
POLAROID 3-DIMENSION THRILLING REALISM IN SIGHT – SOUND
CEASE FIRE!
CEAS
HAL
WALL

3-D—with improved viewers—delivers realism, not gimmicks, in

“BY FAR THE BEST 3-D PICTURE TO REACH THE SCREEN!”
—N.Y. Daily News

And soon Broadway crowds will be heading

3
D
CRITERION
IN NEW POLAROID 3-DIMENSION THRILLING REALISM IN SIGHT AND SOUND
CEASE FIRE!
NEVER A MOTION PICTURE STORY LIKE THIS
WITH THEM
FIRE
STORY LIKE THIS.....YOU'LL LIVE IT WITH THEM
CEASE FIRE
WIDE SCREEN
STEREOPHONIC SOUND

Business is great! And the acclaim is tremendous for

"ONE OF THE MOST CONVINCING WAR TALES EVER PHOTOGRAPHED!"

—N.Y. World-Telegram

Nationwide, it will duplicate its Broadway success for it's

"POWERFUL AND IMPRESSIVE —FOR ANY SYSTEM OR WIDTH OF SCREEN!"

—Motion Picture Herald

You'll want to play this attraction early in '54, because

"NONE OF HOLLYWOOD'S WAR DRAMAS CAN COMPARE WITH IT!"

—N.Y. Journal-Ameican

for "HERE COME THE GIRLS" at the Mayfair... and "FOREVER FEMALE" at the Victoria

'U' TO DO 2 IN CINEMASCOPE

Rackmil Also Announces Feldman's Election as a Vice-President

HOLLYWOOD: The election of Charles J. Feldman, Universal Pictures general sales manager, to vice-president and plans for the production of two pictures in CinemaScope were announced here Monday by Milton Rackmil, company president. Some 70 company executives and sales heads were gathered this week, Monday to Friday, at the Universal-International studio, for the national sales executive conference.

Charles J. Feldman

The pictures to receive CinemaScope treatment are "The Black Shield of Falworth," previously titled "Men of Iron," and "Sign of the Pagan." The company has been conducting CinemaScope camera tests for both pictures for the past several weeks, it was learned.

"The Black Shield of Falworth," a story of England during the chivalrous days of Henry IV, will star Tony Curtis and Janet Leigh, and including David Farrar, British star; Barbara Rush, Herbert Marshall, Ian Keith, Craig Hill and Dan O'Herlihy. Production was to start Friday with Richard Arthur producing and Rudolph Mate directing.

"The Sign of the Pagan," a story of the Roman Empire, will also be made on a large scale. Ludmilla Tscherina, noted European ballerina and actress, was flown here from Paris to co-star with Jeff Chandler in the production in which Jack Palance will appear as Attila the Hun. The picture is scheduled to get under way next week with Albert J. Cohen producing and Douglas Sirk directing.

Feldman a Veteran

In announcing the elevation of Mr. Feldman, Mr. Rackmil pointed out that he is one of the real veterans of the industry, having started in Omaha as a salesman for United Artists. He joined Universal in 1929 as branch manager in Sioux Falls and served subsequently as branch manager for the company in Denver, Salt Lake City and Los Angeles. He was promoted to western sales manager in 1946. In 1950 he became eastern sales manager and the following year he was named general sales manager, the post he has held to the time of his elevation as vice-president of the company.

Universal to Produce 34 Films in New Season

HOLLYWOOD: Universal-International during the coming year will make 34 features, representing the highest production budget in the history of the company, Edward Muhl, vice-president in charge of production, disclosed here Wednesday in an address before executives and sales personnel gathered for the company's international sales conference. Not only will U-I maintain a steady flow of pictures to the nation's exhibitors, but it will turn out more top budget films than ever before, Mr. Muhl said. In order to assure top box office names to head the casts of the more important pictures, the studio will continue its policy of making percentage deals with the stars, he said. How many pictures will be in CinemaScope has not been decided.

Virginia Censors Have Record Revenue Year

The Motion Picture Censorship Division of the Virginia State Law Department has announced in its just issued annual report that the year ended June 30, 1953, was the "largest revenue producing year since the establishment of the division in 1922." The year's receipts, mostly in the form of license fees, totaled $66,717. In that period the division inspected 885 films, ordered 87 eliminations in 23 pictures and rejected five films altogether. The 1953 revenue record was made despite the fact that the number of films inspected fell below the 939 films reviewed in 1952, the report noted. Since 1927, the division's receipts have totaled $1,219,669; expenses have totaled $722,157, and funds turned over to the treasury totaled $497,511.

Allied Artists' "Riot" In Dallas February 25

Allied Artists' "Riot in Cell Block 11" will have its world premiere in Dallas February 25, and then in San Antonio, Houston, and Fort Worth. It will have a saturation booking throughout the Interstate circuit in that state, and be covered by a most intensive television and radio campaign. One hundred theatres from other circuits will be added to the saturation campaign.

Complete Haiti Film

R-K Productions has completed the tentatively titled "Treasure of the Untamed" in Haiti. In Pathecolor, it stars John Agar and Rosemarie Bowe, and its director was Joel Judge. Principals in R-K Productions are Harry Rybnick, Richard Kay, Edward Barison, and Sam X. Abarbanel.

Disney Tops British Air

LONDON: RKO Radio, which for several years has obtained major radio spots over the Christmas period, this year has arranged what is possibly its most comprehensive program on Britain's Government-controlled BBC.

A 45-minute program of excerpts from Walt Disney's "Snow White and the Seven Dwarfs," the Technicolor cartoon feature which opens December 18, at Studio One, Oxford Street, will be heard Christmas Eve. Christmas Day, at the peak listening period, 5-6 P. M., a Disney show will be screened on TV, easily the longest boost for any producer in the history of British television. As all cinemas are closed Christmas Day, box offices won't be affected. The day following, Boxing Day, at a popular listening period, there will be an hour-long broadcast of Disney's Royal Performance film, "Rob Roy, the Highland Rogue."

With families at home for Christmas festivities, the relays are assured of audiences in the region of 50,000,000, the company claims.

Texas Theatres Collect $157,635 for Children

A total of 666 Texas theatres collected $157,635 for the Texas Theatres Crippled Children's Fund sponsored by the state Council of Motion Picture Organizations. The final report on collections was tendered by co-chairmen R. I. Payne, vice-president and general manager of Theatre Enterprises, and Claude Ezell, president of Ezell and Associates. The check for the amount was given Lynn Smith, Sr., director of the Foundation and an exhibitor at Gonzales, where the Warm Springs Foundation for Crippled Children has been a Texas exhibitor's chief charity. William O'Donnell, Interstate Circuit division manager, and Mr. Smith will be 1954 co-chairmen.

William Summerville, Jr. Toronto Chief Barker

TORONTO: New chief barker of Tent 28, Toronto, Variety Clubs International, is William Summerville, Jr., assistant managing director of B & F Theatres, Ltd. He succeeds R. W. Bolstad, vice-president of Famous Players. First assistant chief barker is Harry S. Mandell, while David Griesdorf is second assistant chief barker and Dan Krendel continues as dough guy for the fourth successive year. Clare Appel is property master. The new chief barker is the son of the veteran theatre figure and former member of the provincial legislature, Billy Summerville.

Republic Votes Dividend

The board of Republic Pictures Corp. has declared a dividend of 25 cents per share on the preferred stock, payable January 2, 1954, to stockholders of record December 15, 1953.

Kramer Sets Deal with UA

A deal has been concluded by Stanley Kramer to distribute his independent pictures through United Artists, it was announced this week by Arthur Krim, president of U. A.

Mr. Kramer will operate under the banner of Stanley Kramer Pictures Corp. Headquarters will be selected shortly. In resuming his own independent enterprise, Mr. Kramer returns to the company with which he started with "Champion" and "Home of the Brave." He also released "High Noon" through U. A. prior to establishing the company bearing his name at Columbia.

Announcing his new affiliation, Mr. Kramer said, "The longer you are in the motion picture business, the more you realize how much there is to learn about it. My experiences in the past few years have taught me that I am happier when making one picture at a time, following it through from start to finish. An independent producer's job doesn't end when he delivers the negative to the sales department. Only then does it begin, because he is very much a part of the selling, advertising and exploitation campaign."

Three Theatres Reopen In Chicago Area

CHICAGO: The Hinsdale, Hinsdale Ill., reopened under new management October 1 after being operated as the Salt Creek summer theatre since last June by producer Marshall Migatz. Charles Avgeris, formerly with the Westmont, Westmont, Ill., is operating the house on a double feature, two-changes-per-week policy.

The Saybrook, Saybrook, Ill., will reopen next month after being closed since early August.

Ted Tokarz's Holiday, Round Lake, Ill., destroyed several months ago by a windstorm, will be rebuilt as a Quonset, following the recent settlement of damages by the insurance company.

No Film Rejected by Chicago Censor in Year

CHICAGO: Of a total of 487,000 feet of film reviewed last month by the Chicago Police Censor Board, comprising 97 pictures, none were rejected, one was pink-slipped for adults, and six sequences were cut. Foreign features made up 27 of the entires.

Lease Norwalk Houses

The Fine Arts Corporation, Westport, Conn., has leased the Empire and Norwalk theatres, Norwalk, that state, from the T. H. Canty Co. New England Theatres formerly ran the theatres. Leonard Sampson, Robert Spodeck, and Norman Bialeck are partners in Fine Arts. Mr. Bialek said the Norwalk would be remodeled with a CinemaScope screen.

SEE NO CHANGES NOW FROM NEW RCA MAGNETIC TAPE

Reactions were still being heard this week to last week's demonstration by RCA of its new magnetic tape recording for motion pictures in color and monochrome.

The demonstration, at the company's Princeton, N. J., laboratories, was termed "an extremely interesting laboratory demonstration" by General E. P. Curtis, Eastman Kodak vice-president, while Dr. Herbert T. Kalmus, president and general manager of Technicolor Motion Picture Corporation, saw its having "no immediate effect on Technicolor business."

General Curtis revealed that Eastman has been making magnetic tape at its plant in France, but as of now has not been interested in its manufacture here.

Dr. Kalmus also declared that the new system should "reduce the amount of photographic film that will be used in the television business" and will "introduce supplemental recording of theatrical motion pictures on magnetic tape which can be viewed by the director," thus saving time and money on theatrical motion pictures.

"We must also consider," he said, "the long range problems of producing final records for distribution of pictures for exhibition on large-size theatrical screens and the electronic problems of theatre television. The solution of these problems is probably 10 or 15 years away, and consequently can have no immediate effect on Technicolor." He also indicated that Technicolor is "in the midst of these long range decelopments" in that field.

Bernard J. Carr, president of Cascade Pictures of California, producer of filmed television commercials, commented that the RCA system "will undoubtedly revolutionize the industry to a greater extent than the advent of sound."

"However," said Mr. Carr, "animation, superimposition of images and other technical effects essential to the production of filmed television commercials will still have to be created on the drawing board of artists and in the film laboratories."

While the exact application of taped motion pictures is a matter of conjecture, he added, it seems likely that optical effects and animation will continue to be created by current methods and reproduced on tape for rapid low-cost production.

Reynolds Is New Dallas Variety Club Barker

Al Reynolds last week was elected chief barker of the Dallas Variety Club, Tent 17. Other officers are Kendall Way, first assistant chief barker; Charles E. Darden, second assistant chief barker; Meyer Rachofsky, dough guy; Harold Schwarz, property master. The new crew comprises Mr. Darden, Mr. Schwarz, Mr. Way, Claude Ezell, Phil Isley, Robert J. O'Donnell, Mr. Rachofsky, Edward Rowley, Paul Short and Clyde Rembert. Inducted into the tent were Tony Todora, Dillon White, O. B. Haley, Walter Raymond, T. H. Gibson and Marvin James Moore.

Atlanta Variety Elects New 1954 Officers

The Atlanta Variety Club has reelected A. B. Padgett as chief barker. Others elected last week were Harold Spears, first assistant chief barker; Tom H. Jones, second assistant chief barker; Marc Barre, dough guy; Willis Davis, property master; and, as directors, Hap Barnes, R. B. Wilby, John Harrell, Tom Eubanks, Paul Sanford, Jack Dumestre, and Mr. Spears, the latter as delegate to the national convention.

Drive-in Group Sets Up Advisory Departments

The formation of several advisory and service departments in the International Drive-in Theatre Owners Association was announced recently in Dallas by Claude Ezell, presidential director of the association. The departments will be headed by an architect, lawyer, sound engineer, projection engineer, building contractor, tax analyst, among others. They will be put on retainers and their services made available to all members of the association who need advice on operations.

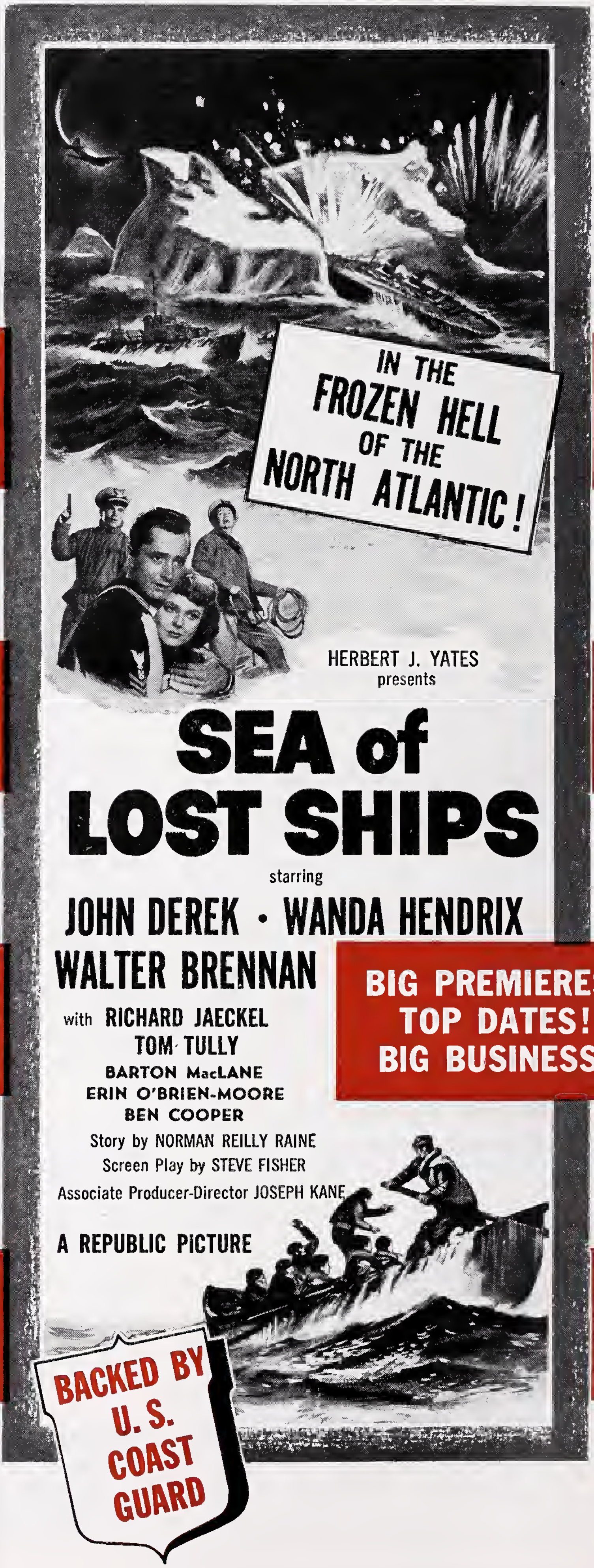
Illinois Variety Club Elects New Officers

New officers elected by the Variety Club of Illinois are: Mannie Smerling, chief barker; Nat Nathanson, first assistant chief barker; Ralph Smitha, second assistant chief barker; Harry Balaban, dough guy; Jack Rose, property master; John J. Jones, international canvasman. On the crew are Mr. Balaban, Robert Flannery, Lou Goldberg, Mannie Gottlieb, Robert Harrison, Mr. Nathanson, Lou Reinheimer, Mr. Rose, Mr. Smerling, Mr. Smitha, and David Wallerstein.

Allied Artists to Release "Dragonfly" in 2-D, 3-D

Allied Artists has two versions of "Dragonfly Squadron." The exhibitor may choose. General sales manager Morey Goldstein explained last week in New York the company shot the film in 3-D. Then as interest in that medium seemed to decline, it decided to release only 2-D prints. Now that interest has revived, the exhibitor can have his pick.

3 EXPLOITATION SPECIALS FROM REPUBLIC



IN THE FROZEN HELL OF THE NORTH ATLANTIC!

HERBERT J. YATES
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SEA of LOST SHIPS

starring

JOHN DEREK · WANDA HENDRIX
WALTER BRENNAN

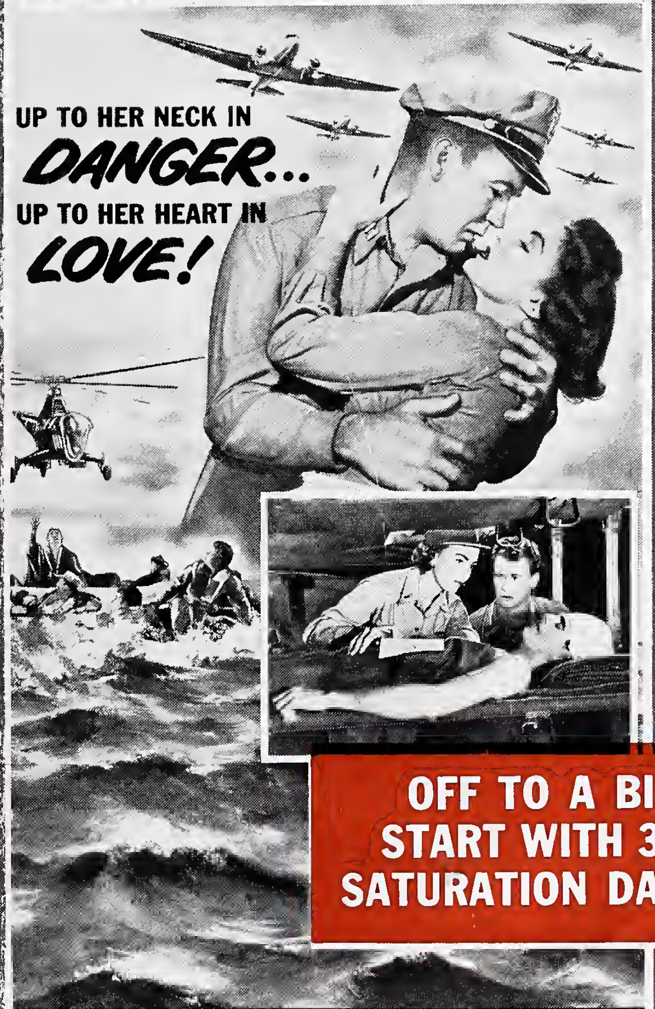
with RICHARD JAECKEL
TOM TULLY
BARTON MacLANE
ERIN O'BRIEN-MOORE
BEN COOPER

Story by NORMAN REILLY RAINE
Screen Play by STEVE FISHER
Associate Producer-Director JOSEPH KANE

A REPUBLIC PICTURE

BACKED BY U. S. COAST GUARD

BIG PREMIERES!
TOP DATES!
BIG BUSINESS!


UP TO HER NECK IN
DANGER...
UP TO HER HEART IN
LOVE!

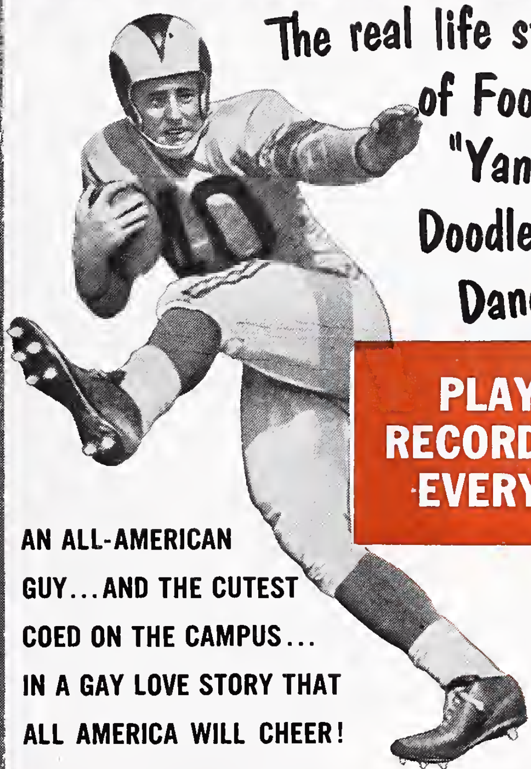
OFF TO A BIG START WITH 350 SATURATION DATES!

HERBERT J. YATES
presents

FLIGHT NURSE

JOAN LESLIE • FORREST TUCKER
with ARTHUR FRANZ • JEFF DONNELL • BEN COOPER
Written by ALAN LeMAY • Directed by ALLAN DWAN
A REPUBLIC PICTURE

BACKED BY U. S. AIR FORCE


The real life story of Football's "Yankee Doodle Dandy"!

PLAYING TO RECORD CROWDS EVERYWHERE!

AN ALL-AMERICAN GUY... AND THE CUTEST COED ON THE CAMPUS... IN A GAY LOVE STORY THAT ALL AMERICA WILL CHEER!

HALL BARTLETT PRODUCTIONS, INC.
presents

CRAZYLEGS

starring ELROY "CRAZYLEGS" HIRSCH
LLOYD NOLAN
JOAN VOHS
featuring
JAMES MILLICAN
JAMES BROWN

Written and Produced by Hall Bartlett
Directed by Francis Lyon
A REPUBLIC PRESENTATION

BACKED BY AMERICA'S TEEN-AGERS

BRITISH SEEK TAX CUT PLAN

Want to Present a Unified Proposal to Exchequer for Relief from Burden

by PETER BURNUP

LONDON: The design for an all-industry approach to the Chancellor of the Exchequer in regard to abatement of the entertainment tax has had to hasten slowly. Producers and exhibitors agreed that an abatement in the order of £7,000,000 annually is necessary if the industry is to be put on a sound financial footing. A wide divergence of viewpoint has developed, however, between the two parties as to how the abatement should be made.

Producers have proposed a flat-rate reduction, calculated to meet the £7,000,000 demand, which exhibitors would be authorized to deduct from the amounts they send to the tax authorities each week.

Several Objections Cited

Exhibitors have several objections to that plan: mainly, that a flat-rate deduction would favor large theatres to the disadvantage of the small exhibitor, who admittedly suffers most in the present incidence of the tax. They propose an involved revision in the existing seat-price scales which, they claim, would be fair to all classes of theatres.

The exhibitor position is additionally complicated by the insistence of a section of the CEA, led by Sir Alexander King, that their plan for a preferential rebate of 50 per cent on the screening of British films be considered.

Not for the first time in industry turmoil here, events are marching so that the disputants must quickly make up their minds. The suggestion was that the combined delegation should see Chancellor Richard Austin Butler with a prepared plan before the year's end. It has now become known that Mr. Butler has arranged to fly to Australia early in January to attend the Commonwealth Finance Conference. Hence the hurry.

M. P. Resumes Fight

Parliamentary guerillist Harold Lever resumed his one-man warfare on the film business here when the National Film Finance Corporation Bill reached the committee stage in proceedings in the House of Commons.

In the course of several speeches on separate clauses of the bill, Mr. Lever followed his earlier line, asserting, for example, that "it was the grossest effrontery and outrage by the Government to ask for the continuance of the Corporation without giving any information as to whether it would cost 6d. or £6 million". He chided the Government for not formulating a policy for the industry and suggested it would be better to continue the Corporation for one year only while such a future policy was being worked out.

An extremely bored House of Commons listened to Mr. Lever's brother Labourites Tom O'Brien and Harold Wilson rebuke him. The NATKE boss said that Mr. Lever, in exaggerating the situation in the industry, had done it a great disservice. Unless the Corporation went on for another three years there would be a risk of British film production coming to an end, Mr. O'Brien said.

Wilson Defends Bill

Mr. Wilson, in whose term of office at the Board of Trade the Corporation had been established, made the useful point that the maintenance of production from Corporation loans had brought millions of pounds to the Treasury in entertainment tax that it would never otherwise have received. The House then concluded the committee stage of the bill.

There's some bewilderment here, even among his intimate associates, at Mr. Lever's sudden and unexplained concern with film matters. He is by profession a lawyer and has never previously displayed any interest in the industry; neither, it is fair to say, has his contributions in debate shown any detailed knowledge of its intricacies. He is credited with the intention of continuing his assaults. Some acidly comment that there are more ways than one of climbing on motion picture's band wagon.

Do CinemaScope Survey

Arthur Abeles, managing director of Warner Brothers here, confirms that a CinemaScope survey has been completed of the company's Leicester Square theatre. The results thereof, says Mr. Abeles, are now being examined by technical experts in the U. S. prior to the equipment of the theatre. He hopes that "The Command," Warners' first in CinemaScope, will have an opening here early in February.

▽

Irving Allen and Albert Broccoli, executive producers of Warwick Films, whose pictures go out through Columbia, announce that "The Cockleshell Heroes," a story of the Royal Marines to be produced with the cooperation of the Admiralty, will be filmed here in CinemaScope and color by Technicolor.

Set "Living Desert" Previews

A series of special previews for exhibitors and opinion maker groups has been arranged for Walt Disney's "The Living Desert," in over a dozen key cities from coast to coast, it was announced this week by Leo F. Samuels, general sales manager of Buena Vista Film Distribution Co., Inc.

Sees 'Robe' $3,500,000 In Britain

London Bureau

LONDON: With "The Robe's record-breaking progress at the Odeon obvious to the least observant lounger on Leicester Square's sidewalks, Spyros P. Skouras passed through London last week, on his way to Paris, predicting that 20th-Fox's first CinemaScope feature would account for an ultimate British take of £1,250,000 ($3,500,000). If realized, the figure would set a new all-time record for a film in this country.

Despite exhibitor resistance here to 20th-Fox's requirement of stereophonic sound installations for CinemaScope presentations, surveys of suitable theatres are progressing throughout the country to determine their adaptability to the 20th-Fox system. It is understood that J. Arthur Rank's Odeon-Gaumont circuit contemplates making CinemaScope installations in 50 or so theatres in addition to the 10 already announced.

Influential independents like Alfred Black, in the far north; George Lodge in Belfast; Jackson Withers, South Wales; Brinley Evans, in Hull, and a number of others are known either to have fixed dates for a "Robe" opening or to have completed the necessary survey of their houses.

Meanwhile, the executive council of Cinematograph Exhibitors Association has been in correspondence with 20th-Fox on the matter of the stereophonic sound requirement and the subject was set to be uppermost at this week's meeting of the council.

John X. Prendergast, C. E. A. leader in Yorkshire and a fervant Skouras admirer, has publicly stated that the majority of exhibitors cannot afford stereophonic equipment and asks whether their customers are to be denied in consequence what he calls these "great masterpieces of entertainment." Likewise, the Rank Organization's John Davis has remarked that in his opinion "British exhibitors like the Americans will adopt an opposing position on the high cost of directional sound equipment."

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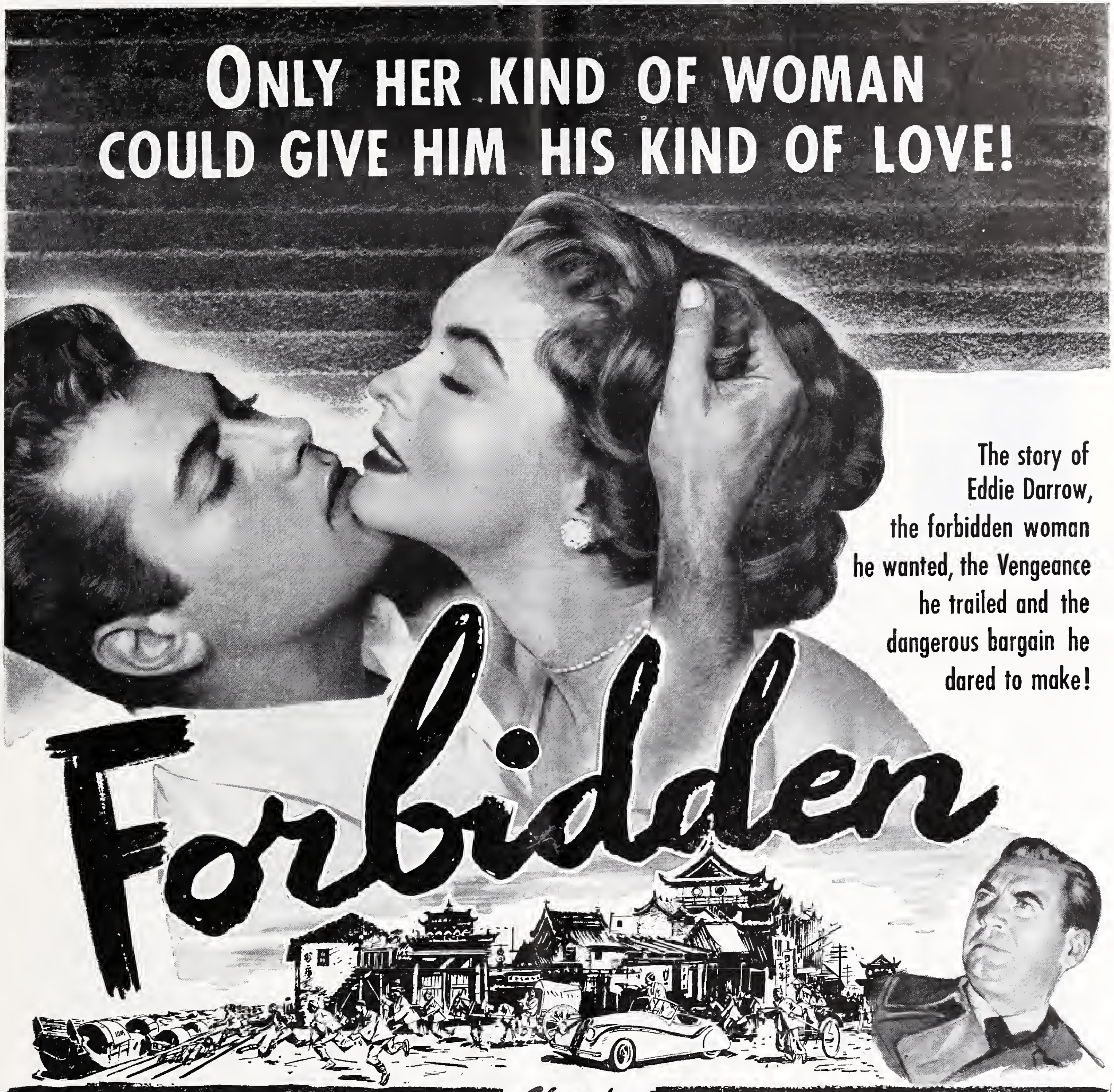
150 Italian Films in Work In First 10 Months of 1953

Latest production activity figures received from Rome by Italian Films Export reveal that of the 150 feature films placed before the cameras in the first 10 months of 1953, there were 57 in color. Of that number seven are in color by Technicolor, four in Eastmancolor, 39 in Ferraniacolor and seven in Gevacolor. The statistical analysis also shows that 32 of this year's pictures were co-produced with French (25), English (4), American (1), Spanish (1) and Turkish (1) companies. Included in the total are four 3-D features, two in Poldevision, one wide screen and one, Italy's first, feature length animated cartoon.

ONLY HER KIND OF WOMAN COULD GIVE HIM HIS KIND OF LOVE!



The story of
Eddie Darrow,
the forbidden woman
he wanted, the Vengeance
he trailed and the
dangerous bargain he
dared to make!

Starring

TONY CURTIS · JOANNE DRU

LYLE BETTGER with MARVIN MILLER · DIRECTED BY RUDOLPH MATÉ

SCREENPLAY BY WILLIAM SACKHEIM AND GIL DOUD · PRODUCED BY TED RICHMOND · A UNIVERSAL-INTERNATIONAL PICTURE

Universal International *"...Pictures with that Universal appeal"*

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

THE POLICY behind the producing-distributing organization that Collier Young has set up by linking the interests of 28 owners of independent exchanges in key cities with his own and his associates' in Filmakers Productions, Inc., is primarily pro-producer. He says a major reason why there aren't enough pictures to go around this season is to be found in the long-standing system under which a producer who turns over to a distributor a completed picture in which he has invested his own money has to wait around in a state of financially enforced idleness for the picture to get out into release and the returns to begin trickling back.

Collier Young

Under the Filmakers Releasing Organization policy he has worked out, he says, the producer, like the exhibitor and the distributor, and possibly some talent also, will be cut in on the first dollar through the ticket wicket and from then on.

Collier Young ought to know what he's talking about. He's done about everything instructive anybody equipping himself for policy-making might be required by the sternest of standards to do, and in the most exacting and successful company. He spent two years as assistant to Samuel Goldwyn, and two more in a similar post with Harry Cohn. Most people in Hollywood will tell you there's nothing to know about being a motion picture executive that you can come through that school without learning.

Plenty of Background For Present Activity

Other years with the Young & Rubicam agency, with Myron Selznick's talent agency, with Warner Brothers, RKO Pictures, with the U. S. Navy and as independent producer-writer, background additionally the Young analyses and conclusions.

The proof of the Young policy, whichever way it falls, is in the making even as he expounds it. "The Bigamist," the first picture sent out under these auspices, is playing its first engagement, as this is written, in San Francisco. Written and produced by Young himself, and with a cast headed by Joan Fontaine, Ida Lupino, Edmond O'Brien and Edmund Gwenn, it quite clearly is a film of incontestable marketability, a property well qualified for the testing of a policy.

An aspect of the Young policy concerns personal promotion of a picture by its principals, and the San Francisco run was off to a flying start by appearances of players and production people on television, radio, in the newsprints, at the theatre and especially in the lobby. The picture's next opening, in New York Christmas Day, will be similarly exploited, with openings throughout the New England territory following immediately.

The original planning that has culminated in the present going production-distribution mechanism contemplated the making of four feature pictures by Filmakers Productions, Inc., within the first 18 months. But developments since then have included acceptance of two proposals from ranking independent producers interested in availing themselves of the Young setup, and there are other proposals in kind under consideration. It is too early to say with certainty how many features the Filmakers Releasing Organization will deliver in its first year.

◆

SEVEN PICTURES were started during the week, continuing a renewal of production activity that set in four weeks ago.

MGM started "Bride for Seven Brothers," CinemaScope, Eastman color, with Jack Cummings producing and Stanley Donen directing. The cast includes Jane Powell, Howard Keel, Jeff Richards, Julie Newmeyer, Tommy Ralls and Russ Tamblyn.

George Pal started "Conquest of Space" in Technicolor for Paramount. Byron Haskin is directing Joan Shawlee, Eric Fleming, Wilton Redfield, Paul Foster, Ross Martin and others.

Howard Welsch, producing independently, began shooting "A Bullet Is Waiting," in Technicolor, with John Farrow directing a cast headed by Jean Simmons, Rory Calhoun and Stephen McNally.

"Playgirl" is a Universal project launched by producer Albert J. Cohen with Shelley Winters, Barry Sullivan, Gregg Palmer and Colleen Miller, and Joseph Pevney directing.

"The Kid from Outer Space" is a Panoramic film which 20th Century-Fox will distribute. Leonard Goldstein is the producer, and Oscar Rudolph the director. Charles Coburn has the top role, with George Winslow and Spring Byington.

Republic's Sidney Picker started "Hot Heiress," a Judy Canova vehicle directed by Charles Lamont, with Donald Barry, Chick Chandler, Taylor Holmes, Grant Withers and Douglas Fowley.

Vincent M. Fennelly, producing for Allied Artists, turned cameras on "The Forty-Niner," starring Wild Bill Elliott, with Virginia Grey, Henry Morgan, John Doucette, Stanford Jolley and Lane Bradford.

THIS WEEK IN PRODUCTION:

STARTED (7)

INDEPENDENT
A Bullet Is Waiting (Welsch Prod.)
Kid from Outer Space (Panoramic)

ALLIED ARTISTS
The Forty-Niners

MGM
Bride for Seven Brothers (CinemaScope, Eastman Color)

PARAMOUNT
Conquest of Space (Color)

REPUBLIC
Hot Heiress

UNIVERSAL
Playgirl

COMPLETED (5)

COLUMBIA
Woodhawk

INDEPENDENT
New Faces

PARAMOUNT
Sabrina Fair

REPUBLIC
Outcast

UNIVERSAL
Black Horse Canyon

SHOOTING (25)

COLUMBIA
Black Knight (Warwick; Technicolor)

INDEPENDENT
Waterfront (Horizon)
Witness to Murder (Erskine; U.A. release)
Princess of the Nile (Panoramic; Technicolor; 20th-Fox release)
Fire Over Africa (Hemisphere; Technicolor; Columbia release)
Khyber Pass (Small)
The Good Die Young (Romulus)
Long Wait (Parklane)
Bronco Apache (Hecht-Lancaster; Technicolor; U.A. release)
Duel in the Jungle (Moulin-Asso. British; Technicolor)

MGM
Valley of the Kings (Eastman Color)
Beau Brummel (Technicolor)
Betrayed (Technicolor)

PARAMOUNT
Living It Up (Technicolor)
White Christmas (Technicolor)
Rear Window (Technicolor)

REPUBLIC
Shanghai Story
Johnny Guitar (Technicolor)

RKO
Big Rainbow (Technicolor)

20th-FOX
Garden of Evil (CinemaScope)

UNIVERSAL
Fireman Save My Child

WARNERS
Ring of Fear (Wayne-Fellows; CinemaScope; Warner-Color)
The High and Mighty (Wayne-Fellows; CinemaScope; Warner-Color)
Lucky Me (CinemaScope; WarnerColor)
A Star Is Born (CinemaScope; Technicolor)

Warners Sign Harvey

HOLLYWOOD: Jack L. Warner, executive producer, has announced that he has signed Laurence Harvey, 25-year-old star of England's Stratford-on-Avon Players, for a minimum of six Warner Bros. pictures during the next five years.

Everybody's OUT TO GET... JACK SLADE!

...AND THESE TOP THEATRES COAST-TO-COAST GOT HIM!

DETROIT . . Broadway Capitol

FLASH! HOUSE RECORD SMASHED!

CHICAGO . . . . United Artists
MINNEAPOLIS . . . . . . State
OMAHA . . . . Orpheum
MILWAUKEE . . . . . . Warners
BALTIMORE . . . . Keith's
HOUSTON . . . . Majestic
BUFFALO . . . . Century
TRENTON . . . . Capitol
SPRINGFIELD . . . Paramount
ST. PAUL . . . . Riviera
LOUISVILLE . . Mary Anderson
DULUTH . . . . Granada

KANSAS CITY . . . Paramount
HARRISBURG . . . . . Colonial
MEMPHIS . . . . Malco
BOSTON . Paramount, Fenway
SAN FRANCISCO . St. Francis
HARTFORD . . . . Allyn

LOS ANGELES . . . .
(First-run in 7 Houses)
Loew's State, Warner's Wiltern, United Artists' Inglewood, Whittier, Pasadena and Gilmore and La Mirada Drive-Ins
NEW HAVEN . . . . Paramount
SEATTLE . . . . Coliseum
DES MOINES . . . . Paramount
DENVER . . . . Denham
BATON ROUGE . . . Paramount
OKLAHOMA CITY . . . . Centre
PORTLAND . . . . . Paramount
WORCESTER . . . . . . Capital
SIOUX CITY . . . . Hollywood
TUCSON . . . . Paramount
ALBUQUERQUE . . . . . . Kimo

ALLIED ARTISTS presents **MARK STEVENS** in *"Jack Slade"* with **DOROTHY MALONE**

Barton MacLane · John Litel A LINDSLEY PARSONS Production

Associate Producer JOHN BURROWS Directed by HAROLD SCHUSTER Written by WARREN DOUGLAS

CROWDS ARE POURING IN TO SEE

the savage way he loved... the easy way he killed!

STEP AHEAD WITH THE DOUBLE A COMPANY... ALLIED ARTISTS!

S-W Shows $800,000 in Nine Weeks

Stanley Warner Corporation this week reported an operating profit of more than $800,000 before provision for Federal income taxes and before profit and loss on sales of fixed assets for the first nine weeks of the new fiscal year which began August 30, 1953.

A financial report sent to stockholders by S. H. Fabian, president, said, "While we cannot assert that operating profits will continue at this rate, it is a healthy portent, reflecting the benefits from some of the changes in operation instituted by your new management and the basic public response to improved motion picture product."

The financial report also includes the announcement that a dividend of 20 cents per share was declared on the common stock, payable January 5, 1954 to stockholders of record December 22, 1953.

The report covers the period from March 1 to August 29, 1953; the company having begun operations on March 1, following the transfer to Stanley Warner Corporation by Warner Bros. Pictures Inc. (old company) of its motion picture theatre assets in the United States. It shows a loss for the 26 week period of $970,700 comprising an operating loss of $320,900 and a capital loss of $649,800 arising from sales of theatres and other properties. Such operating loss is after deducting all charges including a charge of $1,345,100 for depreciation and amortization of buildings, leaseholds and equipment.

"To maintain its strong competitive position," the report states, "Stanley Warner has already made and is continuing to make large expenditures for wide screen projection, stereophonic sound and equipment required to show the 3-D and Cinemascope pictures. More than 200 of our theatres have been equipped to show 3-D pictures. For the purpose of showing Cinemascope and other wide screen motion pictures more than 125 wide screens and 75 stereophonic sound units are being installed in Stanley Warner theatres."

At the annual stockholders meeting January 14, 1954, the stockholders will be asked to approve an amendment to the present certificate of incorporation, permitting the company to further diversify its business activities so that its income is not dependent solely upon the entertainment field. The present certificate limits the company, in general, to business in the entertainment field.

Maas Joins U.S.I.A.

Irving Maas, Asian division director of the Motion Picture Export Association, last week became consultant to the United States Information Agency. He also retains his MPEA post.

COMPO Dues Reports To Be Made Monday

Reports on the dues drive for the Council of Motion Picture Organizations will be made in key exchange centers Monday. Branch managers will submit reports of salesmen who covered allotted exhibitors. Distribution chairmen are then to forward the collection tabulations to COMPO New York headquarters. It is said every exhibitor has been approached. Dues are 25 per cent less this year. A large proportion of the funds will be used to fight the federal admissions tax.

Bar Day-and-Date Run For "Robe" and "Knights"

CHICAGO: Federal District Court Judge Michael Igoe Monday ruled that "Knights of the Round Table" cannot play day-and-date with "The Robe" at Balaban & Katz first run theatres. M-G-M had requested unlimited-run permission from the court for its first CinemaScope picture in the hope that it could open in Chicago before the year end. Since B&K already has transcended the Jackson Park decree with unlimited run privileges for "The Robe," Judge Igoe decided that the circuit could not have the M-G-M film until "The Robe" leaves State-Lake for its outlying run.

Paramount Sets Promotion On "Here Come the Girls"

Paramount says its biggest tieup with manufacturers has been arranged for Bob Hope's "Here Come the Girls." Major publication breaks will occur in conjunction with December, January, and February bookings. The picture is the company's "Christmas release." Some of the products are Playtex Togs, Palm Beach Suits, Lux Soap, Westminster hosiery, Lustre Creme Shampoo, Capri Recording machine, Maillard Chocolates.

"Cantor Story" to Open on Broadway Christmas Day

"The Eddie Cantor Story," Warner Technicolor musical production about Eddie Cantor, will have premiere under the sponsorship of the Educational Alliance Alumni Association and the Eddie Cantor Camp Committee, at the Paramount theatre on Broadway, Wednesday evening, December 23. This special performance is an all-reserved seat premiere, with the film beginning its regular engagement at the Paramount Christmas morning, December 25.

RKO Sells Two Theatres In New York City

Two of its oldest houses, the RKO Orpheum, Brooklyn, and the RKO Proctor's 125th Street, have been sold by RKO Theatres. They will be used for non-theatrical purposes. Circuit spokesmen said the liquidation was justified because the properties were too old to be economically sound, and also their neighborhoods had deteriorated.

New Problem In U. S. Tax Surrender

WASHINGTON: A high-ranking Treasury Department official declared last week proposals that the Federal Government surrender the admission tax and several other excise levies to the states and cities "have serious implications for the budgetary position of the Federal Government."

He also noted there is a question as to whether the states and cities actually would be able to move in when the Federal Government moved out. His remarks indicated strongly the Treasury would continue to oppose complete repeal of the Federal admission tax next year, even if it does recommend a reduction as President Eisenhower promised after he vetoed the Congressionally-approved Mason Bill.

The remarks were made by Kenneth W. Gemmill, assistant to the Secretary of the Treasury and the department's top legal expert on tax revision. The remarks were delivered before a tax symposium at Princeton, N. J. as part of a paper on overlapping Federal, state and local taxes.

Mr. Gemmill noted that the excise field is shot through with overlapping taxes. In recent years, he said, spokesmen for state and local governments have urged the Federal Government to relinquish or reduce particular excise taxes.

The tax expert's remarks stemmed from the recent proposal by Representative Mason, who sponsored the admission tax repeal bill this year. He suggested the Government turn the admission tax field over to states and cities.

"Thompson" at Broadway Capitol December 23

"Miss Sadie Thompson," Columbia's screen version of the story by W. Somerset Maugham, starring Rita Hayworth and Jose Ferrer, featuring Aldo Ray and filmed in three-dimension and color by Technicolor, will have its world premiere at the Capitol theatre, Broadway, at midnight, December 23. Mr. Ferrer will be host to personalities of the entertainment world. Regular continuous performances of the film will begin December 24. Curtis Bernhardt directed the new picture from a screenplay by Harry Kleiner. The Jerry Wald production is a Beckworth Corporation picture and Miss Hayworth's first in 3-D.

Dietrich Sells RKO Stock

Noah Dietrich, RKO Pictures director, sold his 1,000 shares of common stock in October, the Securities and Exchange Commission disclosed in Washington last week. It also reported Decca Records bought 1,800 shares of Universal Pictures' one dollar par common stock, in October. This makes its total common stock holdings in Universal Pictures 600,075 shares.

Love's new sweet song

True love never did run smoothly—not in the continuity. But in filming it must . . . *if new-day budgets are to be met*. That is why so much attention is given to keying film and situation . . . to precision processing controls; why so much is done to ensure prints of optimum quality at minimum expenditure; why the Eastman Technical Service for Motion Picture Film works with the industry—cooperates alike with studio, laboratory, exchange, and theater operator.

Branches at strategic centers . . . inquiries invited from all members of the industry. Address:

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East Coast Division
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New York 17, N. Y.

Midwest Division
137 North Wabash Avenue
Chicago, Illinois

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, California

People in The News

Richard A. Harper has rejoined MGM as sales executive, having left the company in 1952 to become associated with the Jamestown Amusement Co. He will serve as assistant to Charles M. Reagan, in charge of domestic distribution, and to Edward Saunders, assistant general sales manager.

Theodore R. Colborn has been elected to the board of directors of RKO Theatres Corp. He is a partner in the law firm of Jones, Day, Cockley and Reavis of Cleveland.

Ernst Fischel has been named general manager in charge of distribution and sales of Films of the Nations Distributors, Inc.

John H. Harris, president and producer of "Ice-Capades," and Variety Clubs' "Big Boss," accepted the Poverello Medal in the name of Variety Clubs International last Sunday at the annual Founders Day Dinner of the College of Steubenville in Steubenville, Ohio. Mr. Harris is the son of the late John P. Harris, theatre operator.

Erik Isgrig has been elected vice-president in charge of advertising for Zenith Radio Corp.

Verne West, auditor of Paramount studio's accounting department, will head the tax and insurance department. He succeeds Bixby Smith, who died last week.

Richard G. Yates has been elected a vice-president of Hollywood Television Service, Inc., a subsidiary of Republic Pictures. Mr. Yates was previously assistant director of sales of Republic Pictures.

Executives Meet on New Exploitation Plans

Tuesday, Wednesday, and Thursday, at the MGM New York home office, the company's promotional heads, under Howard Dietz, vice-president and director of advertising, publicity, and exploitation, discussed plans for release of the first MGM CinemaScope feature, "Knights of the Round Table," the 30th Anniversary Jubilee, which starts January 1, and general promotion activities for the six months ahead. Howard Strickling, studio publicity head, attended the meeting along with representatives of Donahue and Coe, MGM Records, WMGM, Loew's Theatres, and other record companies.

Form Group to Combat Communism in Industry

The formation of an organization to be known as Aware, Inc., to fight Communism in the entertainment field was announced to the press at a conference last week in the Hotel Gotham, by Godfrey P. Schmidt, its president.

Policy of the group was contained in ten points. These are: information about Aware's purpose; information about its quarry; study of publications on Communism; monitoring and investigation of Communist influences and units which employ Communists and deny employment to non-Communists; compilation of material on Communist activity, for study by members; information about specific controversies; submission of anti-Communist authorities for lectures and forums; liaison with other anti-Communist groups; study of legislation on Communism; studies exposing the falsity of Communist claims of persecution.

Other officers introduced at the conference are: Ned Wever, actor, first vice-president; Paul Milton, radio and television writer, second vice-president; Richard Keith, actor, treasurer; and Jeanne Somerville, secretary. Directors are Howard Hotchner, William Neil, William Keene, Bob Novak, Jim Shean, Leigh Whipple, Wynn Wright, Vinton Hayworth, V. L. Chalif and Vincent Hartnett.

Eastman Kodak Announces Executive Reassignments

Stemming from the announced resignation of vice-president in charge of Eastman Kodak sales and advertising, Adolph Stuber, the company, effective January 1, has realigned responsibilities. James McGhee, general sales manager since 1937 and a vice-president since 1945, succeeds Mr. Stuber. Theodore F. Pevear, assistant general sales manager since 1947, becomes general sales manager. Edward P. Curtis, vice-president in charge of the company's professional motion picture sales throughout the world and of sales and advertising of European affiliates, will now have the added responsibility of jurisdiction over Rochester export sales to Latin America and the Far East. Mr. Stuber continues as company director.

Schwartz, Brooks Co-Chairmen At N. Y. Variety Installation

Fred J. Schwartz, president of the Century Circuit, and Bernard Brooks, Fabian Theatres executive, were to be co-chairmen of the New York Variety Club officers' installation Friday, at the Hotel Piccadilly. Jack Beresin, chief barker of Variety Clubs International, was to be installation officer. To be inducted were Edward Fabian, chief barker; Ira Meinhardt, first assistant chief barker; Harold Rinzler, second assistant chief barker; Martin Kornbluth, property master, and Saul Trauner, dough guy.

Canada Total 1952 Gross Increased

OTTAWA: Canadians in 1952 spent a record $8.21 per capital for motion picture entertainment, 49 cents more than in 1951, the Canadian Government reports. Canadians in 1952 averaged 18.2 visits per capita, against 17.9 in 1951, and paid more to get in, an average of 45 cents, against 43 cents in 1951. They saw a larger proportion of color feature films, 16 per cent against 13 per cent, as well as features made in Hollywood, 75 per cent against 68 per cent in 1951.

The 3,416 theatres of all types collected $118,434,481 or $10,227,672 more than in 1951, from 262,963,287 paying customers, an increase of 10,804,162. Ticket taxes climbed to $12,975,298, from $11,887,226.

The country's 1,843 regular theatres—35 more than in 1951—continued to do the lion's share of business in 1952, getting 94 per cent of the paid admissions and receipts, and 95 per cent of the taxes. The number of drive-ins increased to 104, from 82. Theatres controlled by circuits operating four or more houses constituted 38 per cent of all regular theatres but obtained 72 per cent of the total receipts. Circuits with 20 or more theatres got 58 per cent of the receipts.

Average admission prices to regular theatres were higher in 1952 in all provinces except Manitoba—unchanged at 39 cents—and ranged from 35 cents in Newfoundland to 49 cents in Quebec. Exclusive of taxes, the average admission price in Canada was 40 cents, against 38 cents in 1951, with Quebec reporting the highest average of 42 cents, and Newfoundland and Nova Scotia the lowest at 32 cents. The regular theatres had a total seating capacity of 954,813 against 939,963 in 1951.

About three out of every four films released in 1952 were U. S. products, the 75 per cent total rising from 68 per cent in the preceding year. The proportion of U. K. films released was slightly higher, at 6.5 per cent, against 6 per cent, but the proportion from France was down to 17 per cent, from 23 per cent.

Benjamin and Kalmine FJP Drive Co-Chairmen

Robert S. Benjamin, chairman of the board of United Artists, and Harry Kalmine, general manager of Stanley Warner, are co-chairmen of the amusement division of the Federation of Jewish Philanthropies of New York, in its current drive. Radio will be headed by Ted Cott, and the theatre by Oscar Hammerstein II. An important luncheon in January will have key people in the radio, television, and screen and theatre fields. Leonard Lyons, syndicated columnist, heads the luncheon committee. Mr. Benjamin will conduct the drive in film industry home offices, and Mr. Kalmine will take care of the other industry segments.

Blow Wrecks Two Houses

VICKSBURG, MISS.: The Saenger of Paramount Gulf Theatres, and Floyd Murphy's Strand were practically demolished by the tornado which brought havoc to 14 blocks of the business district of this city last Saturday. Of the 28 listed deaths, five were children picked out of the wreckage of the Saenger.

Colonel Simpson, of the U. S. Corps of Engineers of the Mississippi River Commission headquarters in Vicksburg, described the unearthing job at the Saenger as "touch and go", stating that the job had been slow and hazardous because damaged walls had to be taken down to clean the main wreckage over the seats. Seventy-five patrons were in the theatre at the time the twister struck.

The Saenger was the city's leading theatre. The Strand was a combined first run and subsequent run house.

Cinerama Premiere for Boston's Jimmy Fund

S. H. Fabian, president of Stanley Warner Cinerama Corp. has offered the entire proceeds of the New England premiere of "This Is Cinerama" to the Jimmy Fund. The Boston theatre, where Cinerama is being installed, will be the scene of the pre-public opening on Wednesday evening December 30, with all proceeds to go to the Jimmy Fund. Tickets will be $5 for the orchestra and $3 for the balcony with 1,500 seats available.

Ornstein Publishing Second Book of Short Stories

William Ornstein, of MGM's home office publicity staff and author of "Ma and Me," will have a second book published December 15. It is called "Deep Currents" and comprises 25 stories which are listed in four different categories under the following subheadings: Integrity, Divinity, Diversity, and Affinity. Story Book Press of Dallas, which got out the first collection, also is publishing the new selection which the author has chosen from his works originally appearing in such periodicals as "Prairie Schooner" (published by the University of Nebraska), "Kansas Magazine" (published by the Kansas State College), "Tomorrow Magazine," "Decade of Short Stories," "The American Jewish Times Outlook" and "The American Hebrew."

Universal Dividend 75 Cents

Universal Pictures Co. board of directors December 2 authorized payment of a 75-cent dividend on the company's common stock, consisting of a semi-annual dividend of 50 cents per share and an extra dividend of 25 cents per share. The dividends make a total of $1.25 per share paid on Universal's common this year.

Look who's coming!

It's
"Miss
Sadie
Thompson"!!!

Defends Ad Personnel

"Ingratitude, shortsightedness, stupidity, and appalling underestimation" characterize the motion picture industry's opinion of its advertising and publicity people. The charge was made last week by Max E. Youngstein, United Artists vice-president, in a speech to the Associated Motion Picture Advertisers Showmanship School, in New York.

Mr. Youngstein asked that the industry's top executives begin learning about their own advertising and publicity departments and personnel. He said the industry used such departments as "whipping boys."

Also, Mr. Youngstein charged, sales and production executives destroy advertising and publicity campaigns and never offer "a single, constructive thought." He said, in part: "The men and women in our advertising and publicity departments are as bright, as alert, as well informed people as any to be found anywhere in the industry. They are as fine a reservoir as exists for future executive manpower—including production and sales."

He decried the practice of firing promotional people first in adverse times and urged the industry to discover "the gold mine it has right under its roof in its advertising-publicity forces."

Bamberger Names New York Boy Scout Drive Chairmen

Leon J. Bamberger, chairman of the motion picture producers and distributors division of the Greater New York Councils of the Boy Scouts 1954 fund-raising campaign, this week announced appointments of company and group chairmen.

They are: Allied Artists, John Michelson; Columbia, Mortimer Wormser; MGM, M. L. Simons; National Screen Service, Burton Robbins; Paramount, Arthur Israel; RKO Radio, Irving Cane; 20th Century-Fox, J. H. Lang; United Artists, Norman Hasselo; Universal International, Anthony Petti; Warners, R. W. Budd; MPAA and COMPO, Taylor Mills; importers, exporters and independent distributors, Jack Hoffberg.

They will join with chairmen for the motion picture theatres, legitimate theatres, theatre equipment and supply companies, trade papers, concession companies, and representatives of the sports world, at an organizational breakfast meeting on December 8 called by Spyros S. Skouras and Charles Boasberg, co-chairmen of the Amusements Division.

Altec Closes Contract

L. D. Netter, Jr., Altec general sales manager, has announced a contract between Altec Service Corporation and Central States Theatre Corporation, covering 20 theatres. The contract was negotiated between J. R. Brown, Altec branch manager in Kansas City, and Herbert Loeffler, of Central States.

Showmanly Selling Vital: Bernstein

"The wailing I hear in this business comes from people who mistook the boom years as the work of their personal genius." The summarization came last week from Sidney Bernstein, British circuit owner, on business in New York. Mr. Bernstein, chairman of Granada Theatres, London suburban circuit, said business in his houses was better than last year's. And he added he subscribed to the popular belief that a good picture backed by showmanship brings in the customers.

"We have always believed in showmanship in every Granada theatre," he said. "A steel engraving of P. T. Barnum which hangs in every Granada house is our sacred god."

Granada has applied for a television license and hopes to operate a station in London under the new commercial operations system. One of his objectives while in the United States was to familiarize himself with television station operations, especially those of theatre owners, and with some of the equipment his firm will have to purchase. He feels commercial television will not be in Great Britain for another two years.

Most important in Granada's success is incentive to managers, Mr. Bernstein believes. He maintains that contests and their prizes, and bonuses provide the incentive. Profit sharing is impractical because of unequal opportunities which result from booking practices.

Granada has experimented with a wide screen at the Granada Theatre, Tooting, playing "The War of the Worlds," Mr. Bernstein said, in deprecating the business possibilities of such screens.

"We also had our own version of stereophonic sound," he said. "Yet nobody noticed it on the screen." He went on to say other experiments convinced him the improvements didn't matter that much to his patrons. About CinemaScope, he said he was impressed with "The Robe" but had come to "no conclusion." "How can anyone come to a conclusion about this process, until one sees how the creative people use it?" he asked.

Mr. Bernstein is arranging with Alfred Hitchcock for another Transatlantic Picture. It will be "To Catch a Thief," with Cary Grant the star. Mr. Bernstein's next will be "Dark Duty," to be made in England; and he then will make a picture in and about Sarawak, North Borneo, which he recently visited.

Goldberg Returns to Rio

Fred Goldberg, London Films South American representative, has returned from London to Rio de Janeiro after two weeks conferring with Sir Alexander Korda and Morris Helprin about "The Captain's Paradise," "The Man Between" and "Gilbert and Sullivan."

National Theatres Gets Divesture Extension

WASHINGTON: The Justice Department has agreed to give National Theatres another six months, until June 7, 1954, to complete its divesture program under the 20th Century-Fox consent decree, officials of the department said here last week. The circuit still has 25 theatres and two other properties to sell. The original decree ordered National to dispose of 105 theatres and five other properties by June 7, 1953. As of now, it was reported, National has sold 80 of the 105 theatres and three of the five other properties, but needs additional time to finish the disposal program.

Hillside Appeals Its Trust Suit Dismissal

Hillside Amusement Company, operating the Mayfair, Hillside, New Jersey, has appealed in New York Federal Court against dismissal of its suit against major distributors and theatres formerly operated by Warner Brothers. The suit was tried last June. Jack Unger, Hillside principal, alleged Warner houses obtained better rental for identical product. He sought to make the Robinson-Patman Act apply. Judge Sidney Sugarman held films are licensed, not sold; hence the law, preventing commodity price discrimination, did not apply.

Goldstein Sends Exhibitors His Panoramic Trade Mark

Producer Leonard Goldstein last week sent to key bookers and film buyers a single film frame containing, in color, his Panoramic Productions trademark. He also wrote them that although the firm was formed last August, it has finished four pictures and has six more working. Pictures ready are "Man in the Attic," "Three Young Texans," "The Siege of Red River," "Gorilla at Large." Twentieth Century-Fox is releasing Mr. Goldstein's pictures.

UPA Will Expand for TV and Industrials

United Productions of America, whose cartoons Columbia has been releasing, will expand its activities for television commercials and for the industrial film field, Steven Bosustow, its president, said in Hollywood last week. UPA's agreement with Screen Gems has ended. Screen Gems was its representative for one and two minute TV "spots." Now, UPA will produce and sell these alone. William Bernal will represent UPA in New York.

"Malta Story" for U.A.

"Malta Story," a British Air Force adventure drama from the J. Arthur Rank Organization, starring Alec Guinness in his first non-comedy screen role, has been acquired for release by United Artists, it is announced by William J. Heineman, vice-president of United Artists in charge of distribution.

SelznickFilm To Columbia

***THEY PRODUCED.** The men who made "Indiscretion of an American Wife," at a recent conference in Rome: Vittorio de Sica, and David O. Selznick. Mr. de Sica also directed.*

Harry Cohn, president of Columbia Pictures, and Frank I. Davis, Jr., president of The Selznick Company, Inc., announced Wednesday that Columbia will distribute "Indiscretion of an American Wife," co-starring Jennifer Jones and Montgomery Clift, in the Western hemisphere. The picture marks the American-language production and directorial debut of the Italian director, Vittorio de Sica.

The deal represents the first association between Columbia and the David O. Selznick enterprises, but both sides expressed the hope and expectation that it would not be the last. Harry Cohn, speaking for Columbia, said it gave him "a sense of personal pride to announce the association," terming Mr. Selznick "one of the finest producers and greatest showmen in the history of the industry." This deal conceivably could lead to arrangements for other Selznick productions, he added.

Mr. Davis said: "Mr. Selznick and I have watched with ever-increasing admiration the growth of Columbia to its present fine position in the industry. We believe that it has few peers and no superiors in aggressive showmanship, and in the sale of product to both exhibitors and the public. So strongly do we believe this that we did not even entertain certain other offers, or even screen the picture for several other front-line distributors who had been pursuing us for it. We are confident that Columbia will get great results on 'Indiscretion,' and share its hope it will lead to other associations between our respective companies."

"Indiscretion of an American Wife" is Miss Jones' first appearance since "Ruby Gentry," although her Humphrey Bogart co-starring picture, "Beat the Devil," may reach the screen about the same time as "Indiscretion of an American Wife." Miss Jones next will be in "The Country Girl," for Paramount.

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Allied Artists

AFFAIR IN MONTE CARLO: Merle Oberon, Richard Todd—Here is one to leave on the shelf—pure and simple British. The color is the only thing that is any different from the British pictures people can see free on TV. Too slow, and yes, they walked out. No good for small towns. B. O. below average. Weather cool. Played Tuesday, Wednesday, Thursday, October 27, 28, 29.—Charles Reynolds, Marco Theatre, Waterford, Calif.

NO HOLDS BARRED: Leo Gorcey—First of this series or from the company I've used for months, and while the boys are usually popular and this is about as idiotic as any they've made, the competition of city-sponsored hallowe'en shows (which I help promote) cut the "take" down to a point where we just sneaked by. Doubled with "Fangs of the Arctic" (AA), which is one of the better offerings in this northern series. Played Friday, Saturday, October 30, 31.—Bob Walker, Uintah Theatre, Fruita, Colo.

Columbia

BAREFOOT MAILMAN, THE: Robert Cummings, Terry Moore—This wasn't too bad a feature for double billing.—Harland Rankin, Rankin Enterprises, Chatham. Ont., Canada.

WHEN THE REDSKINS RODE: Jon Hall, Mary Castle—No good. You can see as good as this on television.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

Metro-Goldwyn-Mayer

CLOWN, THE: Red Skelton, Jane Greer—This is one of Skelton's best pictures. Play it—you can't go wrong on this one. Played to below average business both nights. Played Sunday, Monday, October 11, 12. —James Hardy, Shoals Theatre, Shoals, Ind.

TALK ABOUT A STRANGER: George Murphy, Nancy Gates—Great. All children with parents should see this show and talk things over together. Play it and tell everybody to see it. It's tops for anyone who likes good shows. Played Friday, Saturday, September 25, 26.--West Drive-In Theatre, Riverton, Wyo.

YOUNG BESS: Jean Simmons, Stewart Granger, Deborah Kerr—Average business for drive-ins at this time of year. Very good topic for a picture with well chosen stars, a picture every member of the family should appreciate. Played Tuesday, Wednesday, Thursday, September 1, 2, 3.—Drive-In Theatre, Rapid River, Mich.

Paramount

JUST FOR YOU: Bing Crosby, Jane Wyman—Crosby not the draw he was, though business was above average. Worth playing. Played Friday, Saturday, September 25, 26.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

PLACE IN THE SUN, A: Montgomery Clift, Elizabeth Taylor—Wonderful picture but business wasn't good. Played Friday, Saturday, September 11, 12.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

SON OF PALEFACE: Bob Hope, Jane Russell—This was O. K. Where there is box office, there is Hope! Played Friday, Saturday, September 18, 19.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

RKO Radio

BIG SKY, THE: Kirk Douglas, Elizabeth Threatt—Excellent outdoor drama that was enjoyed by big houses here. I can recommend it to most houses, even the bigger ones in cities. All performances first class, good acting and well paced action. One great pity—if this was in Technicolor, it would be hard to beat in its class. Play it—you cannot go wrong. Played Sunday, Monday, October 18, 19.—David S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

SALUTE TO A FRIEND OF LONG STANDING

On this page, we have often greeted an old friend, of yours, and of The HERALD. This week, in his reports from the field, came a surprising message, with the information that he was retiring from our circle of friends. We regret to announce that Harland Rankin, of Rankin Enterprises, Chatham, Ontario, Canada, has sold his theatres.

Harland Rankin

He says, "After nearly twenty years reporting in this column, I regret that I have sold all my theatres in Belle River, Wheatley and Tilbury. This is a fine column, worthy of the support of any exhibitor. I have made many friends, thanks to What The Picture Did For Me."

He says, "this is my last report"—but we hope not, for it must be possible that he will keep in touch. His note tells us too little of his plans. We even predict that he will come back to theatre operation, with his good comments on pictures.

DRUMS IN THE DEEP SOUTH: James Craig, Barbara Payton—Played on Bingo Night to above average audience, but I never know whether it's bingo or the picture that brings them. A fair picture in Cinecolor that I was afraid to play two days. Wouldn't it be nice if small town exhibitors who are forced to gamble on the quality of the pictures they book could see the trailers two or three months in advance? Played Thursday, November 19.—J. R. Revell, Lux Theatre, Starkville, Miss.

HANS CHRISTIAN ANDERSEN: Danny Kaye, Farley Granger—Small towns, beware. The picture is all right, but the price is out of line. I did some extra work on this one, but it didn't draw as well as RKO would have you believe. Weather cool, B. O. below average. Played Sunday, Monday, November 1, 2.—Charles Reynolds, Marco Theatre, Waterford, Calif.

Twentieth Century-Fox

LYDIA BAILEY: Anne Francis, Dale Robertson—This is a good adventure type picture in Technicolor which did average business and brought forth good comments. Played Sunday, Monday, November 15, 16.—J. R. Revell, Lux Theatre, Starkville, Miss.

SILVER WHIP: Rory Calhoun, Dale Robertson, Robert Wagner—Top stars in a better class western that did good business for us. The action is fairly limited here, but the story holds together . Out here these three boys will pull in the audience no matter what they act in. All three extremely popular here, but Fox should save them for better things. Played Wednesday, Thursday, October 28, 29.—David S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia.

THIEF OF VENICE: Maria Montez, Paul Christian—Good business with this one that most liked. Story was good, acting fair—it's most redeeming feature the actual location scenes of Venice. If this was done in Technicolor, it would have grossed double the amount. Recommended to most middle and smaller houses for good returns. Played Sunday, Monday, October 25, 26.—David S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

VICKI: Jeanne Crain, Jean Peters—Somewhat entertaining but sure did nothing whatever at box office. Very light story and no excitement. Played Sunday, Monday, November 1, 2.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

United Artists

HIGH NOON: Gary Cooper, Grace Kelly—This lived up to its advance billing and did above average business. We need more like it. Played Tuesday, Wednesday, November 17, 18.—J. R. Revell, Lux Theatre, Starkville, Miss.

RETURN TO PARADISE: Gary Cooper, Roberta Haynes—A South Sea adventure story which isn't too bad. Some liked it, some didn't. Business only fair. Played Tuesday, Wednesday, Thursday, November 10, 11, 12.—Dick Smith, Albany Theatre, Albany, Ind.

Universal

BECAUSE OF YOU: Loretta Young, Jeff Chandler—This didn't do as well as I had expected, but it was no fault of the picture. Very well acted and we had some repeat business. If you haven't played it, I believe this will draw above average if you book it. Very small town, rural patronage. Played Saturday, Sunday, October 24, 25.—J. R. Snavely, Leith Opera House, Leith, N. Dak.

EAST OF SUMATRA: Jeff Chandler, Marilyn Maxwell—Due to Jeff Chandler's popularity with the women, this picture stood up well for three days. Played Sunday, Monday, Tuesday, October 25, 26, 27.—M. L. DuBose, Majestic Theatre, Cotulla, Texas.

LOST IN ALASKA: Bud Abbott, Lou Costello, Mitzi Green—If your patrons go for A. & C., don't fail to book it. There isn't much of a story or plot, but we did wonderful business at the box office. Very small town, rural patronage. Played on Saturday and Sunday.—J. R. Snavely, Leith Opera House, Leith, N. Dak.

The National Spotlight

ALBANY

The wisdom of increased prices for special pictures, long questioned by certain exhibitors, has been brought into discussion again, with the top charge of $1.25 for CinemaScope. The two films in that process so far released by 20th Century-Fox have drawn big business and won high patron praise, but grumbling and protest by some customers are likewise reported. . . . Kingsley Ryan, Ausable Forks theatre operator, is reported planning to build a 600-seat house in the city of Plattsburgh, where a new Army Air Force base is in the works. Benton circuit, of Saratoga, now owns two indoor houses there, and may construct a drive-in. Two such theatres are located outside Plattsburgh. . . . Visitors included: Louis W. Schine and Gus Lampe, Gloversville; Robert Flockhart, Corinth; George Thornton, Saugerties; Fred Every, Phoenicia; William Stich, salesman for Motion Picture Advertising Service Co. . . . "Martin Luther" drew fine business on two-week runs in Ritz, Albany; Lincoln, Troy; and Avon, Utica.

ATLANTA

Charlie Koouce, of Coronet Films in Chicago, was in Atlanta visiting with president Ed Stevens of Stevens Pictures. . . . William Richardson, president of Astor Pictures, checked in from a trip to Florida. . . . L. Z. Henry, owner of the Home theatre, Zephyrhills, Fla., has installed a panoramic screen. . . . In for visit was L. H. Thompson, Martin and Thompson Theatres in Georgia; the Martin boys, Martin Theatres in the South and Nat Williams, theatres in South Georgia. . . . Mr. and Mrs. C. R. Cross, theatre owners in Tennessee, were in booking for their circuit. . . . R. A. Davis, one of the old timers, has returned to the row with Columbia as special sales representative. . . . The new Colored drive-in, Sanford, Fla., for 200 cars, will open about Dec. 15. . . . The Palace theatre, Leesburg, Fla., has installed a new wide screen. . . . Kenneth S. Ashworth and Arthur T. Ashworth, owners and operators of the Hallendale drive-in, Hollywood, Fla., are the new owners of the Hi-Way drive-in there. . . . K. S. Ashworth will manage the Hallendale and A. T. Ashworth, will manage the Hi-Way.

BALTIMORE

Lauritz Garman, Uptown theatre, was in Washington to attend Julian Brylawski's 71st Birthday party. . . . The Variety Club Tent No. 19 held its annual banquet in the clubrooms honoring past chief barker Barry Goldman and presenting him with a watch. Jake Flax, Variety International representative and Jack Fruchtman of Washington tent were among the honored guests. . . . Mrs. Louise Spates, operator of the Lyric and Palace theatres, Frostburg, Md., has installed a wide screen in the Palace. . . . Ben Beck, Uptown theatre, is on his way home from a European trip. . . . Fred Schanberger, Keith's theatre, back from a New York trip. . . . Arthur Hallock, III, is home from the Air Force base in Amarillo, Tex., for a three-week visit with his father, Arthur Hallock, manager of the Paramount theatre. . . . Rappaport's Hippodrome theatre will close for nine days prior to Christmas for installation of new projection equipment. . . . Mr. and Mrs. Morris Mechanic, New and Centre theatres, were week-ending in Atlantic City. . . . John Miller, owner-operator of the Henry theatre, Hagerstown, has closed the theatre for CinemaScope installation.

BOSTON

Joseph Levine, president of Embassy Pictures Corp., and Joseph Wolf, vice-president, attended the funeral services of Joseph Burstyn, foreign film distributor in New York City. . . . Max Selver, district manager for Smith Management Company, has resigned with his territory divided among other district managers. . . . James Marshall, general manager of Film Exchange Transfer, is in Beth Israel Hospital for observation. . . . Edward Michaelove, student salesman at 20th-Fox, has been promoted to full salesman and has been given the Maine and northern New Hampshire territory. . . . Nathan Yamins theatres has taken over the Sky Ray drive-in, Hookset, N. H., from Mr. and Mrs. J. Armand Bourque and will operate it in 1954. . . . Funeral services for Mrs. Catherine Downing, wife of John Downing, sales manager at RKO, were held Dec. 7 at the Church of the Most Precious Blood, Hyde Park, Mass. She died following a long illness.

WHEN AND WHERE

December 14-15: Annual convention, Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois, Sheraton Hotel, St. Louis, Mo.

December 21: 23rd anniversary dinner, Allied Theatres of Illinois, Chez Paree, Chicago.

January 27: Annual convention and board meeting, Virginia Motion Picture Theatre Association, Jefferson Hotel, Richmond.

February 2-4: National Allied Drive-in Theatre Association convention, Netherlands-Plaza Hotel, Cincinnati, Ohio.

February 2-4: Annual meeting, Independent Theatre Owners of Ohio, Netherlands-Plaza Hotel, Cincinnati.

February 5-6: National Allied board meeting, Netherlands-Plaza Hotel, Cincinnati.

March 28-30: Annual convention, Allied Theatre Owners of Gulf States, Edgewater Gulf Hotel, Edgewater Park, Miss.

BUFFALO

Joe Ricco, who, with his father, distributes Italian language films in this neck of the woods, has left the local WWOL and now is beaming his "Jump for Joe" afternoon show from WHLD in Niagara Falls. . . . A two-alarm fire resulted in $15,000 damage to the two-story building housing the Regent theatre and other businesses on Main Street, just south of Utica, early the other morning. The building is owned by Matthew M. Konczakowski, veteran exhibitor. . . . The Mercury theatre will close its doors Dec. 20. Dewey Michaels has leased the building to the Buffalo Optical Company. . . . Gustave Pierrot, a member of the cleaning forces in the various Shea theatres for the past 40 years, died Dec. 1. He had been at Shea's Buffalo since its opening in 1926. . . . Carl Rindcen, house manager, Shea's Buffalo will have his daughter, now residing in Atlanta, home with him for the Christmas holidays—the first time in eight years she has returned to the Kenmore Rindcen mansion for the Yuletide. . . . Sunnie Cristopher has been appointed an assistant to Rindcen at Shea's Buffalo.

CHICAGO

Frank Young, Fox office manager, flew to Los Angeles to visit his daughter, Mrs. A. W. Shape. . . . Mannie Smerling, new chief barker for the Variety Club in Chicago, contributed $2,500 on behalf of his tent to the Willie Shore memorial at La Rabida Sanitarium. . . . For the Christmas week only, the Chicago theatre has booked a double feature of "Vicki" and "The Glass Web" with a limited stageshow as an experiment. . . . Herbert Johnson, formerly with Walt Disney, has been appointed animation director at Sarra, Inc., producers of television films in Chicago. . . . Bob Parks of Col-R-Corn Corp., Chicago, installed the first color popcorn machine in James Coston's Riverside theatre in Milwaukee as a test. . . . Ray Bogan, assistant manager of the RKO Grand, returns to work this week after being wounded by a bandit last month. . . . Ben Katz, Universal promotion manager, is visiting on the West Coast. . . . Woods theatre is equipping for CinemaScope and is installing new seats.

CINCINNATI

The Ladies Auxiliary of the Cincinnati Variety Club, Tent No. 3, organized recently as authorized by Variety International, has elected the following officers: Faye Weiss, president; Pearl Hunt, first vice-president; Jerry Schwartz, second vice-president; Ethel Weiss, treasurer and Fran-

(*Continued on following page*)

(*Continued from preceding page*)

ces McNabb, secretary. . . . Marc Cummings, who operates the Acme drive-in theatre, midway between here and Hamilton, Ohio, will spend the winter in St. Petersburg, Fla., where he has another drive-in. His wife will accompany him. . . . The Screen Actors Guild has opened an office in a prominent downtown location here, with Benjamin Gettler in charge.

CLEVELAND

Funeral services were held Saturday in Youngstown for Mrs. Bessie Wellman, 48, wife of Peter Wellman, owner of theatres in Girard, Ohio, who was instantly killed in an automobile accident early this week. . . . Norris Wilson, owner of the Cadiz drive-in, Cadiz, Ohio, was killed while on a hunting expedition in West Virginia. . . . Max Lefkowich, head of Community Circuit, and Mrs. Lefkowich have moved into their newly acquired winter home at Golden Beach, Fla. . . . The Al Sunshines (Advanads) moved into their new Shaker Heights home this week. . . . Variety Club announces the first of its winter series of monthly luncheons will be held Jan. 11 in the Hollenden Hotel. . . . "The Robe" is now in its record ninth week at the Hippodrome while "How to Marry a Millionaire" is in its third week at the Allen theatre. . . . Betty Bluffestone, Imperial Pictures booker, is vacationing in Washington, D. C. and New York.

COLUMBUS

Governor Lausche said he may "demonstrate through the courts what is and what is not allowable in the way of bingo in the state." He may use special bailiffs to service papers on operators of bingo games. . . . People's Broadcasting Corporation of Columbus, operators of WRFD, Worthington, has purchased WGAR, Cleveland, for $1,750,000. . . . Grandview neighborhood booked two Italian-dialogue pictures, "Miss Italia" and "Tormento". . . . Thomas Wolfe, 72-year-old master carpenter with the stage play, "Time Out for Ginger" at the Hartman, lived in Columbus as a young man and worked at Keith's, Southern, Colonial and Grand theatres. He was the first projectionist at the Northern neighborhood. . . . Effective January 1, the city's three per cent admissions tax on tickets of 50 cents and less will be eliminated. City Council repealed the tax after local theatremen filed a petition asking the exemption of lower-priced tickets. The tax reduction will not be passed on to patrons.

DENVER

Variety Tent 37, burned out in a $50,000 fire three weeks ago, is awaiting a settlement on insurance before deciding on the next move. . . . Jack Hall, manager of the Rainbow, Great Falls, Mont., has been promoted to city manager for Fox Inter-Mountain theatres in Caldwell, Idaho. . . . Cora Yost, who has been with the advertising and publicity department of Fox Inter-Mountain theatres, has been made assistant manager of the Tabor. . . . Dick Smith, Mayan manager, is recuperating at home following an auto accident, in which he received numerous bruises and cuts, with 50 stitches being taken in one arm. . . . With the opening of "Sins of Jezebel" last week, the Webber is going to daily matinees.

A FILM FAN—AT 101

The man has a real sense of humor. John Peterson, manager of the W. D. Gross Theatres, in southeastern Alaska, recently gave a lifetime pass to a 101-year-old woman. It's good for the 20th Century theatre at Juneau. The woman, Mrs. Mary Johnson, is a Thlingit Indian and speaks no English. She said, through an interpreter, that she loves "shoot-em-up" Westerns, and popcorn.

DES MOINES

Fire gutted the Grand theatre at 420 E. Sixth St., Des Moines. The blaze raged out of control for more than five hours and resulted in damage estimated at $100,000. . . . New bookers' steno at RKO is Donna Campopiano, who replaces Shirley Guffey. Shirley is now manager's secretary. . . . Mal Pugh has been named salesman for RKO. He takes the place of James Sparks, who has resigned and moved to Omaha. . . . Waverly Edgington is new in the inspection department at Columbia. . . . Mrs. Helen Marks, formerly with Paramount in Minneapolis, is now working at Paramount here. She takes the place of Sam Rich, now a booker for Paramount. . . . Dick Shields has joined the staff at Fox as a booker. Dick formerly was with Allied Artists and more recently was manager of a drive-in theatre near Des Moines. . . . David Gold, Fox branch manager, reported sensational business for "The Robe" in Waterloo, Dubuque, Davenport and Cedar Rapids the last couple of weeks. . . . A. F. Palmquist of Hartley, new owner of the theatre at Primghar, has changed the theatre's name to the Primghar.

DETROIT

Michigan theatre advertised Gable-James stage show in 25-mile-away Pontiac, very unusual. . . . Norwest stage was scene of awarding of savings bond to Scout Michael Wright. Michael rescued a boy who'd slipped through ice on the Rouge River. Award was by the Kiwanis Club of Redford. . . . Three hoodlums and a hand-carved gun failed to snatch the day's receipts from Mrs. Lillian Stembaugh of the Hart in Hartford. Her screams scared off the thugs who were later captured. . . . Pneumonia and flu put Bill Clark, Republic salesman, out of competition for two weeks. . . . Albert Dezel waved at his family as he passed through on his way to Chicago. . . . General Film Laboratory vice-president, Carl Clark, died recently at 79.

HARTFORD

Irving Hillman, manager of the Sherman theatre, New Haven, has been named winner of the Stanley Warner zone promotion contest for October. Other winners: Robert Bengle, Art, Springfield, Mass.; Victor Morelli, Manchester, Conn., city manager; honorable mention, Al Swett, Avon, Utica, N. Y., and Joseph C. Miklos, Embassy, New Britain, Conn. . . . 20th-Fox's "The Robe" has broken a 34-year attendance record at Loew's Poli, Hartford. . . . Also in Connecticut's capitol city: UA's "Captain's Paradise" has smashed a 20-year attendance figpre at the Art. . . . Four Connecticut film exchanges and one theatre supply firm have scheduled a joint Christmas holiday party at Ceriani's Restaurant, New Haven, on Dec. 17. Participants include Warner Bros., United Artists, U-I, Republic and National Theatre Supply, with other filmrow concerns planning private functions. . . . Fred R. Greenway, manager of Loew's Poli Palace, Hartford, has been a patient in the Hartford Hospital. . . . Dr. Elihu Fishman, son of Harry Fishman of the Fishman theatres, New Haven, has opened a dental office in West Hartford.

KANSAS CITY

The use of voting machines for Kansas City is being studied, and Fox Midwest has installed voting machines in the lobbies of two midtown theatres where patrons may try them out. . . . "The Robe" is in its tenth week at the Orpheum, and the midweek advertisements say it is the last week of the engagement. . . . Commonwealth circuit's latest addition, the Missouri at Columbia, Mo., which opened as a circuit theatre November 19 with "From Here to Eternity", started "The Robe" November 28. Robert Spencer is manager. . . . The Claco drive-in closed for the season Friday. . . . The Shawnee, Heart, Boulevard, Highway 40 and Riverside are still operating, some only on weekends. . . . A 60-day trial is being given the reduced fare plan for the local public transit. Local theatres may benefit.

INDIANAPOLIS

The Allied Theatre Owners of Indiana board meeting here Dec. 1 elected F. W. Bauer, Rex Carr, Agnes Flater, Ted Graulich, Kenneth Law, Pete Mallers, Eddie Ornstein, Marvin Sanford and Jerry Vogel directors at large. . . . Trueman Rembusch was named chairman of the Indiana exhibitors' tax campaign committee for the next year. . . . Harold Braun, Film Row's chief projectionist, is vacationing in Miami with his wife and son. . . . Bob Anderson, WB office manager and head booker, and Mrs. Anderson are parents of a daughter born Nov. 14. . . . Tom Dillon, Republic salesman, was first on the distribution team to return his 100 per cent quota for the Will Rogers Hospital fund.

LOS ANGELES

Mr. and Mrs. Al Olander, of the Garmar theatre in Montebello, celebrated their 14th year of wedded bliss. . . . A COMPO meeting at the Warner Screening room had salesmen and branch managers in attendance from all film offices. . . . Bill Wahl, 20th-Fox salesman, is back home recuperating from surgery. . . . Roy Wolf of the Para-

(*Continued on opposite page*)

(*Continued from opposite page*)

mount theatres, is back in town after attending the wedding of his son in Denver. . . . Harry Mandel, general sales manager of Filmakers, checked in from New York. . . . Floyd Bernard, Midway Theatre Enterprises, is back from a trip to Tucson to look over his theatre interests there. . . . Vince Murphy, Harry L. Nace Theatres, and Dick McKay, Arizona Paramount, flew into town on a buying and booking venture. . . . Alex Cooperman, IFE western sales manager, checked out to Portland and Seattle on company business. . . . Fred Tabor, Calipatria exhibitor, is the proud parent of a baby son. . . . The employees of the Santa Paula drive-in, with their families, were the guests of Mr. and Mrs. Milt Smith, operators of the drive-in, at the Smiths' home for a Thanksgiving party. . . . Film Row was deeply shocked by the sudden passing of veteran film salesman Cliff Harris of Allied Artists.

MEMPHIS

Film Row was decked out with its finest decorations as hundreds of exhibitors from all parts of Tennessee, Arkansas and Mississippi were in town for the Tri-State Theatre Owners annual convention. Most of them took time out to visit exchanges and do a little booking and visiting. . . . Covington, Tenn. (40 miles north of Memphis—where some motion pictures banned by Memphis censors have been shown) has set up its own censor board composed of three citizens. . . . First runs were breaking records in Memphis. Loew's State, with its second week of "How to Marry a Millionaire," did three times normal business. Warner did twice normal business with "Hondo" and Loew's Palace had twice normal business with "Kiss Me Kate." . . . Memphis Variety elected directors for the coming year. They are: Ben Bluestein, M. H. Brandon, Gil Brandon, Fordyce Kaiser, Alton Sims, Jack Sawyer, George Simpson, Tony Tedesco, M. A. Lightman, Jr., Howard Nicholson and Nate Reiss. . . . J. H. McCarthy, manager, Warner theatre, and Mrs. McCarthy are parents of a son—their first child, James H., Jr.

MIAMI

Managing director Franklin Maury and his house manager, Mel Haber, have big doings planned for the 5th birthday of "The Miracle." The occasion will have a double meaning for them as it is also the anniversary of their successful team. . . . The Sun Coast Broadcasting Corp. won FCC approval on their application for TV's UHF channel 27. . . . December 1st marked the dedication of the area's latest TV station, WITV, an ABC affiliate. Bob Standard is general manager and Mortimer W. Loewi, president. . . . Wayne Rogers, manager of the Normandy, has a new assistant, David Spencer. . . . James Fuller, manager at the Roosevelt, now has William Stang as assistant. . . . Lee Desalle, manager of the Little River, was on the ailing list recently. . . . Bill Watt, manager of the Coral, who was a transplantee from Canada, is really putting down roots, buying a home here.

MILWAUKEE

Louis Orlove, M-G-M representative here, is being congratulated on another fine job in public relations. His picture appeared on the front page of the "green sheet" section of the local Milwaukee *Journal,* accepting a United States Treasury citation for M-G-M for its success in promoting bond sales. . . . Seen in the Allied Artists' exchange here is a huge red and yellow banner on the National Championship Drive for Allied Artists' branch managers. It reads, "Put Milwaukee on Top with the Ray and Oliver Trampe Drive, Oct. 31-Jan. 29." . . . Mrs. Olshan, wife of H. Olshan, Columbia's branch manager here, is ill at Mount Sinai Hospital. . . . Wayne Berkley, city manager for Eskin theatres, Richland Center, won the national award in M-G-M's Lucky 7 contest for"Take the High Ground." . . . A COMPO meeting was held here this week in the screening room of 20th Century-Fox. Lou Elman, distributor chairman, presided. Also present were Sig Goldberg and A. Kvool, exhibitor chairmen; Ben Marcus, Harold Pearson and all salesmen and managers.

MINNEAPOLIS

Harry Weiss, RKO Theatres district manager, was in Cedar Rapids, Des Moines and Davenport, Iowa, visiting situations. . . . Bud Krohn, head shipper at 20th-Fox, is hospitalized. . . . Over 400 persons were expected to attend the second annual all-industry Christmas party Dec. 11 at the Calhoun Beach hotel. Dinner, dancing and beverages were on the agenda. . . . Jerry Lavine is the new student booker at Universal. . . . Marcella Micek is the new secretary at Northwest Sound Service. . . . New stenographer at Allied Artists is Mary Jo Swing, formerly of Venice, Fla. . . . William Woods, city salesman for Columbia, was elected president of the Minneapolis branch of the Colosseum of Motion Picture Salesmen. . . . Sheldon Grengs reportedly purhased the Town at Fargo, N. D., from Gordon Aamoth. . . . Holger Peterson has purhased the Justrite, Castlewood, S. D., from Elwyn Kraeger.

NEW ORLEANS

Joy theatre, Gueydan, La., after extensive renovations and remodeling, re-opened. It is a Joy-Oke house. . . .Frank Menna, who just recently assumed operations of the Illings, Ocean Springs, Miss., has already closed it. . . . Hill Top, Clinton, Miss., as in other years will close during the holiday season, according to manager Mrs. Sue Jones. . . . Raleigh, Raleigh, Miss., was to reopen December 11 after 11 days closing for remodeling and installation of new equipment. . . . Mrs. O. E. Brumley has closed the Pal, Chatham, La. . . . Cy Bridges, MGM veteran film salesman, now holds the distinction of being Film Row's first great-grand papa. His granddaughter, Mrs. Bobby Brown, gave birth to a 7½-lb. baby girl December 3. They have named her Vivian Jean. . . . Willis and Juanita Houck returned from a three-week pleasure jaunt in Florida and Cuba.

OKLAHOMA CITY

"Botany Bay" now playing at the Tower theatre, has been held over for the 4th week. . . . At the request of patrons "The Red Shoes" has been returned to the Plaza theatre, the home of foreign films here. . . . "How to Marry a Millionaire" has been held over for the 2nd week at the Criterion theatre. . . . Derrick drive-in, near Ardmore, Okla., has announced it will remain open all winter. . . . 64 drive-in theatre, on Highway 64 South, near Muskogee, Okla., has closed for the winter. It will reopen next spring. . . . LeRoy Hitchings, owner and operator of the drive-in theatre near Osage, Kas., has announced that another theatre will be constructed in Osage City. Work was started Dec. 1. It will be located in the building formerly occupied by the Two Bens Mercantile Co. . . . The Chief drive-in, Topeka, Kas., has closed for the season, according to L. Breuninger, one of the owners.

OMAHA

Robert Hoff, Ballantyne vice-president, was elected chief barker of Variety Tent 16, succeeding Glenn Slipper of National Theartre Supply. Other officers are Max Rosenblatt, RKO exchange manager, and I. M. Weiner, Universal manager, first and second assistants; Iz Sokolof, National Screen Service, dough boy and William Barker, Co-Op Booking Service, property master, with William Miskell, Fred Fejfar, Pat Halloran, Donald Hammon, Virgil Sharpe and Joe Jacobs crew members. . . . Bill Haarmann, Paramount office manager, surprised the staff after the holiday weekend with the announcement he had married Lillian Franco of Omaha. . . . Pat Cook, David City exhibitor, has been named the city's first paid Chamber of Commerce secretary-manager. He took the job on a part-time basis.

PHILADELPHIA

George A. Hamid, Jr., manager of Steel Pier in Atlantic City, N. J., announced that the amusement center's Casino was being remodeled to reopen with the Christmas holidays as a year-round movie house instead of a summer operation. On relighting it will be renamed the Ocean theatre. . . . Jay Emanuel, veteran exhibitor and trade paper publisher, is a patient at the University of Pennsylvania Hospital. . . . Sam Tannenbaum closed his Lyric in Atlantic City, N. J., and reopened his Surf at the resort. . . . The Academy, formerly the Ideal, one of the oldest neighborhood houses in the city, closed. . . . Mrs. L. Hauser's Milroy, Milroy, Pa., has been taken over by Robert C. Henry. . . . The ladies' auxiliary and Variety Club, Tent No. 13, held a dinner dance Dec. 5 at the Bellevue-Stratford Hotel in honor of the officers and newly-elected crew. The local tent's installation dinner is set for the Bellevue-Stratford Hotel for Jan. 11 with Jay Emanuel serving as dinner chairman. . . . The township of Maidencreek, north of Reading, Pa., has adopted a 10 per cent ticket tax on amusements. The only amusement hall at present in the area is the public hall of a fire company. . . . Al Plough, manager of the Stanley Warner Stanton, celebrated his 40th wedding anniversary last week in New York City.

PITTSBURGH

Three CinemaScope features will highlight the Christmas season here. The Penn gets "Knights of the Round Table"; the Fulton will offer "King of the Khyber Rifles" and the Harris will follow "The Robe" with "Beneath the 12-Mile Reef," according to present plans. . . . "Kiss Me Kate" in 3-D at Loew's Penn moved to the

(*Continued on following page*)

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Ritz to continue its downtown run in 2-D. . . . "Hondo," holding over at the Stanley, gave that house its biggest opening week in months. . . . Lester Isaacs in town for the gala Cinerama premiere at the Warner, proceeds going to the Children's Hospital. . . . "Trouble In Paradise" came within $275 of matching the Squirrel Hill house record held by "The Cruel Sea."

PORTLAND

Evergreen has installed CinemaScope and stereophonic sound in the Oriental theatre. The chain now has two first run houses using the equipment here and one in Eugene. . . . William Thedford, Evergreen vice-president, and Carl Mahne, Evergreen Tech engineer, both down from Seattle for the Oriental installation. . . . Zolly Volchock and Jack Engerman of Northwest Releasing Corp. have been appointed distributors for the record breaking "Martin Luther" for Oregon, Washington, and Alaska by Louis de Rochemont Associates. . . . Broadway theatre manager, Keith Petzold, has been appointed to the board of directors for the Jr. Chamber of Commerce. His theatre has started plans for the annual free show for thee Police Department's Sunshine Division. . . . Mrs. J. J. Parker is back at her desk after a successful business trip to New York. . . . J. J. Parker's Astoria manager, Dick Edge, has also returned to work after a vacation in the Middle West.

PROVIDENCE

Unusually brisk activity was noted at most downtown first-run box offices on Thanksgiving and the days following. Friday being a school-holiday saw long lines waiting for morning openings. In some instances, the unforeseen rush resulted in off-duty attendants being called in to handle the crowds. . . . "The Robe" held for a fourth week at the Majestic. . . . "Botany Bay" at the Strand proved very popular, while "How To Marry a Millionaire", the first CinemaScope attraction at the RKO Albee, drew excellent crowds. Incidentally, the latter house upped evening admissions to only $1. . . . "Martin Luther" held for second week at the Avon Cinema. . . . "Kiss Me Kate" is drawing good crowds at Loew's State where the management is featuring "new improved Polaroid 3-D Viewers". . . . Practically all neighborhood houses in this territory are running special Saturday afternoon Kiddie shows, offering westerns or juvenile features plus a solid hour of cartoons. At last count, no less than 17 houses in this city proper are doing this. . . . The Boro, Route 44, Cranston, and Somerset open-airers continue to defy the elements by remaining in operation, although on a curtailed schedule.

SAN FRANCISCO

Elmer Hanks, purchasing agent for the past number of years, at Fox West Coast theatres, has announced his retirement. . . . Lew Singer, Fox West Coast manager of the Fox, Redwood City, will also manage the Redwood there. Robert Copes, who has been piloting the Redwood, has been transferred to the East Bay. . . . The building which houses the Broadway, Burlingame, is for sale by FWC. The Broadway has been closed for the past several months. . . . James Fadam of National Film shipping department is at Ft. Miley Veteran's Hospital for surgery. . . . United Artists theatre took over the 3-D equipment from the Orpheum (being readied for Cinerama) and had a successful run of its first 3-D, "Gun Fury." . . . The row was saddened by two deaths the past week, John Ford, 62, projectionist and member of MPO Local 162 here since 1912, died suddenly Dec. 2. He had been working as relief projectionist at the Cinema. Arthur Kinney, husband of Mary Kinney, financial secretary, Robert Lippert theatres, died suddenly at his home, Nov. 29.

TORONTO

Edward L. Harris, well known for his service in the motion picture industry, has joined Sterling Films, Ltd., Canadian distributors of Foto-Nite. He will also be in full charge of the new television films department established to represent Interstate Television Corporation of New York City. . . . Harland Rankin, well-known industry figure, and for many years a leading exhibitor, has retired from the field. He also steps down from the directorate of the Motion Picture Theatres Association of Ontario. . . . Theatre building reports for October show Quebec in the lead with three contracts worth $259,000. Ontario had one, worth $40,000. Two of the three Quebec contracts were for work in Montreal and their value was $155,000. . . . Lyric, Kitchener, a unit of the Premier Operating Corp., has installed wide screen, while the Capitol, another unit of the same company, is using cutlery as a give-away item three nights a week.

VANCOUVER

Castlegar, in the Kootney district of B. C., will have a 350-car drive-in next spring, erected by the three Shelfontiuk Brothers of Saskatoon. . . . Kamloops will have a second outdoor theatre to hold 400-cars. Builders are the Singh family of Kamloops. . . . Killam, Alberta, recently opened its new Princess theatre—a 300-seater and the first 35mm. in the farming community. The town formerly was serviced by a 16mm. circuit. . . . Plans are under way for a new and up-to-date film exchange building in Vancouver. It will be a two-story structure in the business section. . . . Calgary will have a new and bigger film building if the plans are approved by the home offices in New York. . . . Johnny Schuberg, Canada's oldest exhibitor, is very ill in Hollywood Hospital at New Westminster. He is in his 80's. . . . Robert Foster, business agent for the theatre employees union, who has been ill for 3 months, is back at the Orpheum.

WASHINGTON

Jay Carmody, drama editor of the Washington Evening Star, had an unusual column on December 3, bemoaning the fact that with long runs, 3-D, Cinerama, etc., he rarely sees the local publicity men any more. . . . Sam Galanty, Columbia Pictures mid-east division manager, attended his home office's regional sales meeting last week. . . . The Colony theatre has scheduled a series of mid-week presentations of French films. . . . On December 4, the Motion Picture Association had a cocktail party and film showing of the short subject, "The Bond Between Us", a Universal-International subject on savings bonds. . . . Jake Flax, Republic branch manager, has a new secretary, Gertrude Durgin. . . . The Variety Club board of governors met December 7.

the man
with
200 brainpower*

ALTEC SERVICE CORPORATION has more than 200 engineers actively engaged in the servicing of motion picture projection and sound equipment and the investigation of every new projection and sound technique including theatre television. Their knowledge of new equipment and improved servicing techniques is checked at Altec's laboratories and distributed to every Altec Service Man. This circulation of information provides your local Altec Service Man with the useful experience and knowledge of more than 200 fellow engineers. His warehouse of knowledge is your assurance of the right service at the lowest practical cost.

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MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen—Walter Brooks, Director

We Need A Sindlinger In Every Situation

EXHIBITORS who have heard Al Sindlinger as a speaker at recent conventions know how pertinent his statistical information is to their individual problems. As an expert, he has shown them some basic facts with regard to their potential audience that should have been known before, and which should be ascertained in every locality.

Mr. Sindlinger can't be everywhere—and many won't believe the application of his figures to their own particular situation until they try it at first hand. And, we think the national survey-makers would welcome confirmation of their results, verified at the grass roots, by any number of inquiring managers. It adds up—for the benefit of both local and national interests—so we anticipate his cooperation.

Some Allied bulletins have offered this suggestion to their members—and we wish the Round Table would engage in similar research, for their own aid and comfort. A test questionnaire should be developed—and we'd like to see samples from the field, which would bring out the desired information. It would be enlightening to every theatre manager—to know the frequency of moviegoing, on the part of his local audience, the basic share of young people, older people, civic leaders, school authorities, the clergy, etc., in his audience.

There are many ways to obtain an audience survey in your town, at little or no expense, and for definite community profit. For example, consider what this survey means in terms of proof, to your local cooperative and sponsoring merchants. You could convince them of the merit in your theatre audience, as an advertising objective. They would believe that your audience, downtown at night, was their sales potential, and *if absent*, then absent for both parties. You could show them the disaster of a dark theatre on Main Street.

There are two ways to obtain a survey—either entirely cost-free, as the result of contributed effort; or by paying for it, reasonably, at local rates. Cultivate your high school seniors, who need funds. Ask local women's clubs, who need objectives, to bring in the answers to a string of questions, on a door-to-door basis. Put the thing in the simplest form, and ask the Boy Scouts to do it, in conjunction with one of their drives. Offer them reasonable free ticket privileges, and a bonus for the best results. Or, use your own staff. It will take longer, but will be worth more, if they call at the homes of your patrons and obtain good will for your theatre.

NEWSPAPER STRIKE

For the first time in history, New York City has been without a daily newspaper, morning or evening. Every publication was suspended, because of a strike of photoengravers. For the first time in more than 100 years, several great newspapers in this city had failed to publish their daily editions—and that's not good, for the newspapers, for the public, or labor.

But there is a particular angle that reflects something of interest to theatre managers. Those branches of the amusement trades that have placed themselves at the mercy of carping critics, are lost in this transaction. The public, for instance, can't determine whether or not it will attend the performance of "Kismet" which opened at the Ziegfeld theatre, until they read the papers—and that's too bad, for them, and for the new production. It's a sorry business, when theatre operation becomes a foil for smart-alecs, who write for their own amusement, and care little for the conquences.

Motion picture theatres that depend on their established reputation to deliver an entertainment value, and who cultivate their clientele, year in and year out, with a standard of values that doesn't depend on a casual critic's say-so, are not hurt by a newspaper strike.

¶ NBC FILM DIVISION is using an interesting headline in their advertising to the radio industry, "serving all sponsors, serving all stations" with film for television. They say, "Re-run is no longer a dirty word in broadcasting," and we think that is a pertinent fact to recall in our own business. For years, every radio broadcast has been "on the air and gone with the wind"—and no matter what quality of entertainment value, nobody ever considered the possibility of a repeat performance.

Now, they have found out a most extraordinary thing. That even when the original presentation was extensive, expensive and expansive, there is still an audience that didn't listen in, the first time. So, they tried, and discovered by their own peculiar accounting methods that the re-runs attracted a greater audience, increasing as these became re-re-runs, and around again. They invariably did better on the encore.

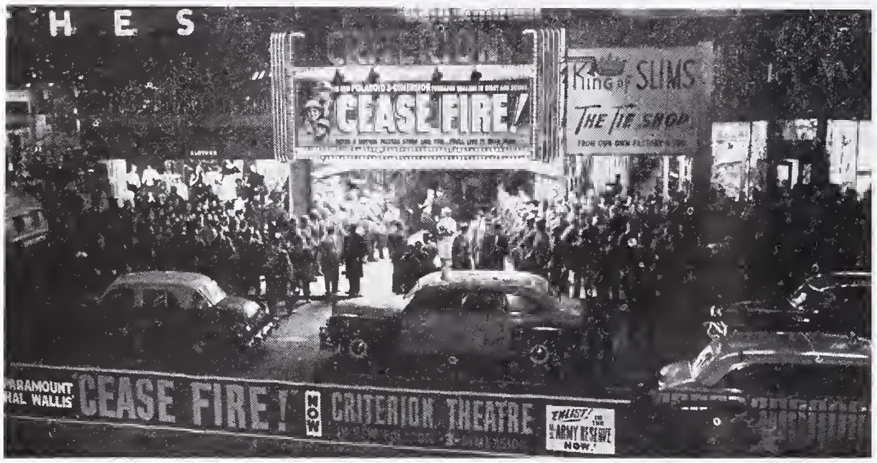
❧

¶ BING CROSBY was the first to break the ban on transcriptions in radio broadcasting. Prior to his determined stand in the matter, the big networks simply wouldn't permit the recording of a major program, on the air. Bing worked (as we did) for one of the earliest transcription companies, and he burned when our good programs were banned on the big stations. Then, when he became big enough in his own line to defy the conventions, he put the Bing Crosby show on tape, recorded it at his favorite hour of 7 a.m. and had the chance to edit it, as any proper show should be.

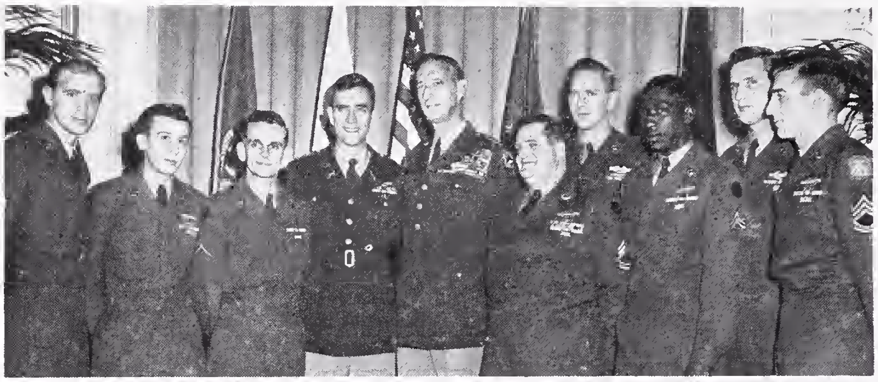
And it is the Bing Crosby Enterprises who have been one of the prime-movers in the development of tape recording for television, recently unveiled by RCA at Princeton. This will bring a recording of picture, sound and color, without film and without photography, on tape. Temporarily, it is hampered by the present status of color television, but they'll get the bugs out of it in the near future. —*Walter Brooks*

Premiere in Brass

EXPLOITATION IN THE HIGH ECHELONS, ballyhoo in the top brackets! Paramount's opening of "Cease Fire!" at the Criterion theatre, on Broadway, brought out more military brass than has been seen before for the premiere of a motion picture.


CEASE FIRE!
King of SLIMS
THE TIE SHOP
PARAMOUNT HAL WALLIS
CEASE FIRE!
NOW
CRITERION THEATRE
ENLIST! IN THE ARMY RESERVE NOW!

General Mark Clark salutes his officers and men who attended the premiere, as he stands in front of the Astor, across the street from the spectacular scene in front of the Criterion theatre.



General Clark poses in the lobby of the Criterion with nine of the 14 G.I.'s who took parts in the filming of "Cease Fire!" on the fighting front in Korea.

Hal Wallis, producer of "Cease Fire!" flanked by America's two most-decorated soldiers, Lieut. Lloyd L. Burke, left, and Major Raymond Harvey, who was the film's technical director.

Bob Shapiro, executive manager of the Paramount theatre, welcomes visiting gobs and gals—three gobs to a doll, natch—to see Warner's "Three Sailors and a Girl"—now playing on Broadway.

MME. NINA ANDERSON
The Bronx Dancing Academy
IN HER DANCING RECITAL
MEXICANA
ON OUR STAGE
SAT NIGHT NOV 14

Not all the showmanship is downtown, for here Alfred Loewenthal, manager of the Skouras David Marcus theatre, in the Bronx, provides his own attraction, with nice youngsters from a neighborhood dancing school, in colorful costumes.

Two Leaders For Today's Round Table

Out from the west comes a substantial campaign from one of our Round Table leaders, Wm. T. Hastings, manager of the RKO Orpheum theatre, Denver, with his entry for the Quigley Awards in this quarter, on MGM's "Take the High Ground." Bill is always a leader, and he is well out in front with this example of his showmanship. Either Denver, or Bill Hastings, may be responsible for the unusual civic tieups that come with Bill's campaigns, but we suspect that none other would find these opportunities, or develop them, as he does. The newspaper tear-sheets prove that a showman has been calling at the editorial desk. Free radiogram service to servicemen's wives and families was just a detail, conducted by amateur radio operators, who are legion. Quite naturally, the top brass of Denver's military encampment were on hand for the premiere. Two books, it takes to report his activities, both for the attention of the Quigley Awards judges.

Then, we have an accumulation of evidence from B. J. Dargush, new manager of Schine's Paramount thetare, Syracuse, where Harry Unterfort is district supervisor. There is always showmanship in Syracuse, which is probably explained in full. The current picture, "The Robe," ran for more than four weeks, and that alone makes news. A contest in grade schools, a special handling for parochial schools, and extraordinary radio and television treatment, augmented the usual high quality newspaper and display campaign that is always found in this Schine theatre. It's an entry for the Quigley Awards in the fourth quarter, with the judging due early in January, 1954.

Marc Hirsch, manager of the Eglinton theatre, Toronto, built an attractive lobby display for "Mr. Scoutmaster"—but the photo managed to get lost on this desk—in time for use.

▼

Dan Finn, manager of the Astor theatre, Boston, had a window display at the Boston Post's offices for a 5-week period, when "Little Boy Lost" won the newspaper's "Picture of the Month" citation.

▼

The Byrd theatre in Richmond, Va., had a fine window display for "The Robe" in the building of the Methodist Publishing Company, for the Virginia premiere of CinemaScope.

▼

Jack Foxe, publicity director for Loew's Washington theatres, received his special $250 check in Metro's "Lucky 7" contest, down at the MGM exchange, from Herb Bennin, branch manager, with the able assistance of some staff lovelies.

SHOWMEN IN ACTION

ALL FORTUNES AND RIVALS ... M-G-M CINEMASCOPE ... KNIGHTS OF THE ROUND TABLE
Knights of the Round Table

Not really our Round Table members in this photograph of showmanship in action, in the Macy Parade on Thanksgiving Day—but all real members will follow this lead, as proclaimed from Metro's high castle headquarters by such brave Knights as Sir Oscar Doob, Sir Emery Austin, and others of the Court, for the exploitation of MGM's first CinemaScope picture, "Knights of the Round Table"—now going in test runs in four major situations as a Christmas attraction.

Will Hudson, manager of John Hamrick's Music Box theatre in Tacoma, had the cooperation of Dodge dealers in street ballyhoo for "Mogambo."

▼

John Lubosky, manager of the Lynn theatre, Lufkin, Texas, sends a photo of his attractive front and street display for "The Desert Rats"—complete with Army tank.

▼

Wendell Jones, manager of the Cameo and Lee theatres, Bistol, Va., used cut-outs from a 24-sheet and mounted 6-sheets as front display for "Peter Pan," and for "Half a Hero" he gave away 1,000 sticks of Beechnut gum as a street ballyhoo.

Harry Wilson, manager of the Capitol theatre, Chatham, Ontario, had another of those terrific co-op pages on "Houdini" that we seem to have seen coming in from Canada lately. No cost to the theatre, and with good display for the attraction.

▼

Irving Hillman, manager of the Sherman theatre, New Haven, distributed heralds on "Calamity Jane" and had music store tieups, in addition to street ballyhoo with banners.

▼

J. V. Caudill, Jr., manager of the Colonial theatre, Canton, N. C., used a special herald as copy in a coloring contest, and had a fine result from young contenders.

M-G-M TRADE SHOW-DEC. 28th

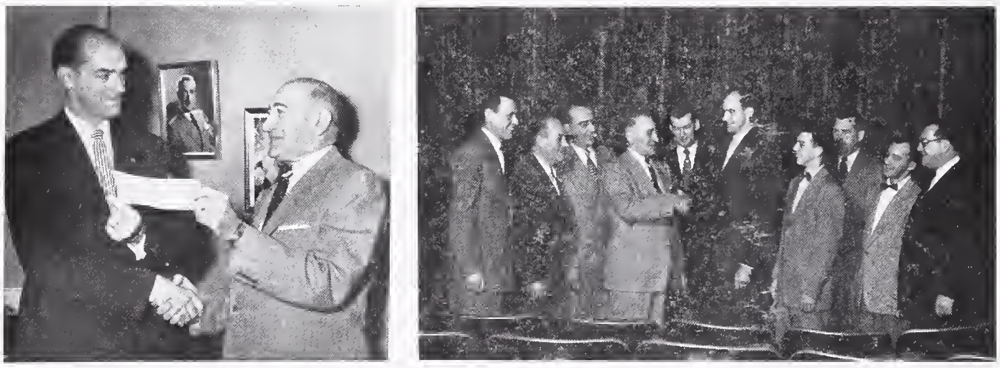
"SAADIA"

ALBANY	20th-Fox Screen Room	1052 Broadway	12/28	2 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	12/28	2 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	12/28	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	12/28	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	12/28	1:30 P.M.
CHICAGO	Warner Screen Room	1307 S. Wabash Ave.	12/28	1:30 P.M.
CINCINNATI	RKO Palace Thea. Sc. Rm,	16 E. Sixth Street	12/28	8 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	12/28	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	12/28	2:30 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	12/28	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	12/28	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	12/28	1:30 P.M.
INOIANAPOLIS	20th-Fox Screen Room	236 No. Illincis St.	12/28	1 P.M.
JACKSONVILLE	Florida State Screen Room	128 East Forsyth Street	12/28	2 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	12/28	1:30 P.M.
LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	12/28	2 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	12/28	12 Noon
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	12/28	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	12/28	2 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	12/28	2 P.M.
NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	12/28	1:30 P M.
NEW YORK	M-G-M Screen Room	630 Ninth Avenue	12/28	2:30 P.M.
OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	12/28	1 P.M.
OMAHA	20th-Fox Screen Room	1502 Davenport St.	12/28	1 P.M.
PHILAOELPHIA	M-G-M Screen Room	1233 Summer Street	12/28	2 P.M.
PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	12/28	2 P.M.
PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	12/28	2 P.M.
ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	12/28	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	12/28	1 P.M.
SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	12/28	1:30 P.M.
SEATTLE	Jewel Box Preview Thea.	2318 Second Avenue	12/28	1 P.M.
WASHINGTON	RKO Screen Room	932 N. Jersey Ave., N.W.	12/28	1:30 P.M.

M-G-M presents In Color by Technicolor "SAADIA" starring Cornel Wilde • Mel Ferrer • Rita Gam with Michel Simon • Cyril Cusack • Wanda Rotha • Marcel Poncin • Screen Play by Albert Lewin From the Novel "Echec au Destin" by Francis D'Autheville • Produced and Directed by Albert Lewin

The "Lucky 7" Awards Get Back to Managers

A. H. Blank, president of Tri-State theatres, congratulates Bill Haven, manager of the Paramount theatre, Des Moines, as he receives his $500 check from Ivan Fuldauer, MGM field man, for the best proposed campaign in large situations for Metro's "Take the High Ground." At left, Lou Hart, winner of the $250 prize at Schine's theatre in Watertown, N. Y., accepts his check from Stephen Pirrozi, MGM field man, with the Mayor of Watertown and local civic officials as witnesses.



The third winner in MGM's "Take the High Ground" contest was Wayne Berkley, manager of the Richland and Eskin theatres, Richland Center, Wisconsin. His boss, Jake Eskin, glows as he presents Metro's $100 check, for towns under 10,000 population. At right, an informal group down front at the theatre, congratulate the winner. Left to right, Harry Karp, film buyer, Louie Orlove, MGM field man; Armin Worth, manager of the Elroy theatre, Elroy, Wis.; Mr. Eskin and Jerry Barris, manager of the Falls and Avalon theatres, Black River Falls, Wisc., with Wayne Berkley, the winner; and then, Wayne Wanless, assistant to Berkley; Jim Theile, manager of the Blaine theatre, Boscobel, Wisc.; Persh Moyle, manager of the Julian and Alf Ringling theatres, Baraboo, Wis.; and Hary Schlar, MGM salesman.

Good Hunting In New Orleans

It's nice having news from Ernest A. MacKenna, manager of the Joy theatre, New Orleans, and we'd like to see his town more often, with his good company. We won't forget where we first met him, nor the pleasant and profitable memories we have of New Orleans, where showmen are also epicures and connoisseurs.

Right now, it's duck hunting—and he sends a photo of a happy group, gathered to celebrate the success of Universal's field campaign on "Walking My Baby Back Home" in the Crescent City. When Ernest got word that Al Cohan was coming down to help with the picture, he planned to soften him up by taking him out for mallard ducks, and serving them, New Orleans style, and the customers in this publicity picture look stuffed, with duck, that is. No wonder they get good campaigns in New Orleans, when you can shoot the legal limit before lunch time and still do a day's work.

Matt Plunkett Gives Television Away

Taking the enemy on his own lines is showmanship tactics for Matt Plunkett, manager of the RKO Uptown theatre, Detroit. He has just presented a lucky family with their own new 21-inch television set, and we predict that for a while, at least, they will stay home and see what they got. After a while, when they know, they'll be back in their seats at the theatre. But it's constructive, and commercially profitable, to give away a television set as a theatre prize. At least, that family still have their amusement dollars and don't have to meet a monthly payment for the next three years. In Matt's case, the Uptown Radio and Emerson dealer put up $1,000 in cooperative advertising, including the TV set, and that's not to be tuned out. There were plenty of half-page ads in neighborhood newspapers, plus radio and television spots, and programs in which disc jockeys and commentators gave their spiel.

Judges Name The Winners

In a double-session, the judges sitting in MGM's "Lucky 7" contest, have picked the winners in two more of the competitions under way, the fifth and sixth of the series. The seventh and final contest on "Easy To Love" closes Dec. 18th.

For "Kiss Me Kate" the $500 cash award in the "over 100,000 population" group was Wayne Sweeney, manager of the State theatre, Omaha, Neb. The $250 prize, in situations from 10,000 to 100,000 population, went to James M. Wren, manager of the Strand theatre, Waterloo, Iowa. In the "under 10,000 population" group, we were happy to see the $100 prize go to Mrs. Elaine George, who does a fine job in her little town of Heppner, Oregon, population 1500, at the Star theatre, which she handles with real showmanship skills. In each instance, MGM will also pay the full costs of the campaigns involved.

The top winner in the "Escape from Fort Bravo" contest was Robert H. Anderson, manager of John Hamrick's Roxy theatre, Tacoma, Washington. He will receive $500 in cash for his proposed campaign in towns of more than 100,000 population. The $250 winner for towns of 10,000 to 100,000 population was John Eberhard, manager of the Franklin theatre, Saginaw, Mich., and the $100 prize in towns of less than 10,000 population was given to Fred E. Godwin, manager of the Woolston theatre, in his made-to-order town of Warner Robins, Ga. Fred is a good Round Table member and frequent contender for the Quigley Awards. MGM is also paying the expenses of putting these campaigns into effect.

Joe Borenstein, manager of Stanley-Warner's Strand, New Britain, Conn., promoted a three-column, co-operative ad in local newspapers for the atmospheric "All the Brothers Were Valiant."

▼

George E. Landers, Hartford division manager for E. M. Loew's theatres, offering free admission to Nebraskans (who could prove it) for the opening day of "The Nebraskan."

▼

Larry Graburn, in from Toronto, showing us proofs of a campaign on "The Sinner" which was placed for Odeon in Canada—teaser ads and intriguing copy for a "restricted" picture.

▼

Mrs. Hazel Florian, manager of the Strand theatre, Waterbury, Conn., has a new policy of getting at least one theatre story in the local newspaper every day. And good!

▼

Ray McNamara, manager of the Allyn theatre, Hartford, getting a number of press breaks, including an interview with Mark Stevens, for Allied Artists' "Jack Slade."

Now CMA Is Token Wise

Kine Weekly reports from England that the important Circuits Management Association, operating 241 Gaumont-British and Odeon theatres, has adopted the policy of selling book tickets in a plan to coax back the missing millions to the theatres. Books in various demoniations from 4s. 6d. to one pound, one shilling, will be offered as a convenient service to film patrons. Not only will the tokens be available for admission, but also for any of the services which Odeon and Gaumont have to offer, i.e., a meal at one of their restaurants, and for chocolates, cigarettes, etc.

The slogan is "Buy a guinea cine-token and get a guinea's worth of entertainment." Excise taxes are inclusive, so when the tokens are used, all duties are automatically paid. Cine-tokens are also to be issued in special children's books, at 2s. 6d., containing five 6d. tokens. Sale of the books is encouraged as gifts, along the lines which have made ticket books popular and successful across Canada. CMA is introducing a mail order scheme whereby cine-tokens may be obtained by writing to Albion House. The plan is publicized in national, local press and poster advertising, throughout the circuits.

Associated British Cinemas, with upwards of 450 cinemas, have also announced ticket book sales in units of 4s. 6d., which can be increased by 6d. steps to 10s. 6d. In addition, a service fee of 3d. is charged on each book, thus making the tokens more costly than currency.

Loew's Theatres Do Well With "Martin Luther"

Sid Kleper, manager of Loew's College theatre, New Haven, Conn., files his campaign on "Martin Luther" as an entry for the Quigley Awards, and reveals that Loew's Theatres are doing well with this religious picture, which had the approval and cooperation of the New Haven Council of Churches in the first-run situation. A preview for opinion-makers, and special handling to obtain the interest of serious movie-goers, who are usually hard to get, has paid off as a selling approach. Yale University was interested, and local men's and women's clubs and organizations got out and worked for the picture. The newspaper publicity breaks were unusually good, because of the different type of audience interest.

FOR FAST SERVICE PLUS QUALITY
Get Your SPECIAL TRAILERS from
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630 Ninth Ave. NEW YORK

British Round Table

A. Atkinson, manager of the Ritz cinema, Brighouse, promoted a trip for two to Italy as first prize in his contest to name the highlights in "Quo Vadis." . . . C. F. Brodie, manager of the Regal cinema, Barrow-in-Furness, tied in with a raincoat company for a display in their window of imitation rain to depict a scene from "Ride the Man Down" with an arrow pointing to the theatre. . . . G. Chadwick promoted the use of unusual advertising for "Moulin Rouge" at his Playhouse cinema in Colchester. A nearby garage has a robot attendant which by sound waves salutes passing cars, and an ad for the picture was placed in the robot's hand. . . . For the same picture, H. Clayton-Nutt, manager of the Broadway cinema, Eccles, had 500 flicker books distributed. . . . Norman Cox, who manages the Hippodrome theatre in Middlesbrough, had a party of students from the local technical college for "Sangaree," and he reports they showed great interest in the technical equipment used for this 3-D picture. . . . R. J. Crabb, manager of the Lyric cinema, Wellingborough, discovered a local Paratrooper had appeared in "The Red Beret" and invited his family to opening night. . . . More good "Moulin Rouge" exploitation from G. C. Dilley, manager of the Ritz cinema, Edgware, whose campaign book will be entered in the fourth quarterly competition. . . . To exploit "Sombrero," Charles L. Fowler, of the New Hippodrome and Tudor House, Huddersfield, tied in with a local school of dancing to have a couple in costumes from the picture give exhibition dances from "Sombrero." . . . H. Gent, manager of the Hippodrome Theatre, Liverpool, stamped paper napkins with "Hans Christian Andersen" and then passed the stamp along to a local shoe repairer who marked all bags and wrapping paper. . . . Brenda Green, relief manageress at the Regal cinema, Bicester, used the space normally given over to newsreels—during the newsreel strike—to advertise her next attraction, "The Merry Widow," with profitable results.

▼ ▼

L. Mitchell, manager of the Princess theatre, Barnsley, contacted the Mayor to present courtesy awards to theatre employees, who suggested that the presentations be made at Town Hall, with resulting newspaper pictures and story. . . . A. H. Moss, assistant manager at the Ritz cinema, Wigan, sends fine evidence of his "Quo Vadis" exploitation, including tear sheets of cooperative ads and photos showing a thirty foot banner hung across the street. . . . S. V. Murdoch, manager of the Gaumont theatre, Liverpool, sent a personal letter to 500 parents in the area stressing that every parent should see "All I Desire," and had many of them thank him for the letter as well as the enjoyable film. . . . J. K. Pease, manager of the Ritz cinema, Barnsley, arranged an exhibition of crown jewel replicas and coronation photos for his "Young Bess" display. . . . E. H. Reed, assistant manager of the Regal cinema, Abingdon, says street stunts are prohibited in his town, but when the six foot battleship model had to be carried through the streets on three occasions, it "just happened" to have a poster plugging "The Cruel Sea." . . . Sydney L. Sale, manager of the Granada cinema, Dover, took full advantage of "Dangerous Crossing" to tie up with National Road Safety Week. Ten foot streamers captioned "No Crossing Need be a 'Dangerous Crossing.'" . . . N. Scott-Buccleuch received good press space as a result of the preview of "The Story of Gilbert & Sullivan" at his Regent cinema in Norwich. . . . Harold Shampan, manager of the Odeon theatre, Woolwich, had a telepathic dog to bark the right answers at his Children's Cinema Club Safety First stage presentation. . . . V. Sims, assistant manager at the Electra cinema, Oxford, sent local schools over-printed blotters for "Gilbert & Sullivan."

D. Hughes manager of the Regal cinema, Cheltenham, tied in with the local fire service, who blanketed the town with posters showing the burning of Rome in "Quo Vadis." . . . Laurie Jones, manager of the Picture House, Askern, had a 1914 car driven through the town with prominent poster for "Excuse My Dust" on opening day. . . . D. E. Lacey, relief manager at the Majestic cinema, Benwell, says his most effective exploitation for "Battle Circus" was a large banner which the local council permitted him to put across the road. . . . Manager John E. Lake of the Savoy cinema, Luton, carried out a comprehensive advance campaign for "Quo Vadis." The 16mm trailer was screened daily for a week in a photographer's window and also shown in 27 youth centers. . . . W. J. Law, assistant manager at the Broadway cinema, Eccles, had two girls touring the main streets of town carrying "Lili" suitcases—a natural for the film. . . . John Longbottom, manager of the Odeon cinema, Middlesbrough, sends details of his public relations activities. Notable is his report on his children's club safety program—candid camera shots are taken each Saturday morning of correct and incorrect behaviour of members, the pictures being shown on the screen the following week. . . . J. Norman Longley sends photos of finalists in his beauty contest at the Imperial cinema, Walsall, which not only brought him press publicity, but improved relations with the local authorities. . . . J. C. McDonald, manager of the Odeon, Birmingham, obtained the loan of eight different types of reconnaissance cameras, one of which was the kind used in the film, for his "Malta Story" display. . . . Desmond McKay, manager of the Playhouse cinema, Galashiels, had a daily "Time Bomb" winner—the patron buying a ticket when the alarm clock went off got in free! . . . Self-designed throwaways with a farthing attached proved highly successful advertising for "Everything I Have Is Yours" at the Savoy cinema in Edinburgh. C. G. Manhire is the ingenious manager.

▼ ▼

F. Bernard Soaper, elevated to the rank of full manager at the Odeon, Alfreton, promoted the use of a speedboat for his lobby display on "The World in His Arms." . . . P. C. Stevenson, assistant manager of the Regal cinema, Leigh, arranged to have "Quo Vadis" mentioned in local church services. . . . D. H. Western, assistant manager at the Regal cinema, Torquay, had a puppet show the Saturday before playing "Lili," with one of his Minors, who is an experienced puppeteer, putting on the show. . . . For "The Beast From 20,000 Fathoms," G. C. Williams, manager of the Regent cinema, Chatham, had a local artist drawing monsters on the pavement captioned, "'The Beast From 20,000 Fathoms' Passed This Way." . . . V. L. Winterburn, manager of the Palladium cinema, Ripon, offered his theatre for the welcoming ceremony to the Princess Royal, and sends local newspapers devoting much space to the story. . . . G. J. Pain, manager of the Gaumont theatre, Glasgow, used a James Stewart's Leading Lady contest in three local newspapers to plug "Thunder Bay." . . . I. C. Myrans, manager of the Odeon, Chelmsford, sends photos of "Vespas" which he had on display for "Roman Holiday," one of them ridden by "Miss Vespa," a recent prize winner. . . . T. F. Grazier, manager of the Arcade cinema, Darlington, used colorful throwaways depicting the exciting knife battle in "The Battle at Apache Pass." . . . Assistant manager B. Gilchrist of the Gaumont theatre, South Shields, distributed imitation rail tickets at the terminal in his efforts to sell "Dangerous Crossing" away from the theatre. . . . H. Large, relief manager of the Odeon, Bristol, tied in with a local fruit dealer who arranged a giant bowl of fruit, as seen in "Salome," in his window with a plug for the picture. *—W. T.*

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

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MASONITE MARQUEE LETTERS. FIT WAGNER, Adler, Bevelite signs, 4"—35c; 8"—50c; 10"—60c; 12"—85c; 14"—$1.25; 16"—$1.50 any color. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

GO BIG WITH WIDE SCREEN! METALLIC Screen w/invisible seams 90c sq. ft.; minimum delay wide angle lenses, some sizes immediate. Everything for CinemaScope. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

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MANAGER REQUIRED IMMEDIATELY. MUST be experienced in handling large downtown theatre in New York City. Advise regarding interview. BOX 2750, MOTION PICTURE HERALD.

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"NEW SCREEN TECHNIQUES" — the new book that is a "must" for everybody in or connected with the motion picture industry—the clearly presented, authoritative facts about 3-D, Cinerama, CinemaScope and other processes—covering production, exhibition and exploitation--contains 26 illustrated articles by leading authorities—edited by Martin Quigley, Jr. 208 pages. Price $4.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

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THEATRES

FOR SALE — WAYNE COUNTY DRIVE-IN, Wallington, N. Y. New screen and buildings. 300 RCA speakers. JACK FREEDMAN, 444 Carter St., Rochester, N. Y.

FOR SALE: MONTANA THEATRES, ROUND-UP and Martin City. Moneymakers. No television. Wire McADAM, Livingston.

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STAR'S EXCLUSIVES! ASHCRAFT 65 AMP. lamphouses, 14" reflectors, excellent, $395 pair; Simplex E-7 mechanisms, 6 months' guarantee, $475 pair; Western Electric 206 Soundheads, rebuilt, complete, $165 pair; Motiograph Mirrophonic late Sound System, rebuilt, $1295; 2-unit Simplex electric Ticket Register, rebuilt, $119.50. STAR CINEMA SUPPLY, 447 West 52nd St., New York 19.

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Producers Seek Curb On Film Festivals

The International Federation of Film Producers Association will attempt to reduce the number of annual film festivals, its administrative council decided at a London meeting last week. Particularly an object of wrath were the newer so-called "international film festivals." One festival annually should be the objective, it was agreed. Also agreed upon was that entrance into these festivals was heavy and disproportionate to commercial gains. The council, also decided to support festivals guaranteeing films shown, unrestricted distribution in the host country, and unrestricted payment of rentals.

Legion Reviews 19; Puts Eight in Class B

The National Catholic Legion of Decency has reviewed 19 pictures during the last two weeks, and lists eight in Class B, morally objectionable in part for all. These are "Fugitive in Trieste," "Bad for Each Other," "Forever Female," "Hot Blood," "The Man Between," "Man Crazy" "Miss Sadie Thompson," and "Three Sailors and a Girl." Unobjectionable for adults, Class A-II, are "Easy to Love," "Jennifer," "Jack Slade," and "Stranger on the Prowl." In Class A-I, unobjectionable for all, are: "El Alamein," "Give a Girl a Break," "Cease Fire," "Escape from Fort Bravo," "Project M-7," "Hondo," and "Money from Home."

Paramount's Popeye Marks 20th Birthday

"Popeye's Twentieth Anniversary" will be Popeye the Sailorman's next Paramount one-reel Technicolor short, and its issuance will be in celebration of the famed cartoon character's 20 years as a movie star, Oscar Morgan, Paramount Short Subjects Sales Manager, announced last week. Joining Popeye in the festive ceremonies depicted in the forthcoming short, currently in production at Famous Studios, will be such other Paramount stars as Bing Crosby, Bob Hope, Dean Martin and Jerry Lewis—as well as visualized by the cartoonists. The series reportedly has grossed $12,000,000 in 20 years.

Warners Plan Cartoon Schedule for New Year

Warner Brothers on January 4 will resume making cartoons. It has been bringing back to the studio directors, artists, and animators. Edward Selzer, cartoon studio head, said following conferences with executive producer Jack L. Warner, that the company will make 25 to 30 cartoons the coming year.

Kate Cameron Head of New York Film Critics

Kate Cameron, film critic of the New York "Daily News," last week was named chairman of the New York Film Critics at a meeting held in the headquarters of the American Newspaper Guild. Frank Quinn, of the "Daily Mirror," was named vice-chairman, and Joe Pihodna, of the "Herald Tribune," secretary. The organization's balloting for the best actor, director and foreign-language film will be held December 28.

Skouras Circuit Aids War Wounded Fund

The tenth annual "Stars and Heroes" show for the benefit of the New York Journal American War Wounded Christmas Fund will accompany the pre-world premiere of Warners' "The Boy From Oklahoma" Tuesday evening at the Skouras Theatre Academy of Music, New York. Radio and television stars will appear on stage along with film stars Terry Moore and Robert Wagner.

Trans-Lux Dividend

The board of directors of the Trans-Lux Corporation has declared a dividend of 15 cents per share on the common stock, payable December 18, 1953, to the stockholders of record December 10.

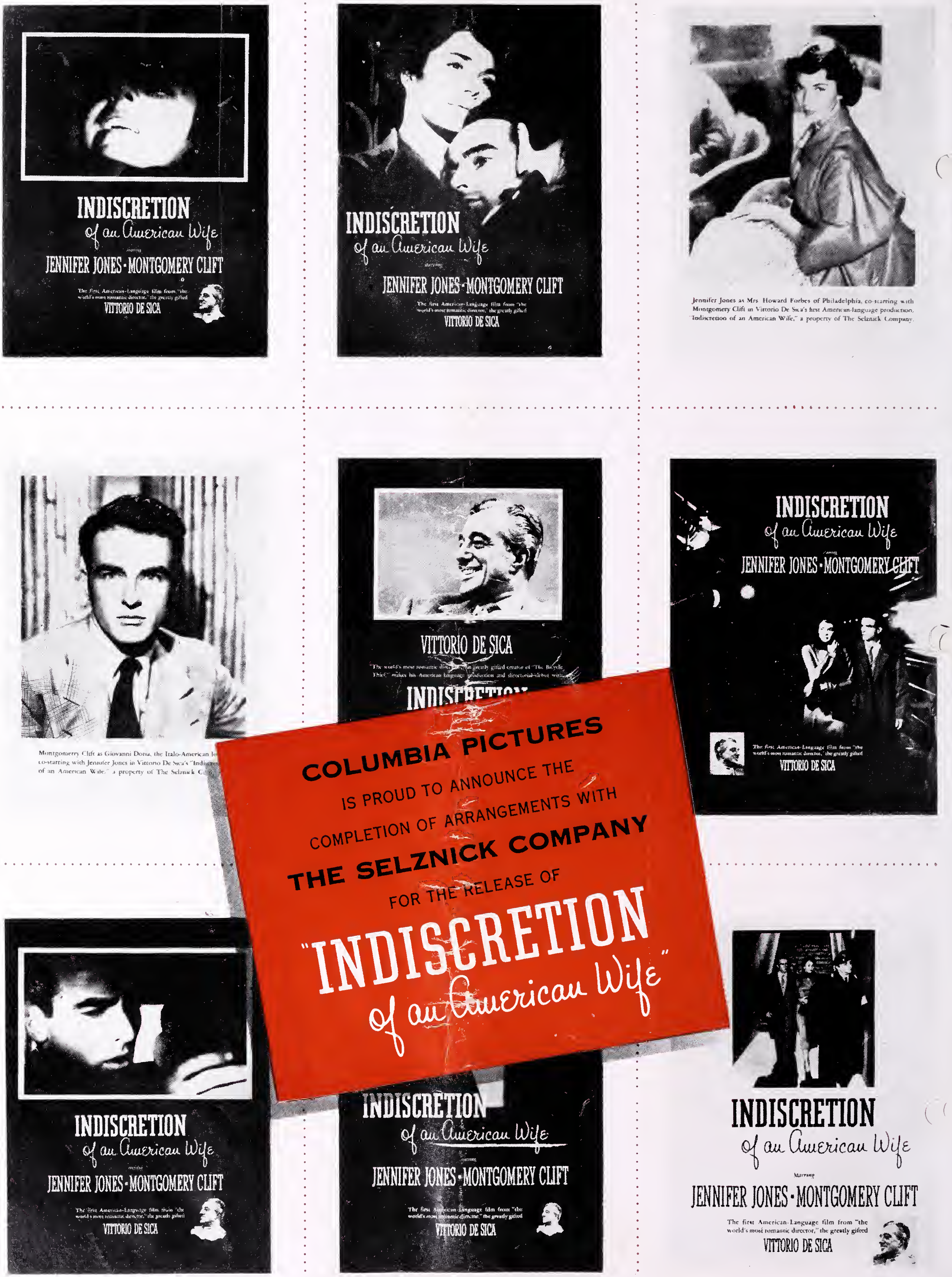
FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 119 attractions, 5,112 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
A. & C. Meet Dr. Jekyll and Mr. Hyde (Univ.)	–	8	38	14	1
Actress, The (MGM)	–	–	1	17	17
Affairs of Dobie Gillis, The (MGM)	–	2	9	16	1
Affair with a Stranger (RKO)	–	–	4	4	3
All-American (Univ.)	–	5	13	8	4
All I Desire (Univ.)	–	20	26	27	5
Ambush at Tomahawk Gap (Col.)	–	7	18	16	4
Arena (MGM)	2	6	6	15	7
Arrowhead (Para.)	–	13	31	9	–
Band Wagon, The (MGM)	4	12	35	42	20
*Beast from 20,000 Fathoms, The (WB)	8	27	21	13	7
Big Heat (Col.)	–	5	8	2	–
Big Leaguer, The (MGM)	–	–	12	23	7
Blowing Wild (WB)	8	8	12	11	1
Blueprint for Murder, A (20th-Fox)	–	–	8	5	–
†Botany Bay (Para.)	–	–	4	3	–
Caddy, The (Para.)	7	42	20	3	1
†Calamity Jane (WB)	1	4	2	1	–
Charge at Feather River, The (WB)	8	10	8	8	7
City of Bad Men (20th-Fox)	–	8	41	15	4
City That Never Sleeps (Rep.)	–	–	4	5	2
Clipped Wings (AA)	–	7	5	–	–
Column South (Univ.)	–	6	17	24	1
Conquest of Cochise (Col.)	–	–	6	7	4
†Cruel Sea, The (Univ.)	1	3	1	–	1
Cruisin' Down the River (Col.)	1	4	14	27	7
Dangerous Crossing (20th-Fox)	–	–	4	9	4
Dangerous When Wet (MGM)	5	44	65	16	–
Devil's Canyon (RKO)	–	6	8	4	–
Dream Wife (MGM)	–	10	22	55	11
East of Sumatra (Univ.)	–	6	10	6	1
Farmer Takes a Wife (20th-Fox)	–	21	30	28	17
†5,000 Fingers of Dr. T, The (Col.)	–	–	–	–	6
Flame of Calcutta (Col.)	–	–	1	–	5
49th Man, The (Col.)	–	7	3	1	–
Francis Covers the Big Town (Univ.)	7	39	26	11	–
From Here to Eternity (Col.)	25	15	3	–	–
Gentlemen Prefer Blondes (20th-Fox)	44	41	10	14	–
Girl Next Door, The (20th-Fox)	11	14	24	11	4
Glory Brigade, The (20th-Fox)	–	6	16	12	2
Golden Blade, The (Univ.)	–	4	7	7	3
Great Sioux Uprising, The (Univ.)	1	5	22	37	7
Gun Belt (UA)	–	6	13	6	–
Half a Hero (MGM)	–	1	10	12	14
†Hondo (WB)	15	–	–	–	–
Houdini (Para.)	7	26	26	9	–
How to Marry a Millionaire (20th-Fox)	9	–	–	–	–
I, The Jury (UA)	1	5	10	6	2
Inferno (20th-Fox)	1	4	16	1	5
Island in the Sky (WB)	–	25	28	26	15
It Came from Outer Space (Univ.)	2	4	13	7	4
Jamaica Run (Para.)	–	8	17	23	6
Juggler, The (Col.)	1	–	1	7	3
Kid from Left Field, The (20th-Fox)	–	–	18	25	7
†Kiss Me Kate (MGM)	2	2	–	2	–
Last Posse, The (Col.)	–	1	–	10	9
Latin Lovers (MGM)	3	1	9	37	32
Let's Do It Again (Col.)	–	8	26	34	34
Lili (MGM)	8	26	17	23	7
Lion Is in the Streets, A (WB)	–	–	11	16	20
Little Boy Lost (Para.)	12	21	7	–	1
Main Street to Broadway (MGM)	–	2	–	17	11
Man from the Alamo (Univ.)	–	10	7	17	10
Marshal's Daughter, The (UA)	–	2	13	2	–
Martin Luther (de Rochemont)	6	4	–	–	–
Master of Ballantrae, The (WB)	1	1	14	30	10
Maze, The (AA)	1	2	8	12	3
Melba (UA)	–	–	–	9	1
Mission over Korea (Col.)	–	4	1	2	6
Mister Scoutmaster (20th-Fox)	3	13	51	22	7
Mogambo (MGM)	20	11	4	–	–
Moon Is Blue, The (UA)	34	28	17	9	1
Moonlighter, The (WB)	–	–	1	–	13
99 River Street (UA)	–	–	2	4	–
Pickup on South Street (20th-Fox)	13	48	21	12	5
Plunder of the Sun (WB)	–	1	6	18	4
Powder River (20th-Fox)	1	10	29	29	1
Queen Is Crowned, A (Univ.)	4	9	2	6	5
Return to Paradise (UA)	–	12	37	44	2
Ride Vaquero (MGM)	3	16	48	31	8
Robe, The (20th-Fox)	15	2	1	–	–
Roman Holiday (Para.)	–	8	30	25	4
Sabre Jet (UA)	–	3	6	–	–
Sailor of the King (20th-Fox)	–	–	1	4	3
Salome (Col.)	11	60	23	12	1
Sangaree (Para.)	3	9	7	3	5
Scandal at Scourie (MGM)	–	7	17	30	7
Scared Stiff (Para.)	25	44	12	5	–
Sea Around Us, The (RKO)	1	1	8	–	–
Sea Devils (RKO)	–	3	5	11	4
Second Chance (RKO)	2	7	14	8	1
Shane (Para.)	46	30	5	2	–
Siren of Bagdad (Col.)	–	–	6	8	9
Slight Case of Larceny, A (MGM)	–	1	6	15	2
So Big (WB)	1	7	26	1	–
So This Is Love (WB)	–	11	16	25	8
Son of Belle Starr (AA)	–	4	9	2	–
South Sea Woman (WB)	–	12	34	34	4
Split Second (RKO)	–	1	20	18	14
Stalag 17 (Para.)	8	40	26	8	–
Stand at Apache River (Univ.)	–	2	5	4	1
Story of Three Loves, The (MGM)	–	9	17	17	11
Stranger Wore a Gun, The (Col.)	4	14	7	1	4
†Sweethearts on Parade (Rep.)	–	–	2	1	3
Sword and the Rose, The (RKO)	–	1	13	15	6
Take the High Ground (MGM)	2	10	4	1	–
Take Me to Town (Univ.)	–	9	28	14	1
Tarzan and the She-Devil (RKO)	–	9	16	13	1
Those Redheads from Seattle (Para.)	–	2	4	5	1
Thunder Bay (Univ.)	3	12	43	33	9
Torch Song (MGM)	–	–	4	5	4
Valley of the Headhunters (Col.)	–	–	5	5	2
Vanquished, The (Para.)	–	1	19	20	6
Vice Squad (UA)	–	1	12	13	1
Vicki (20th-Fox)	–	1	1	8	5
War Paint (UA)	–	4	5	5	2
War of the Worlds (Para.)	–	6	12	28	18
White Witch Doctor (20th-Fox)	14	48	26	10	–
Wings of the Hawk (Univ.)	–	2	8	4	7


INDISCRETION
of an American Wife
starring
JENNIFER JONES · MONTGOMERY CLIFT
The first American-Language film from "the world's most romantic director," the greatly gifted
VITTORIO DE SICA
VITTORIO DE SICA
INDISCRETION

Jennifer Jones as Mrs. Howard Forbes of Philadelphia, co-starring with Montgomery Clift in Vittorio De Sica's first American-language production, "Indiscretion of an American Wife," a property of The Selznick Company.

Montgomery Clift as Giovanni Doria, the Italo-American le
co-starring with Jennifer Jones in Vittorio De Sica's "Indis
of an American Wife," a property of The Selznick C

COLUMBIA PICTURES
IS PROUD TO ANNOUNCE THE
COMPLETION OF ARRANGEMENTS WITH
THE SELZNICK COMPANY
FOR THE RELEASE OF

"INDISCRETION
# of an American Wife"

DECEMBER 19, 1953

MOTION PICTURE HERALD

Promotion Plans Match Big Product For Winter Months

—A Herald Feature

REVIEWS (In Product Digest): BENEATH THE 12-MILE REEF, THE EDDIE CANTOR STORY, ACT OF LOVE, ANNAPURNA, THE BEST YEARS OF OUR LIVES, MAN CRAZY, PATH TO THE KINGDOM

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ONLY M-

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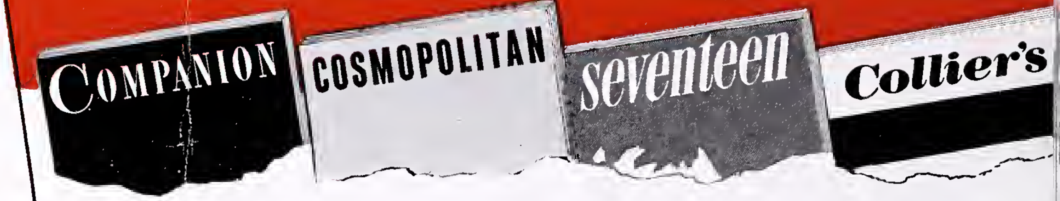
M-G-M col



PICTURE OF THE MONTH

IN CINEMASCOPE

The year 1954 marks the 30th Anniversary of M-G-M pictures—the pictures in which an entertainment-loving public has found its greatest diversion for a generation. In talent polls, M-G-M attractions have won the majority of awards for the most popular pictures and stars.

THIRTY YEARS OF LEADERSHIP
1924·1954
MGM

The highlights of M-G-M during the past 30 years would fill many pages. Approximately 1200 films have been introduced by the roar of Leo the Lion. Space permits mention of just a few: "Gone With The Wind", "The Big Parade", "Ben-Hur", "Mrs. Miniver", "Random Harvest", "The Good Earth", "David Copperfield", "The Yearling", "Grand Hotel", "Goodbye, Mr. Chips", "An American In Paris", "Ivanhoe", "Quo Vadis", "Julius Caesar" and so many more of the all-time greats. Everyone will have pictures to add to this list.

It is fitting that this 30th year should usher in another spectacular production which will merit consideration in the list of the Ten Best Pictures Ever Made. It is M-G-M's First CinemaScope production "Knights Of The Round Table" in color magnificence which we told you about last month and which now wears the crown of a proven success.

"Knights Of The Round Table" has played as a holiday attraction in a few important cities, but now audiences from coast to coast will acclaim it wherever there is a theatre equipped for the new miracle of modern projection known as CinemaScope.

It is understandable that there has been considerable improvement in the technique of CinemaScope since it was spectacularly launched last autumn. This is evident in M-G-M's lavish offering "Knights Of The Round Table".

Robert Taylor's exploits as Lancelot are even more exciting than his "Ivanhoe". Ava Gardner is the bewitching and sensitive Guinevere. And "perfect" is the word for Mel Ferrer's portrayal of King Arthur. They, and a cast of many thousands, have given us the great romance for which CinemaScope seems to have been born and destined.

The 30th Anniversary of M-G-M pictures would be notable for "Knights Of The Round Table" alone. But there are many big pictures ready to be played in this crowning anniversary year.

★ ★ ★

M-G-M presents in CinemaScope "KNIGHTS OF THE ROUND TABLE", In Color, starring ROBERT TAYLOR, AVA GARDNER and MEL FERRER with Anne Crawford and Stanley Baker. Screen play by Talbot Jennings, Jan Lustig and Noel Langley. Based on Sir Thomas Malory's "Le Morte d'Arthur". Directed by Richard Thorpe. Produced by Pandro S. Berman.

Note!
Some exhibitors run M-G-M's monthly column in their local newspaper campaigns.

TOPS IN THE NATIONAL MAGAZINES!

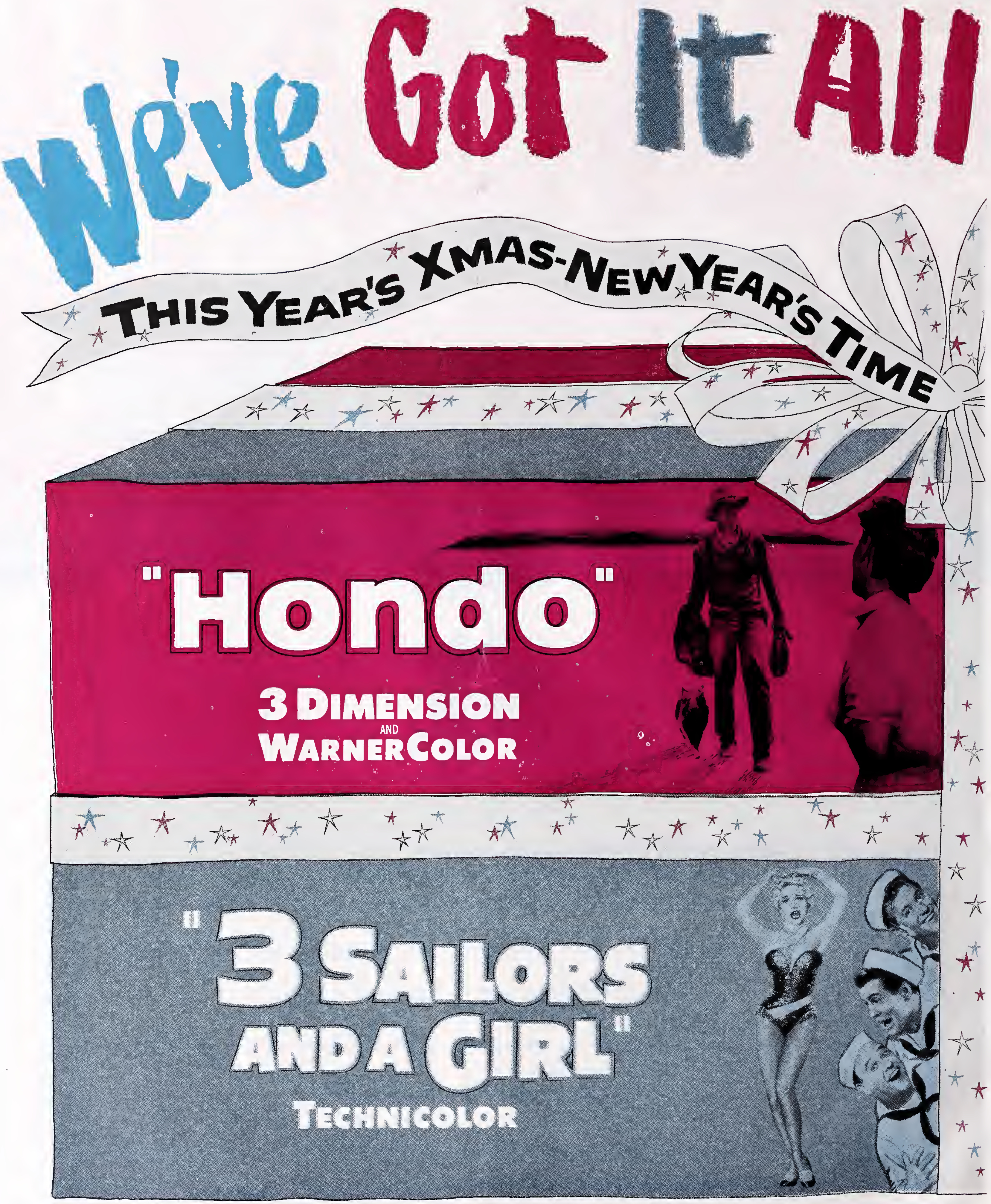
Famed Starch survey says: "M-G-M's column is 8 times more effective than the average ad in the same magazine." It runs every month in 11 top magazines in the same preferred position with no other ad on the page. It is just one of many M-G-M services!

G-M DOES IT!

7 people read this umn every month!

True Story
LOOK
GOOD HOUSEKEEPING
Parents' Magazine & Family Home Guide
The American Magazine
McCall's
Redbook The Magazine for Young Adults

The opening gun of M-G-M's 30th Anniversary Jubilee in January is the column on the opposite page. We point with pride to this advertising service that M-G-M has given FREE to exhibitors, but at great cost to us, for 15 consecutive years, starting in 1939. No other company does it—and this is but one of our continuing assists to theatres. It is fitting that our Anniversary starts with M-G-M's First Great CinemaScope production, and as the column states: *"The Anniversary would be notable for KNIGHTS OF THE ROUND TABLE alone. But there are many big pictures ready to be played in this crowning anniversary year."*


We've Got It All
THIS YEAR'S XMAS-NEW YEAR'S TIME
"Hondo"
3 DIMENSION
AND
WARNERCOLOR
"3 SAILORS AND A GIRL"
TECHNICOLOR

CAN BE EXHIBITED ON WIDE SCREENS

JOHN WAYNE as 'HONDO'

and Introducing GERALDINE PAGE with WARD BOND • MICHAEL PATE
JAMES ARNESS • Screen Play by JAMES EDWARD GRANT • Produced by ROBERT FELLOWS
Directed by JOHN FARROW • A WAYNE-FELLOWS Production • Distributed by WARNER BROS.

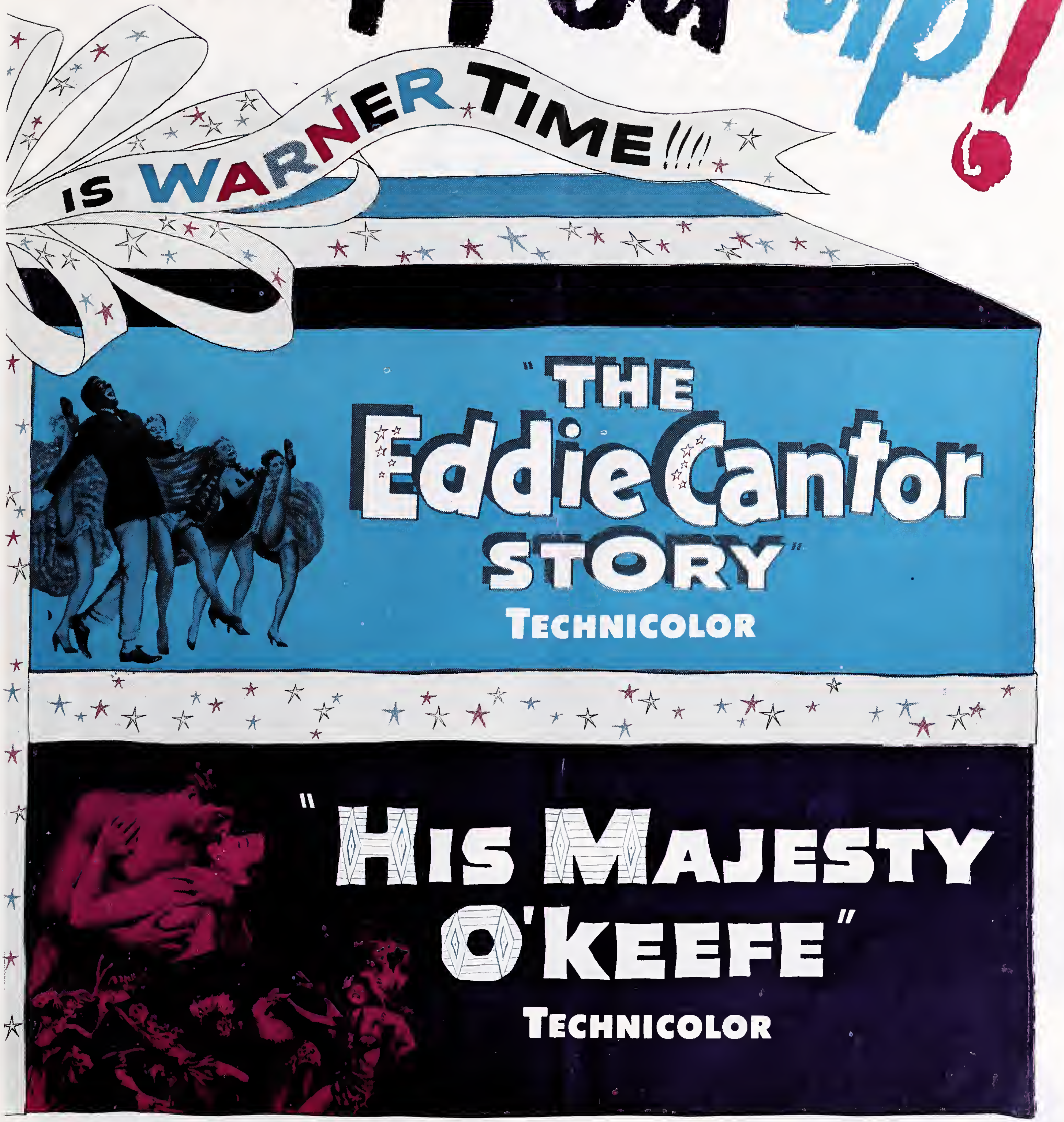
CAN BE EXHIBITED ON WIDE SCREENS

JANE POWELL ☆ GORDON MACRAE

in 'THREE SAILORS AND A GIRL' with GENE NELSON
SAM LEVENE • GEORGE GIVOT

VEDA ANN BORG and introducing JACK E. LEONARD • Screen Play by ROLAND KIBBEE and DEVERY FREEMAN
Musical Numbers Staged and Directed by LeRoy Prinz • Musical Direction by Ray Heindorl
Produced by SAMMY CAHN • Directed by ROY DEL RUTH

Wrapped Up!


IS WARNER TIME!!!!

"THE Eddie Cantor STORY"

TECHNICOLOR

"HIS MAJESTY O'KEEFE"

TECHNICOLOR

CAN BE EXHIBITED ON WIDE SCREENS

'THE EDDIE CANTOR STORY' starring **KEEFE BRASSELLE**

MARILYN ERSKINE · with **ALINE MacMAHON** and **WILL ROGERS, JR.** as his Dad.
Screen Play by JEROME WEIDMAN, TED SHERDEMAN and SIDNEY SKOLSKY
Musical Numbers Staged and Directed by LeRoy Prinz • Musical Direction by Ray Heindorf
Produced by SIDNEY SKOLSKY • Directed by ALFRED E. GREEN

CAN BE EXHIBITED ON WIDE SCREENS

BURT LANCASTER as 'HIS MAJESTY O'KEEFE'

with JOAN RICE · From the Best Seller by LAWRENCE KLINGMAN and GERALD GREEN
Screen Play by BORDEN CHASE and JAMES HILL • Music Composed and Conducted by Dimitri Tiomkin
Produced by HAROLD HECHT • Directed by BYRON HASKIN • Distributed by WARNER BROS.

AUTHENTICALLY FILMED IN THE FIJI ISLANDS!

THE SCREEN'S HOTTEST NEW BOXOFFICE PERSONALITY .... in the year's most unusual entertainment thrill!

Victim by victim… he makes all women pay for what one woman did!

JACK PALANCE

tops his sensational performances in "Sudden Fear" and "Shane" as he rockets to stardom in

MAN IN THE ATTIC

A PANORAMIC PRODUCTION • RELEASED BY 20th CENTURY-FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher*

MARTIN QUIGLEY, JR., *Editor*

Vol. 193, No. 12

December 19, 1953

Evolution of the Theatre

THE year now passing has been the most turbulent, technologically speaking, in a quarter of a century. Since the advent of sound the motion picture theatre had been reposing like Rip Van Winkle so far as major technical improvements were concerned. No place changed on Main Street as little as the theatre. In point of physical attractiveness the theatre often yielded to drug and department stores, to supermarkets, to gas stations, to auto and appliance stores.

The opening engagements of Cinerama and "Bwana Devil" late in 1952 gave intimations that 1953 would be a year of change. Events have fully borne out that prospect. During the past twelve months in the United States alone nearly 5,000 theatres have been equipped for 3-D; several thousand have installed some variety of wide screen. Stereophonic sound, at first on a separate film and then on a strip with the picture in CinemaScope, has been put in almost a thousand theatres. To make this much progress at a time of uncertainty and confusion was a triumph both for the showmen and the makers and installers of equipment.

Of significance is the fact that during 1953 the split of exhibition into several components became well defined. Until recent years, despite differences in sizes and appointments, all theatres were essentially the same. Each had a screen of identical proportions, a similar single sound system and projectors with comparable optical systems.

The first basic change in the exhibition pattern came with the rise of the drive-in, a new species of theatre catering to Mr. & Mrs. America and their children (and their cars) in holiday-picnicking mood. The four thousand drive-ins place special emphasis on providing refreshment service and playground facilities. The picture is still the attraction but no longer the only source of diversion to patrons (and of profit to the exhibitor).

The conventional theatre has suffered from a weakening of the motion picture habit. Many patrons have become highly selective. This results in hit attractions doing record business and others faring poorly. Many theatres have taken on something of the pattern of the stage. Popular shows enjoy long runs.

The evolution of the exhibition plant including the rise of the drive-in from a novelty to a valued part of the industry, and the curtailment in the movie-going habit have all been deplored by some observers for changing the character of the motion picture theatre. It is possible that steps might have been taken to keep the movie habit more alive. Nothing could have stopped the development of the drive-in.

NOW the exhibition part of the industry, like ancient Gaul, is divided into three parts: 1) first run theatres and large subsequent runs; 2) drive-ins, and 3) small situations wherever located. Most of the houses in the first category are well suited to take advantages of the new techniques of wide screen and stereophonic sound and have gladly embraced them. On the other hand, these innovations have been largely unavailable to the drive-in for technical reasons and to the small theatres for economic ones.

Each component of exhibition is important and should be kept in a healthy financial condition. Pictures, including the best made, must be made available to the theatres in one-theatre communities. They nurture the industry at its roots. Many potential big city patrons of the future are growing up in small towns.

Now that pictures must be made to be shown in these three classes of theatres in the domestic market the producers' task is made somewhat harder. However, past experience has shown that a really good picture usually does well in all its runs. While the drive-ins and small theatres will not have as perfect a sound system or the same screens as the large indoor theatres, the picture itself will be identical and the admission may be lower. It may be a healthy development that the late runs at low admissions will not present pictures with all the sound and screen characteristics of the first runs. The motion picture up to now has been available at a wider range of prices than any other commodity. No change in this is either desirable or likely.

■ ■ ■

¶ Exhibitors in countries where the box office receipts have been declining for several years might view with satisfaction reports from Canada. There the latest figures show a record expenditure during 1952 for admission to motion pictures. The 3,416 Canadian theatres of all types collected a total of $8.21 per capita in admissions during the year. The upward trend should continue.

—*Martin Quigley, Jr.*

The Herald wishes one and all a joyous holiday
season—A peaceful, happy and prosperous New Year

Letters to the Herald

What's Right!

To the Editor:

May I add my two cents' worth to all the pros and cons about "what's right" with this great show business of ours?

There is seemingly so much wrong that perhaps what I offer will seem slightly irrational. However, the following is from an article in our local daily newspaper, the "Washington Democrat," and it shows "what's right" in our business.

When Smiley Burnette visited Washington, Wisconsin, recently, he showed what a sport he really is. After driving some distance out of his way to surprise a friend, Smiley spent the night in his trailer in front of this friend's house after finding no one at home. The next morning, Smiley went inside for breakfast and then reciprocated by inviting the family to lunch in the trailer. The lunch was prepared, cooked and served by Smiley himself. Following this, Smiley visited around town, spoke to school children, distributed some autographed photos, and all-in-all, thrilled the townspeople before "hitting the road" to keep a professional engagement some distance away. This was a totally unscheduled and unexpected personal appearance, and was covered completely by Dick Backes for the "Democrat."

This is strictly "grass roots" stuff, corny maybe, but believe me, everything in it is public relations at its very best. Nothing sensational, no keyhole dirt, no brawls, just down-to-earth sincerity, good manners and folksy thoughtfulness that hits the heart of just folks and sticks like glue.

We think the "right thing" for our industry is more and more Smiley Burnettes both off and on the screen.—*A. J. KALBERER, City Manager, Switow's Washington Theatres.*

One Ratio

To the Editor:

Get 3-D on one film. Companies should adopt one screen ratio, about 1.85 to 1. That would probably adapt itself to use in most theatres.—*Exhibitor, Columbia, Tenn.*

Some High Spots

To the Editor:

What this industry needs is more pictures like "Greatest Show on Earth," "Come Back, Little Sheba," "Gentlemen Prefer Blondes," "The Moon Is Blue," "Story of Three Loves," "Salome," "From Here to Eternity," "So This Is Love," "Little Boy Lost" and "Mogambo," and not so many shoot-up, bang-up Westerns. People are so darn tired of them. They stay home and watch TV when they play.—*BILLY LEHEUP, Manager, Valerie Theatre, Inverness, Florida.*

Changed Schedule

To the Editor:

We recently changed from four pictures per week to three, running two of the better pictures three days each and Saturday one day, and have found it very encouraging. If the picture just won't stand up the third day, it is still better than the advertising, express and film rental on a fourth picture. We have also increased our advertising on these three-day pictures and it's paying off. —*M. L. DuBOSE, Majestic Theatre, Cotulla, Texas.*

Financing Inventors

To the Editor:

I read with great interest that a French Government film unit plans to finance French inventors who have entries both in 3-D and panoramic fields and a special society has been set up for this unit for raising the needed capital for these processes.

I would like to be the first to suggest that the film industry should have a unit of this kind here for this purpose also.—*DAVID GORDON, Bridgeport, Conn.*

New Stars

To the Editor:

Should build up new star that will not appear on TV. We need new blood all the way around this business.—*Exhibitor, Lakeland, Florida.*

Films Too Long

To the Editor:

There should be a law against pictures longer than ninety minutes. Look at all the film cost it would save!—*Exhibitor, Flint, Michigan.*

Child Star

To the Editor:

How about a child star? It's high time we had one again.—*Exhibitor, Buffalo, New York.*

The Answer

To the Editor:

CinemaScope is the answer!—*Exhibitor, Martin, Tenn.*

MOTION PICTURE HERALD

December 19, 1953

JOHNSTON sees gross from abroad next year of $190,000,000 Page 12
RKO PICTURES announces new musical with Rosalind Russell Page 12
WARNERS report "Hondo" proving strong grosser in 3-D Page 12
PROMOTION streamlined to match current high quality films Page 13
TERRY RAMSAYE Says—A column of comment on matters cinematic Page 16
COLUMBIA reports net profit for thirteen weeks of $762,000 Page 16
SKOURAS announces small houses may use any type screen desired Page 17
MOTION PICTURE Council conducts survey of filming abroad Page 20
CEA in Britain asks one-channel test of "The Robe" Page 20
BRITISH industry agrees on formula for cut in ticket tax Page 22
UNIVERSAL sets "Golden Dozen" films for sales drive emphasis Page 25
NATIONAL Theatre Supply reports orders for stereophonic gain Page 25
LIST report to SEC shows new purchase of shares of RKO Theatres Page 28
WARNER sales meeting held in New York for district heads Page 28
THOMAS Electronic in deal to produce new TV color tube Page 30
ALLIED ARTISTS has thirteen productions in preparation Page 38
EAGLE LION studio on the coast sold for television production Page 38
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Short Subjects Page 2111
The Release Chart Page 2112

On the Horizon

EXTINCTION of the "exchange" as the film business knows it, may be very near. Charles J. Feldman, Universal vice-president, and chairman of the Motion Picture Association of America sales managers committee studying a "streamlining" of distribution which has been advocated for years, said his group might have a decision within the week. The group met Monday and was to meet again later in the week. The plan presumably would do away with individual major company exchanges: all film would be channelled through a single depot in each city.

▶ Memphis is objecting again. This time it's Columbia's "Miss Sadie Thompson." Seems the Memphis and Shelby County board of censors objects to a scene, wants it cut, and Columbia says it won't, and even says it is "through cutting pictures for censors." So the picture won't play the Malco Theatre. The incident, of which the public is certain to hear aplenty, would seem to have a certain value for Columbia, possibly outweighing its temporary setback.

▶ Censors from all over the country will probably meet in New York January 21-22, invited by Dr. Hugh M. Flick, director of the motion picture division of the New York State Board of Education. Censors recently have been meeting court defeats, and that may be of some import for the meeting. Dr. Flick said the other day the contemplated meeting would be highly informal and "can best be described as a bull session."

▶ Time, tide and new techniques stop for no man, not even state censors. Walter E. Green, president of National Theatre Supply, revealed in New York last week that his firm is installing stereophonic sound equipment in the projection room of a state censor board. The auditorium seats 85 persons (which is a lot of censors) and accommodates a screen 13 feet wide by 7 feet high. For other sound news from Mr. Green, see page 25.

▶ The people of these United States may have been unprepared for world leadership, despite all the lectures of the past 30 years, and may still be slightly puzzled. But people all over the world expected us to take over. We have the word of a diplomat for that. Mahmud Shafqat, Secretary to the Pakistan Embassy, Washington, told the Motion Picture Association of America international committee, in that city, that U. S. pictures, by showing what kind of people we are, had sort of paved the way.

▶ For whatever its worth, the power of the United States Chamber of Commerce last week was put behind proposals made lately to have the Federal Government relinquish to the states certain taxations. Among these is the theatre admissions tax.

▶ Be he ever so humble, Julius La Rosa would never have gotten this far. The now renowned singer, who regarded Arthur Godfrey "like a father," but escaped nevertheless, last week was signed by Paramount. The agreement is an option, and if taken up will star him in many pictures. His first will probably be "Here We Go Again," a musical, naturally. Rosemary Clooney will probably be co-star.

▶ The Voice of America is plugging the film business. It's all done in the name of mutual understanding, and certainly, if it gets to its destination, is as good as the standard radio plug. Seems the Voice beamed to the Middle and Near East, is explaining to the peoples of that area, the newest pictures, their plots, the personalities involved, and so on. It even features, during the weekly broadcast, a contest, prizes in which are signed photos of the stars.

▶ Although other theatres in the state have been asked to do the same thing, Paramount Gulf Theatres made it official. It donated a day's receipts from each of its theatres in Mississippi to aid the people of tornado-damaged Vicksburg.

Big Pictures for Holidays

In recent years the distributors have adopted the policy of releasing outstanding box office attractions for the major holiday periods when the public is usually in a good spending mood. This year is characterized by a large and especially promising number of pictures scheduled to be in the first runs during the Christmas-New Year holiday period.

Among such attractions may be mentioned MGM's "Easy to Love" and "Knights of the Round Table"; Paramount's "Here Come the Girls" and "Forever Female"; 20th-Fox's "King of the Khyber Rifles" and "Beneath the 12-Mile Reef"; Warners' "The Eddie Cantor Story" and Universal's "Walking My Baby Back Home." Surely these and other big pictures available offer excellent entertainment to patrons with varying tastes.

Big pictures deserve to be supported with the finest showmanship each exhibitor can muster. The holiday period is not one for relaxing effort at the theatre. Rather it should be a time of redoubled effort because the opportunity for making new friends for the theatre is greater than at any time during the whole year.—M.Q., Jr.

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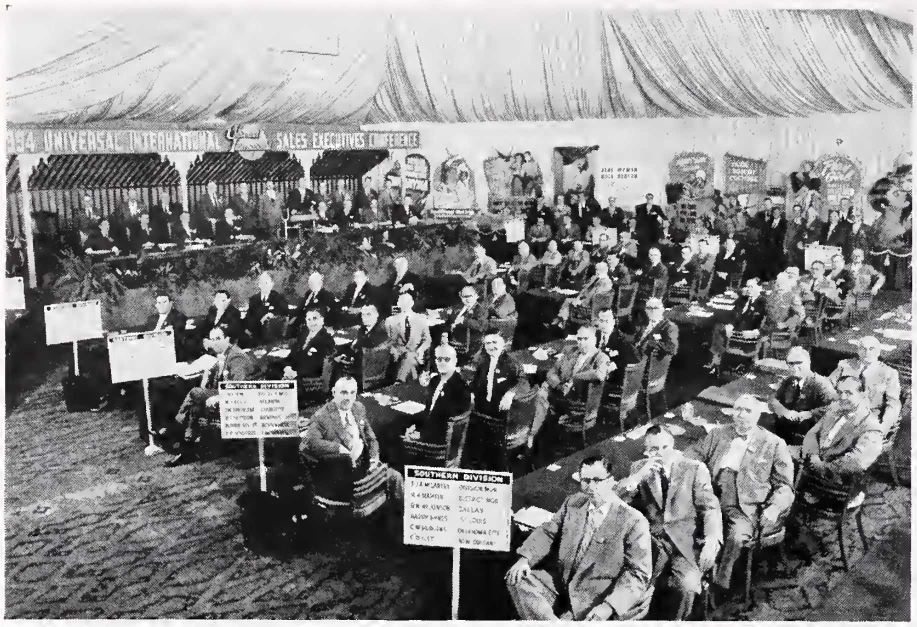
This week in pictures


1954 UNIVERSAL INTERNATIONAL SALES EXECUTIVES CONFERENCE
SOUTHERN DIVISION

INVITATIONAL PREVIEW, of U-I's "The Glenn Miller Story" in New York Monday evening. Above, star Piper Laurie, eastern sales manager P. T. Dana, Mrs. S. H. Fabian,, Mr. Fabian, and Charles J. Feldman, U-I vice-president. Mr. Fabian is Stanley Warner circuit president.

UNIVERSAL - INTERNATIONAL occasion. Above, the scene at the annual Universal-International studio convention, a week-long affair at which newly elected vice-president in charge of sales, Charles J. Feldman, presided. Right, some of the executive staff from the New York home office: Jeff Livingston, Maurice Bergman, Charles Simonelli, Irving Sochin, Ray Moon, Ben Lorber, Adolph Schimel, Alfred E. Daff, Mr. Feldman, James Jordan, F. T. Murray and Harry Fellerman.

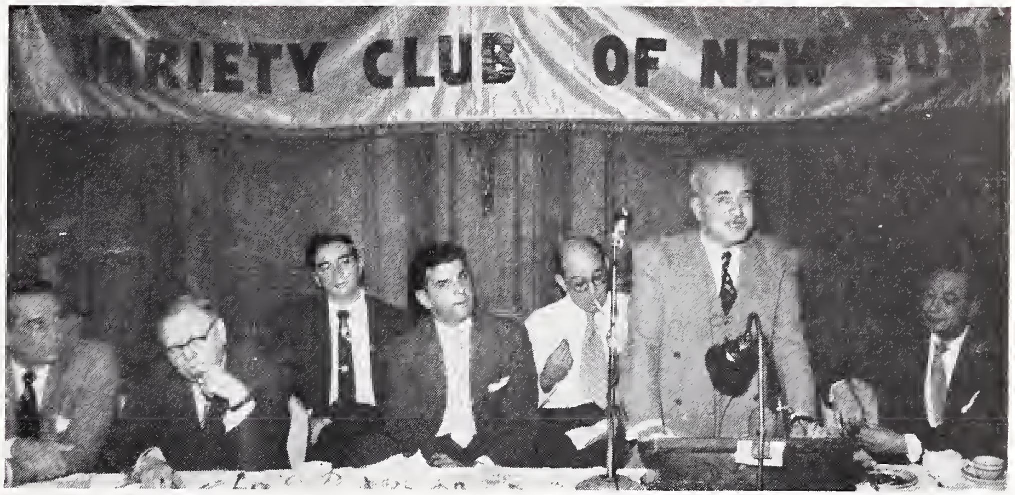
WELCOME
1954
UNIVERSAL - INTERNATIONAL
SALES EXECUTIVES CONFERENCE
1954
WELCO

JAMES CARBERY, left, is the newly elected president of the MPTO of Arkansas, Tennessee and Mississippi.

BUSY TERRY MOORE, sparking the New York opening of 20th-Fox's "Beneath the 12-Mile Reef", Monday christened a Coast Guard cutter, gave gifts to and signed pictures for hospitalized Coast Guardsmen, and took "shots" for her Korean trip. Other days were filled with interviews, awards and cocktail receptions.

by the Herald

ON THE SET of Paramount's "Living It Up", Mr. and Mrs. R. L. Fridley, right, are greeted by co-star Dean Martin. The Fridleys were honeymooning. Mr. Fridley owns theatres in Ida Grove, Rockwell City and Lake City, all in Iowa.


ARIETY CLUB OF NEW YOR

by the Herald

VARIETY CLUB of New York in the news. Above, International Chief Barker Jack Beresin, speaking, last week inducted Tent 35's new officers, headed by Ed Fabian, chief barker. On the dais are Fred Schwartz, William German, Bernie Brooks, Mr. Fabian, Max E. Youngstein and Edward Lachman, right, retiring chief barker. At right, Mr. Fabian buys a table for the "Celebrity Ball" New Year's Eve, from Mr. German, president of the tent's Foundation to Combat Epilepsy. George Brandt waits his turn. The ball is sponsored by the Foundation Women's Committee.

help give us a start

EDDIE CANTOR, below, accepts an award to Warners' "The Eddie Cantor Story" from Mrs. William Burk, president of the Southern California Motion Picture Council.

AT THE CHICAGO showing of the Moropticon process, left: Arthur Schoenstadt, Schoenstadt Theatres; Kermit Russell, their supervisor; Sol Goldman, Cort theatre; Charles Miller, exhibitor; Al O'Keefe, Pola-Lite vice-president; Aaron Meltzer, of Rockne and Ben Benowitz, Benowitz circuit.

FAREWELL. At the dinner tendered in New York to I. F. "Mike" Dolid, Warner sales executive, retiring to Florida: Roy Haines, western sales manager; Jules Lapidus, eastern and Canadian manager; Mr. Dolid, and Samuel Schneider, vice-president, who presented an inscribed gold watch.

$190,000,000 FROM ABROAD IN 1954 IN JOHNSTON VIEW

The forecast that the exhibition of American pictures abroad will earn from $180,000,000 to $190,000,000 in the year 1954 was made in New York Monday by Eric Johnston, president of the Motion Picture Association of America.

Questioned by trade press news men following an address at Town Hall, Mr. Johnston estimated that foreign revenues, including those from Canada, will decrease from five to 10 per cent in 1954. He estimated that the total revenues from the foreign market for this year will hit a record $200,000,000, a figure swollen by the unfreezing of millions of dollars of blocked funds in Brazil and Japan.

The five to 10 per cent decrease for 1954 was attributed by Mr. Johnston to such factors as the windup of the Marshall Plan, making it more difficult for foreign countries to have dollars available and the lack of any large indebtedness due American film companies which might be paid off during 1954. Regarding the latter aspect, Mr. Johnston pointed out that this year $15,000,000 was realized from Brazil and $10,000,000 from Japan in payment of past debts. Mr. Johnston said that although total revenues in 1954 may decrease, earnings exclusive of past accounts probably will increase as they have done for the past four or five years.

Of the $200,000,000 in revenue this year, Mr. Johnston estimated that from $150,000,000 to $160,000,000 was received by the industry in cash, and the balance was used by the companies abroad in payment of expenses such as upkeep, promotion and exploitation, and the cost of prints. The banner current year revenue is from 10 to 15 per cent larger than the revenues realized in 1952, he estimated.

In his address, titled "The Future of the Motion Picture," he predicted that the magnetic tape method of taking and projection films will "revolutionize" phases of the industry. Regarding new screen techniques he said the public will decide which presentation it likes best.

He called the Production Code a recognition by the industry of its responsibilities to the public, terming it so "perfect" that it has been copied by the television industry in its attempt for self-regulation.

Mr. Johnston said he welcomed the importation of foreign films in the U. S. and pointed out that although foreign countries have all sorts of restrictions on exhibition of American films, the U. S. has no such limitations.

RKO Plans New Musical

Rosalind Russell will return to Hollywood and RKO Radio to star in a musical extravaganza entitled "The Girl Rush," under a deal concluded Tuesday by Howard Hughes of RKO Radio Pictures and Frederick Brisson, producer.

"The Girl Rush" will have a western background. It will be filmed in color by Technicolor next summer, and will be either in CinemaScope or some other wide screen process. Negotiations are under way for Frank Loesser to write the music and lyrics.

Announcement of "The Girl Rush" marks the third outside picture to be set by RKO in recent weeks. Last week a deal was concluded to distribute Benedict Bogeaus' film "Desperate Men," starring John Payne and Lizabeth Scott.

W. Lee Wilder's "Killers from Space," a science-fiction melodrama, is the third picture obtained for distribution.

RKO also has currently in production two pictures of its own, "The Big Rainbow," Technicolor drama produced by Harry Tatelman and starring Jane Russell, Gilbert Roland and Richard Egan, and "Susan Slept Here," produced by Harriet Parsons with Dick Powell and Debbie Reynolds.

Kropp Elected Head of St. Louis Exhibitor Unit

ST. LOUIS: Lester R. Kropp was elected president of the MPTO of St. Louis, Eastern Missouri and Southern Illinois at the two-day convention here this week. Mr. Kropp, who had been secretary, succeeds Tom L. Bloomer. Other new officers are: Tom Edwards, chairman of the board; Thomas James, vice-president; Joseph C. Ansell, treasurer; L. J. Williams, secretary.

A plea for greater harmony in the industry was made by Walter Reade, president of Theatre Owners of America. He proposed company sales heads be asked to meet with TOA groups regularly to exchange views. Herman Levy, TOA general counsel, said that membership in exhibitor associations affords an important type of insurance.

Other speakers were Alfred Starr, chairman of the board and past president of TOA; Leo Hayob and George Murphy.

Warner 6-Month Net Profit at $1,575,000

Warner Brothers, in the first financial report issued since the divorcement of its theatres, Wednesday reported net profit for the six months to August 31, 1953, of $1,575,000, equal to 63 cents per share on the common stock. In the six months prior to divorcement, the company earned $1,333,000 from production-distributing operations.

"Hondo" on Way to New 3-D Records

"Hondo," 3-D WarnerColor production starring John Wayne, is doing sensational hold-over business in every single pre-release engagement, according to a statement issued by Warner Bros. this week.

Reports from the field and from the various exchange areas where "Hondo" is now playing, indicate that the Wayne-Fellows production for Warner Bros. will continue to achieve smash hold-over business when "Hondo" goes into national distribution around the first of the year.

Beginning with a record-shattering four-day Thanksgiving holiday weekend, "Hondo" has continued to pile up tremendous grosses in key engagements throughout the country. Now in its second week at the New York Paramount, "Hondo" has held over four weeks in Detroit and Birmingham and for three consecutive weeks in Baltimore, Louisville, Philadelphia, Washington, Atlanta, and Buffalo. Two-week hold-overs, with record business, are recorded in Allentown, Boston, Cleveland, Pittsburgh, Memphis, Miami, New Orleans, Oklahoma City, Kansas City, Omaha, St. Louis and Fort Worth.

"The terrific business recorded by 'Hondo,'" Jack L. Warner, executive producer, stated, "substantiates the faith we have maintained in 3-D."

Productions completed and soon to be released by Warner Bros. in 3-D include: "Phantom of the Rue Morgue," WarnerColor, based on Edgar Allen Poe's "The Murders in the Rue Morgue," and starring Karl Malden, Claude Dauphin, Patricia Medina and Steve Forrest; "Dial 'M' for Murder," WarnerColor, directed by Alfred Hitchcock from the New York-Chicago-London stage success and starring Ray Milland, Grace Kelly and Robert Cummings, and "The Bounty Hunter," WarnerColor.

Nord Is Distributor For Polaroid Viewers

The Nord Corporation announced this week that in the development and installation of its new system of single-strip 3-D projection, it had been appointed an additional distributor of the new Polaroid line of improved 3-D viewers. Nord had previously announced a similar arrangement with Magic Viewer and will continue this association.

At the same time, Nord announced a "pay-as-you-go" plan which will permit exhibitors to acquire, without cash investment, the Nord projection equipment and accessories which make possible the showing of 3-D motion pictures by using only a single strip of standard 35mm film. Although specific details of the plan have not yet been announced, Nord officials revealed that exhibitors will be able to obtain the equipment without cost by purchasing a reasonable amount of Polaroid glasses.

STREAMLINE PROMOTION TO MATCH STRONG FILMS

All Companies Planning to Continue Pressure on Important New Product

by MANDEL HERBSTMAN

The year now ending was marked with enormous forward strides in screen technique and story quality. Keeping fast pace with these advances were the developments in the techniques of publicity, exploitation and advertising.

¶ Better methods of bringing to the attention of the public better pictures have resulted in better box office. Now on the release schedules of the distribution companies are a strikingly high proportion of top-quality pictures and the exhibitor can be assured that new and streamlined means of promoting the pictures will be used. Planned are tremendous barrages in all media for far-reaching effect.

S. F. Seadler, director of advertising for MGM, commenting on the changing and improving approaches to advertising, says that "good showmanship and good taste in presenting ads" go hand in hand.

"Ads within the past year or two have kept pace with an upbeat in the quality of pictures." He asserted that "intelligent copy, white space, good photography and clean-looking illustrations have attracted attention and prove quality ads help sell quality motion pictures." He said that "we now have come to the fullest fruition of the new trends in ads in our vast campaign on 'Knights of the Round Table.'"

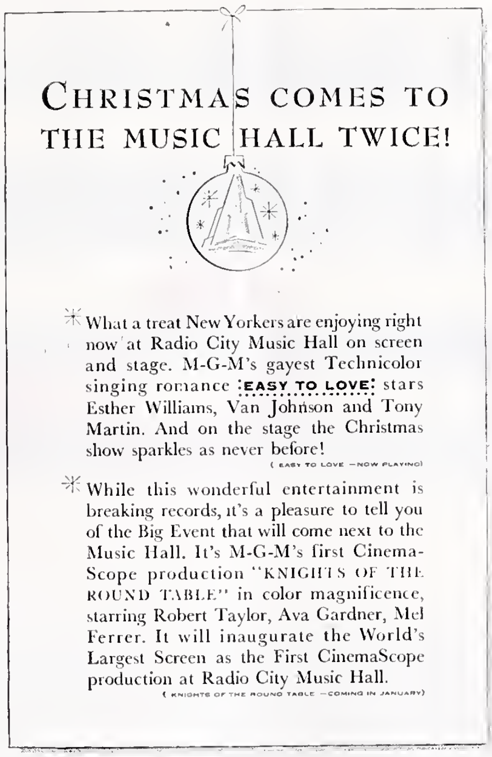
Both Dan Terrell, eastern publicity manager for MGM, and Francis M. Winikus, United Artists advertising, publicity and exploitation director, emphasize that changing times are bringing new and improved promotional methods. There is greater and more concentrated concern with the promotion of pictures, according to Mr. Terrell.

Buildup Needed from Time Production Is Started

Mr. Winikus maintains "a picture should get a buildup from the first time the package of producer, story and cast becomes a reality." In this connection, he pointed out that United Artists this year set up a full west coast publicity office to gather stills and plan ideas and promotion in advance of the completed picture.

Also, a man has been posted in Europe where many company releases are being made, to work with advance promotional ideas, Mr. Winikus disclosed.

Jerry Pickman, advertising and publicity vice-president of Paramount Film Distributing Corp., recently said pertinently that "Traffic to the box office in 1953 was the direct result of effective circulation of news that the motion picture screen was offering the kind of entertainment that wasn't available any place else but inside a theatre."



CHRISTMAS COMES TO
THE MUSIC HALL TWICE!

✳ What a treat New Yorkers are enjoying right now at Radio City Music Hall on screen and stage. M-G-M's gayest Technicolor singing romance EASY TO LOVE stars Esther Williams, Van Johnson and Tony Martin. And on the stage the Christmas show sparkles as never before!

(EASY TO LOVE —NOW PLAYING)

✳ While this wonderful entertainment is breaking records, it's a pleasure to tell you of the Big Event that will come next to the Music Hall. It's M-G-M's first CinemaScope production "KNIGHTS OF THE ROUND TABLE" in color magnificence, starring Robert Taylor, Ava Gardner, Mel Ferrer. It will inaugurate the World's Largest Screen as the First CinemaScope production at Radio City Music Hall.

(KNIGHTS OF THE ROUND TABLE —COMING IN JANUARY)

The trim, smart, new look in ads is reflected in this attention-capturing one designed by S. F. Seadler, MGM's advertising manager. Under the heading, "Christmas Comes to the Music Hall Twice," it calls attention to the current attraction, "Easy to Love," and the next one, "Knights of the Round Table."

Commenting on promotion-exploitation improvements from the exhibitor point of view, exploitation-minded Montague Salmon, managing director of the Rivoli theatre in New York, observed pungently that this year "Scope has not only been put into cinema but in selling." He declared publicity and exploitation "are crucial to the selling of a picture to the public."

David Katz, executive director of the Roxy theatre, where "The Robe" has just ended its long run, noted that "pictures are getting a better press today" because of intelligent promotion which "creates a sense of importance of the picture."

A brief glimpse into the type and scope of promotion for pictures recently released or to be released follows:

Universal-International is planning one of its most comprehensive promotional efforts for its Technicolor musical, "The Glenn Miller Story." It will have its gala world premiere at three theatres in Miami, the Miami, Carib and Miracle, January 19. Following their participation in the premiere such name stars of the picture as James Stewart and June Allyson will visit key cities from coast-to-coast to aid in the promotion.

The opening will be marked by far-reaching and varied news coverage. Clarinda, Iowa, birthplace of Miller, will have a "Glenn Miller Day" at an invitation showing in January, with a full schedule of civic events planned, and a network show to cover it. Monday and Thursday of this week, invitational previews were held at the RKO 86th Street in New York and the RKO Pantages theatre in Hollywood. Some 3,000 attended the former, with the event broadcast coast-to-coast on a network. Tie-ins, promotions and coverage of every sort will be accorded the film.

Concentration on "Knights," Says Dan Terrell

"Knights of the Round Table," MGM's first in CinemaScope, will be one of the company's best exploited pictures. According to Mr. Terrell, there will be an immense concentration on publicity and tie-ins which will blanket the country. One unique aspect will be a parade of "knights" in key cities.

An outstanding example of promotion was Paramount's handling of the world premiere of Hal Wallis' "Cease Fire!" at New York's Criterion theatre. Cooperating in the gala opening, which had network covering via TV and radio, was the U.S. Army and the Department of Defense. Newspapers throughout the country carried pictures of General Mark W. Clark, former commander-in-chief of the United Nations Far East Command, participating in the opening.

United Artists' "The Conquest of Everest," which opened in New York last weekend with ringing critical acclaim, is backed with a national co-op ad campaign sponsored by the publishing house of E. P. Dutton Company, and a coast-to-coast lecture tour by Sir Edmund Hillary and George Lowe, members of the expedition which scaled the world's highest peak.

Extensive Campaign for "Miss Sadie Thompson"

Exploitation continues to play a vital role in Columbia's over-all distribution setup. Both the home office and field exploitation staffs, the latter often augmented with seasoned free-lance personnel for large campaigns, are geared to plan and execute attention-getting programs incorporating both time-tested and novel ideas. One of the most extensive campaigns ever set in motion by Columbia is now in its final stages for "Miss Sadie Thompson," the 3-D version of the Somerset Maugham story, with Rita Hayworth.

Twentieth Century-Fox, which had a vigorous campaign for the twin opening of

(*Continued on page* 16, *column* 3)

IMPORTANT A

by MR. SPYROS P. SKOURAS-

REGARDING SCREEN

OF CINEMAS

WE CANNOT overemphasize our belief and conviction that CinemaScope is the only remedy to combat the ravages of television at the box office and recapture lost audiences. CinemaScope must be safeguarded to the end that superior entertainment, which is so much needed to attract audiences to theatres again will do what it is capable of doing. CinemaScope is a complete new process engineered to provide a whole new form of entertainment. CinemaScope is not merely a lens, or a screen, or stereophonic sound, or a new size, or a new aspect ratio. CinemaScope involves the proper use of all these components as an entirely new system designed to tell a story in a new and more dramatic fashion.

The results obtained from the first two CinemaScope productions are ample proof of the soundness of our position as to the way CinemaScope should be exhibited. CinemaScope demands a bigger story, more action, whether outdoor or indoor or intimate. It requires more material, for instance when Darryl Zanuck produced the second CinemaScope picture, HOW TO MARRY A MILLIONAIRE, he combined two great Broadway stage plays—THE GREEKS HAD A WORD FOR IT, by Zoe Akins, produced on the stage by William H. Harris, Jr., and LOCO, by Dale Eunson and Katherine Albert. Exhibitors know that the public wants to see only great pictures, and since CinemaScope requires bigger and better pictures, this system represents to the theatre man the answer to the box office drop.

We have conducted many tests on screens other than Astrolite and Miracle Mirror and while we find the manufacturers of these other screens have recently made improvements in their screens to meet our CinemaScope requirements it is our feeling that they have not yet made a reflective screen which will distribute the light evenly over the full theatre area as is accomplished with the Miracle Mirror and Astrolite. The Astrolite and Miracle Mirror screens contribute substantially to this superior entertainment in providing clearer and sharper pictures with improved color brilliancy.

The exhibitor must keep in mind the dramatic qualities of CinemaScope and that the action no longer is restricted to the center but occurs on both sides of the screen as well.

NNOUNCEMENT

President, Twentieth Century-Fox Film Corporation

S FOR PROJECTION

COPE PICTURES

Therefore, this could be very disturbing to the theatre patron who does not see both sides of the screen with equal brilliance. While one outstanding picture like THE ROBE may have so much appeal as to outweigh this disadvantage still in the long run an inadequate screen could have a destructive effect on the whole CinemaScope program. It is comparatively easy to make a screen bright in the center but it is extremely difficult to maintain brilliance and effectiveness clear to the edges of CinemaScope's enlarged area of effective action.

In order that there will be no misunderstanding of our attitude we still feel the Miracle Mirror and Astrolite screens are superior in the distribution of light equally to all seats in the theatre. Especially is this so in a wide theatre with balcony and high angle projection where we are of the definite opinion that other screens are not adequate although improvements are promised. The Hollywood demonstrations of CinemaScope were directly responsible for providing an entire new market for screen manufacturers and afforded them new opportunities of prosperity, and they were further aided by the announcement of other producers of their intention to make CinemaScope pictures. We have encouraged many screen manufacturers and promised our fullest cooperation to improve the quality of their screens to meet the exacting CinemaScope requirements.

The exhibitors in the case of the larger theatres of the country have appreciated the importance of a proper screen and there have been installed in the larger houses approximately eighteen hundred Astrolite or Miracle Mirror screens. As to the larger and first run houses, of which nearly all have been equipped with either Miracle Mirror or Astrolite screens, we must continue to insist that they use a screen providing equivalent results for our CinemaScope productions. We are presently concerned primarily with the medium sized and small house. Believing that every exhibitor has a responsibility to give his patrons the very best in CinemaScope exhibition we therefore have determined that henceforth we will leave to the exhibitor in the case of the narrow and small theatre to choose whatever make or type of screen he desires to use.

Terry Ramsaye Says

WORLD REPORT

Fireside version

ONE DARKSOME December day a friend long absent and silently obscure rolled up in a sleek foreign car to this retreat in the Valley of the Silvermine, unannounced. For three years I had had nothing from him but Christmas cards, always mailed without address from places where he was not. Sitting in the glow of a wide hearth, a half a day of conversation ensued. My friend is an erudite person of long intensive experience, first in journalism and then twenty-and-odd years in the motion picture from New York to Hollywood and far places around the world in positions of responsibility. He has been much afield for reasons and clients who are not for the record, now. He rarely has been mentioned in print the while and never in connection with what he was doing or where. He finds:

"**RUSSIA**—Probably no war soon. Doing too well without the risks, and having a difficult time chewing what it has bitten off. Making some extremely clever and technically competent motion pictures for propaganda, but ineffective because of their obviousness and inconsistencies, of which most European audiences are decidedly conscious, and scornful. They have had much experience. The Soviet mistake is in the hope of effectively sugar-coating the Big Lie.

"**BRITAIN**—The big problem is how to make a living as the resources of colonialism fade and that economic domination that was the Empire is gone. The people are, so far as political and economic controls permit, interested and pleased customers of the American film and its entertainment anodynes of escape. Hungry Britain will sell to anybody, anywhere, for money.

"**FRANCE**—Tired, often frivolous, and in spite of the glitters of Paris and traditions of culture, effulgences and art and literature, including millions of amazingly dull, uninformed laborers and peasants. France is highly confused. They like to sit and sip their wines and cognacs and let the world roll by, while the tourists spend. The people like our pictures.

"**ITALY**—Land of song, color and confusion, hungry for and lacking authoritative effective leadership, full of minor effulgent and transitory enthusiasms. It looks more Communistic than it is. The Italian Communist is not a Soviet Communist. The Italian likes to talk fast and raise hell, about most anything. He likes American money very much. He glad-hands the tourist and often spits on American motor cars in the streets. Rome is very much enjoying a position as a capital of film production. On my last trip there, there were five times as many pictures in the making, most of them with some order of American investment or tiein, as were in production in Hollywood. They have a phrase for it: "American aspect." A lot of skills are assembled in Italian picture projects.

"**GERMANY**—The most determined, persistent and untiring people in all Europe. They really deeply feel that they are the most competent to run Europe and doubtless expect to do it eventually. They have a greater interest in the United States as an ally than any other land overseas. That is an entirely objective, practical, unemotional judgment. They have a great interest in our motion pictures, probably as much for a source of all kinds of indirect information as for entertainment. Our pictures bring them incidental, unhampered glimpses of the world. They are particularly pleased that our films are not laden with political causes and messages. In that direction they have pronounced allergies.

"Munich makes the best beer in the world.

"The Europeans have little interest in 'the American way.' They will gladly accept America's assistance in getting and living their own way. In their hearts they want to attend to their own business, and sometimes wonder why we don't."

Whereupon my friend rolled away in the dark, off on new errands.

* * *

AMAZING CRUST—There is a stratum of naif promoters who of late have come into the field with much more brass than skill. A sample is to hand from a public relations person sending copy of trivial import along with a return postal card on which the recipient editor is expected to fill in answers to a series of questions as to the issue in which the item will be used, his name, title, name of publication and "subject of news item." Strangely some such inept and silly performances draw wages, even salaries.

ColumbiaNet At $762,000

Columbia Pictures' report for the 13 weeks ended September 26 shows a great increase in net profits over last year. The amount is $762,000. Last year, it was $128,000. "From Here to Eternity" is credited with the increase.

Net earnings for the year ended June, 1953, were $942,000, compared with $803,000 the year before. Operating profit for the last quarter before taxes, was $1,947,000, compared with $360,000 for the same 13 weeks in 1952. Taxes were estimated at $1,185,000 for the 13 weeks ended last Sept. 26, compared with $232,000 in 1952.

Earnings per share on the common stock in the 1953 quarter were $1.01, against nine cents in the same 13-week period of 1952. It was noted by the company that the comparative earnings per share of common stock after preferred stock dividends were calculated on the increased amount of common stock which was outstanding on Sept. 26.

Possibly based upon the favorable financial report, Columbia stocks, common and preferred, have begun climbing on the New York Stock Exchange. A new high for 1953 was set last Friday, when the common closed at 19¼, an advance of one point; and when the preferred closed at 67½, up 1½ point.

The board of directors at a meeting Tuesday, declared an extra dividend of 25 cents in cash on the company's common stock and voting trust certificates, payable January 19, 1954 to stockholders of record December 29, 1953. There was also declared a 2½ per cent stock dividend on the common stock and voting trust certificates payable in common stock on January 19, 1954 to stock of record December 29, 1953.

EXPLOITATION

(*Continued from page* 13)

"How to Marry a Millionaire" in New York at Brandt's Globe and Loew's State theatres, covered the event for radio and TV from a helicopter. For "Beneath the 12-Mile Reef," which opened in New York at the Roxy Wednesday night, the company arranged a vigorous assortment of promotions. Star Terry Moore was flown in from the coast for a round of activities on land, sea and air. She also appeared with co-star Robert Wagner over 30 radio and TV programs to spotlight the premiere. Many had coast-to-coast hookups. On Monday she participated in a Coast Guard tieup with press and radio which took a junket to a reef 12 miles out of New York.

Republic has come up with attention-catching ideas. A man lived on an Air Force raft testing equipment for "Flight Nurse" for the opening at the Malco theatre in Memphis, Tenn. The promotional idea aroused three days of almost full page publicity in the local press. At the opening in Spokane at the Granada a blood-bank tieup was arranged which resulted in excellent newspaper and radio coverage. "Flight Nurse Day" was proclaimed by the mayor.

SMALL HOUSE MAY USE ANY SCREEN—SKOURAS

Exhibitor Reaction Good; Big Theatre Still Must Employ Specific Screen

Twentieth Century-Fox henceforth will allow operators of "narrow and small" theatres to choose for themselves the type of screen to be used with the company's CinemaScope productions.

This first major break in the 20th-Fox CinemaScope policy was announced early this week from Paris by Spyros P. Skouras, president, currently on a European tour in conjunction with Continental openings of "The Robe," first feature film in the anamorphic process.

Allied Leaders Hope for Same on Stereo Sound

Exhibitor reaction to the announcement has been immediate and appreciative. Wilbur Snaper and Abram F. Myers, president and general counsel, respectively, of Allied States Association, in a joint statement issued the day after Mr. Skouras' announcement, praised the move and added that Allied "hopes the company now will take the next logical step and make stereophonic sound optional."

The 20th-Fox policy modification applies only to "narrow and small" theatres. Mr. Skouras emphasized the company is continuing its policy requiring that either the Miracle Mirror or Astrolite screen, or some screen adjudged by the company to give the same standard of quality, be used in larger or first run houses.

He said that in the experience and judgment of the company the Miracle Mirror and Astrolite screens provide the best quality for CinemaScope presentations. He said to the operators of smaller theatres, in effect: "If you are satisfied with less than the best, you are free to choose it."

Cites Appreciation of Proper Screen in Houses

Said Mr. Skouras, "The exhibitors in the case of the larger theatres of the country have appreciated the importance of a proper screen and there have been installed in the larger houses approximately 1,800 Astrolite or Miracle Mirror screens.

"As to the larger and first run houses, of which nearly all have been equipped with either Miracle Mirror or Astrolite screens, we must continue to insist that they use a screen providing equivalent results for our CinemaScope productions."

"We are presently concerned," he continued, "with the medium and small-sized house. Believing that every exhibitor has a responsibility to give his patrons the very best in CinemaScope exhibition we therefore have determined that henceforth we will leave to the exhibitor in the case of the narrow and small theatre to choose whatever make or type of screen he desires to use."

CINEMASCOPE "REEF" OPENS IN NEW YORK

"Beneath the 12-Mile Reef," 20th Century-Fox's third feature in CinemaScope, received rousing premiere treatment when it opened in New York Wednesday night at the Roxy theatre, just vacated by the record-breaking "Robe." Heading the list of celebrities attending the opening were Terry Moore and Robert Wagner, stars of the picture. Dorothy Kilgallen and Dick Kohlmar interviewed the notables for an ABC-TV telecast, which also picked up colorful before-the-theatre ceremonies, including a 30-man drill team from the Merchant Marine Academy at Kings Point, Long Island.

The 20th-Fox president reiterated his and his company's frequently stated conviction that CinemaScope will restore the motion picture box office to health, and therefore "must be safeguarded" to insure all its capabilities. He said the first two CinemaScope features, "The Robe" and "How to Marry a Millionaire," already have demonstrated by their box office performances the soundness of the company's position.

Find Light Distribution Inadequate in Others

All the components of CinemaScope are equally important to realization of its great potentialities at the box office, Mr. Skouras continued. In the case of the screen, he held that despite recent improvements in makes other than Miracle Mirror and Astrolite, his company feels that light distribution is inadequate. He called particular attention to the action which takes place at the sides of the screen in CinemaScope productions, as well as in the center, and warned that audiences may be disturbed if they were unable to see "both sides of the screen with equal brilliance."

"In the long run," he said, "an inadequate screen could have a destructive effect on the whole CinemaScope program."

The Snaper-Myers statement pointed out that throughout its 25 years, Allied has insisted that exhibitors "and they alone control operating policies of the theatres. This principle has been vindicated by the courts."

The Allied statement continued: "We recognize 20th Century's right to recommend the screens and sound which it feels will display its product to best advantage but will continue to resist all efforts to dictate. If all companies would only announce that they will release CinemaScope pictures in whatever media the theatres are equipped to handle, it will contribute mightily to make 1954 the year of recovery."

Universal Films Will Be Available Up to 2 to 1

Only the day before the 20th-Fox announcement, Universal - International announced from Hollywood that all its future productions, including those filmed in CinemaScope, will be available in versions "suitable for projection in all aspect ratios up to 2 to 1. The announcement, made in conjunction with the company's sales meeting, reveals a policy which should be right up Allied's alley.

The week's CinemaScope news was rounded out by three other announcements having to do with "The Robe," MGM's "Knights of the Round Table" and a promotional short on the process.

National Theatres announced that "The Robe," which Wednesday ended a run of 12 weeks and six days at the New York Roxy, rolled up a total gross at that house of $1,750,000. It broke all grossing records for the house, in addition to the theatre's long-run record, held previously by "Wilson," which ran eight weeks.

Plan Short Which Will Be "Progress Report"

"Knights of the Round Table," MGM's first in CinemaScope, will have stereophonic sound in its engagement at New York's Radio City Music Hall, a spokesman for the Hall announced. The picture will open some time in January on a screen measuring 70 feet wide by 28 feet high.

The promotional short, prepared by 20th-Fox, is a "progress report" describing the quality and magnitude of CinemaScope and is to be supplied to all theatres scheduled to play CinemaScope films in the future. It will be ready within the next several weeks.

Morgan Urges Exploitation Push for Short Subjects

Too many exhibitors are ignoring short subjects, Oscar Morgan, Paramount's short subjects and newsreels sales manager, charged in New York last week. He added, in an address to the Associated Motion Picture Advertisers Showmanship School, that shorts and newsreels had a potential of $30,000,000 a year. He asserted that failure of showmen to exploit short subjects was like "passing up a gold mine." He also asked those present to submit essays on "Why the Exhibitor Should Advertise and Publicize Short Subjects and Newsreels," and suggested that the best essays be selected by an AMPA committee and then offered as features to the trade magazines.

THE SOUN

be

"You Can depend on Paramount

Booked for hundreds of holiday engagements . . .

HERE COME THE GIRLS

starring

BOB HOPE · TONY MARTIN

ARLENE DAHL · ROSEMARY CLOONEY

Color by Technicolor

Ask any of the showmen who are playing it New Year's Eve . . .

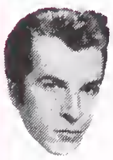
HAL WALLIS'

MONEY FROM HOME

starring

DEAN MARTIN · JERRY LEWIS

in 3-D · Color by Technicolor



One woman, four men, deep in the wild headhunter country . . .

JIVARO

starring

FERNANDO LAMAS · RHONDA FLEMING

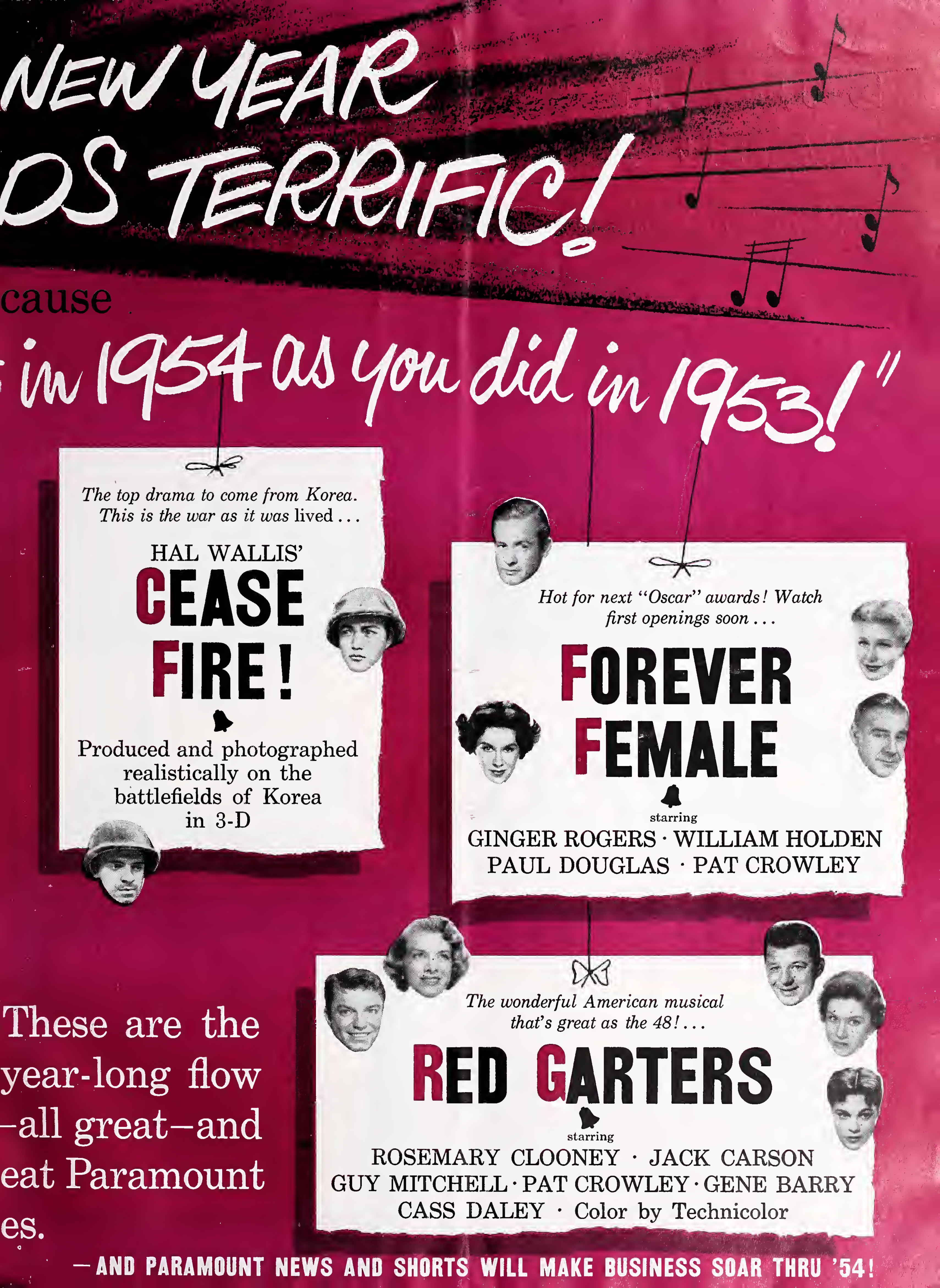
in 3-D · Color by Technicolor

first in a steady

of ample product

all backed by gr

selling techniqu



NEW YEAR

DS TERRIFIC!

cause

in 1954 as you did in 1953!"

The top drama to come from Korea.
This is the war as it was lived . . .

HAL WALLIS'

CEASE FIRE!

Produced and photographed realistically on the battlefields of Korea in 3-D

Hot for next "Oscar" awards! Watch first openings soon . . .

FOREVER FEMALE

starring

GINGER ROGERS · WILLIAM HOLDEN
PAUL DOUGLAS · PAT CROWLEY

The wonderful American musical that's great as the 48! . . .

RED GARTERS

starring

ROSEMARY CLOONEY · JACK CARSON
GUY MITCHELL · PAT CROWLEY · GENE BARRY
CASS DALEY · Color by Technicolor

These are the
year-long flow
-all great-and
eat Paramount
es.

—AND PARAMOUNT NEWS AND SHORTS WILL MAKE BUSINESS SOAR THRU '54!

SURVEY FILMS MADE ABROAD

Report of Committee Finds Background Need Only One of the Reasons

HOLLYWOOD: Seven principal causes have been identified as contributing to production abroad of "American-aspect" motion pictures, according to a report submitted to the Motion Picture Industry Council here last week.

The report, read by Carey Wilson, president of the Screen Producers Guild and chairman of the Council's Overseas Production Committee, declared that while "the need for authentic background and locale" is an important reason for overseas production, at least three other reasons pertain in one way or another to availability of financing.

Had List Last June

In connection with the controversy waged late last spring between the Motion Picture Producers Association and the International Alliance of Theatrical and Stage Employees on the question of production overseas by American companies, The Herald in its June 20, 1953, issue published a survey listing 40 films just completed, in final stages of production or about to be produced by American companies abroad.

After eliminating the "causes which seemed too minor to play an appreciable part," the Council's report last week listed the seven major causes as follows:

¶ The need for authentic background and locale;

¶ The 18-month tax advantage;

¶ Financing through policies of foreign governments—quota systems, currency restrictions, etc.;

¶ Financing through availability of foreign private financing;

¶ Financing through inducements via "split hemisphere" deals;

¶ The supposed lower costs of production;

¶ Through general importance of foreign box office.

In the course of the report, it was declared that the 18-month tax factor "provided a real impetus for overseas production" which, through action of Congress, "has been aborted for all import consideration." That action, the report said, again serves to call attention to the need for "lean years" tax legislation applying not only to people in show business but to those in other professions whose period of high income often is drastically limited.

The Council also spotlighted the "very sharp difference between the number of films 'announced' for overseas production and the number which actually go into production." The Council found, however, that even after eliminating the production announcements which "are not susceptible to confirmation," a sufficient volume of American-aspect overseas films had been discerned to warrant a "continuing constructive study."

Commenting on alleged lower production costs abroad, the report pointed out that this matter must be considered in relation to "total efficiency," and urged Americans in such activity to respect the American tradition of "unmistakable quality."

In surveying the extent to which overseas production may have contributed to a production lag in Hollywood, the report expressed the opinion that the American-influenced overseas film definitely "has affected the local scene." It added, however, that this factor must be seen "in proper perspective with the other factors which enter into the situation," such as the production slowdowns caused by uncertainties about 3-D, wide screen and other new techniques.

The Committee therefore recommended that the study of the situation be continued since "we would be indeed intrepid today—during this transitional period—to attempt to define with any substantial exactness the extent of the separate impacts of these new and significant factors."

Technicolor Declares Two Cash Dividends

Twenty-five cents per share on the new $1 par common stock, and 50 cents per share on the old no-par common stock not exchanged—and a special year-end dividend of 10 cents per share on the new stock, plus 20 cents per share on the old stock—were voted at a meeting of the board of directors of Technicolor, Inc., last week. These dividends will be paid to stockholders of record at the close of business December 18. The special dividend was declared with careful consideration of the license and engineering agreements between Technicolor Motion Picture Corp. and the De Luxe Laboratories, and the recent demonstration at Princeton of RCA's images-on-tape system, the company said.

Lester G. Clark has been elected a director of Technicolor Motion Picture Corp.; George F. Lewis secretary of Technicolor, Inc.

Katz Resigns Roxy Post

David T. Katz, executive director of the Roxy theatre in New York, has resigned after 20 years. Mr. Katz is an officer and director of Metropolitan Motion Picture Theatres Association and a trustee and chairman of American Guild of Variety Artists welfare fund. Following a Florida vacation, Mr. Katz will disclose his plans.

British Ask Fox Test of One Channel

LONDON: Acknowledging the mounting concern over the equipment cost of CinemaScope generally and the stereophonic sound adjunct in particular, the Cinematograph Exhibitors Association's executive committee unanimously adopted a resolution last week asking that 20th Century-Fox carry out an experiment here in one-channel sound prints of "The Robe" similar to that arranged in Ohio in the United States.

Delegates conceded that CinemaScope represented an immense step forward in an entertainment potential but feared that present costs were beyond most exhibitors here. The executive committee also considered a further report on wide screen and 3-D by its technical adviser, Dr. Leslie Knopp.

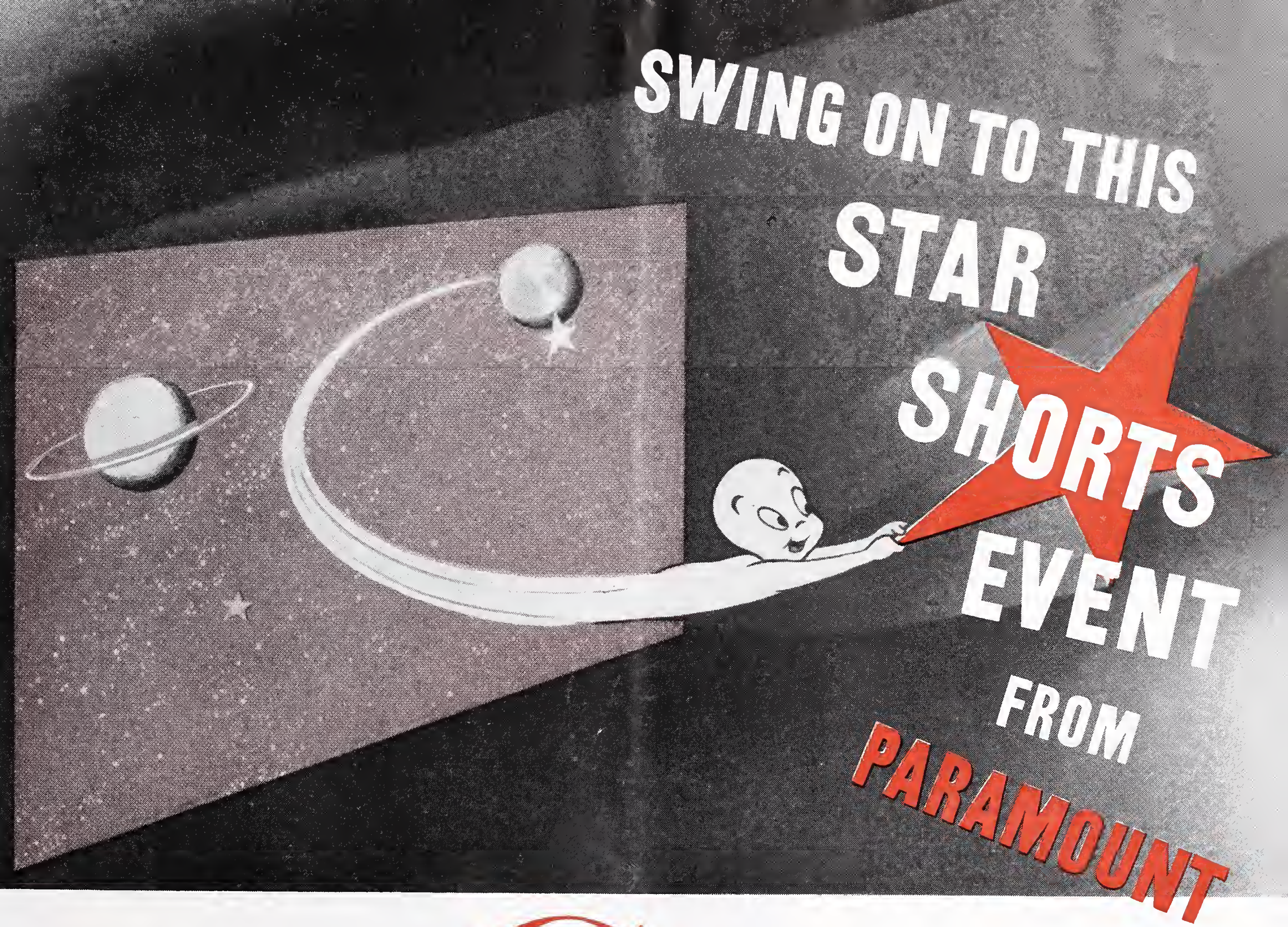
The report continues to counsel a cautious approach to new methods of presentation. Dr. Knopp said he feared a bottleneck might develop in the supply of Miracle Mirror screens and added that the price of the anamorphic lenses appeared exorbitant. At the same time he said he regretted that 20th-Fox has so rigidly bound stereophonic sound with CinemaScope picture presentation.

The British Kinematograph Society, amplifying the Knopp statements, issued a preliminary report on its investigation into the suitability of British theatres to wide screen projection. Basing its views on replies from 2,906 theatres, or 59 per cent of all in the United Kingdom, the society recommends that if the trade wishes to determine an intermediate aspect ratio (between CinemaScope's 2.55 to 1 and 1.33 to 1) which would be most acceptable to the most theatres, the new aspect ratio would be between 1.55 and 1.75 to 1.

The society found that 24 per cent of theatres in the 1,500-2,000 class and 42 per cent in the over 2,000 class could accommodate the CinemaScope ratio without a reduction in the height of the present screen, and 80 per cent of all houses can accommodate it by reducing present height by about 27 per cent.

Sign for Production Of "Sodom" in Italy

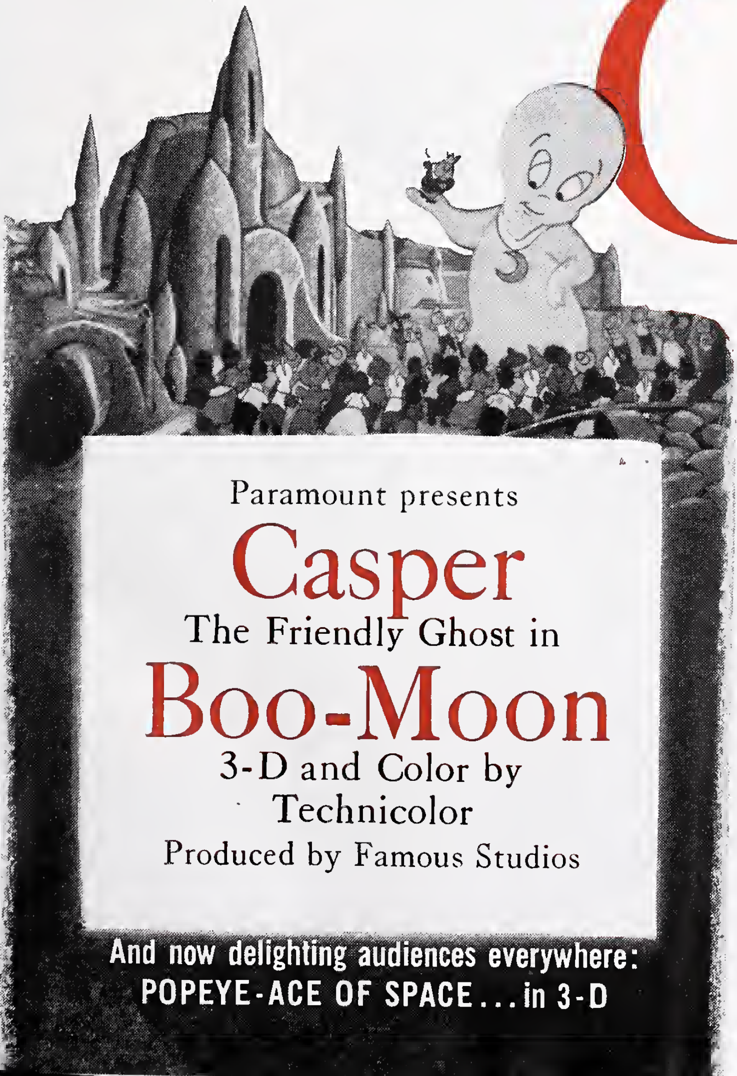
Final negotiations have been completed and a contract signed between C. I. Productions of the U. S. and Titanus Studios, Rome, for the production of "The Last Days of Sodom and Gomorrah," it was announced today by the co-producers. Robert Siodmak will direct the picture which will be filmed in Italy and other parts of southern Europe and the Near East. Production will get under way in March with American distribution set for the autumn of 1954. Dr. Goffredo Lombardo, head of Titanus, said that Mr. Siodmak will work with an all American cast of top Hollywood stars.



Casper

THE FRIENDLY GHOST

in 3-D



Paramount presents

Casper

The Friendly Ghost in

Boo-Moon

3-D and Color by
Technicolor

Produced by Famous Studios

And now delighting audiences everywhere:
POPEYE-ACE OF SPACE... in 3-D

Only once in a boo-moon comes a short with feature selling power like this one. Casper's in 3-Dimension now... no other ghost can make that claim! He trips to the moon, capers thru the cosmos, spreads a galaxy of laughs in The Greatest Short On Earth! Available now...

BRITISH DEVISE TAX FORMULA

Joint Producer - Exhibitor Committee Sets Plan for Tax Reduction Plea

by PETER BURNUP

LONDON: Following a series of meetings, a joint committee of the producers and exhibitors has agreed on a line of approach to Chancellor of the Exchequer Richard Austin Butler asking for entertainment tax remission of £7,000,000 annually.

Producer representatives have abandoned their proposal of a flat-rate reduction. The CEA suggestion was also dropped of a preferential abatement on British screenings. The claim will now go forward in the shape of a scale of relief of £4,000,000 on seats priced at two shillings or under, with the balance applying to higher prices.

Seeks Butler Interview

The letter to Mr. Butler asking for an interview with him before he leaves for Australia, January 8, will include a survey of the industry's present financial position supported by a general economic argument. Preliminary drafts of the document have already been made. It was expected to be finished at a meeting of the joint committee this week.

Inevitably integrated in the approach to the Chancellor is the question of break-figures. The Kinematograph Renters Society has resolved that the break-figure formula should be regulated by the group as a whole. J. Arthur Rank's GFD broke away from that resolution several months ago, with Mr. Rank announcing that his company would make break-figures a matter of individual trading with its customers.

The Cinematograph Exhibitors Association has always maintained that the principle should be applied by all renters. The association claims too that renters in holding to an inflexible formula take an unfair advantage of the higher seat-prices arising in the Eady Plan. The formula is the reason, so the argument runs, why many small exhibitors find themselves unable to meet the Eady levy.

CEA Attitude Toughened

Following months of polite correspondence, CEA abruptly toughened its attitude. The association announced that, failing agreement with the KRS, it would denounce one of the vital clauses in the voluntary Eady agreement; namely, that which runs as follows: "Exhibitors agree that they will not seek to recover any part of the contribution for which this agreement provides by a reduction in film rental."

Following that curt declaration CEA played forthwith what may well prove to be a trump card. The association reminded KRS of a statement made in Parliament by Mr. Butler last year when he rejected the industry's plea for tax remission: "I am specially grateful to the cinema industry for the ingenious scheme they have put forward. Unfortunately from my point of view, it had two major defects—it cost several million pounds *and would have meant increasing expenditure on American films."*

The question of dollar remittances may always be relied upon this side as a whipping-post, particularly when they relate to films. Exhibitors have a ready argument when they allege that tax remission will inevitably lead to bigger earnings for the Americans unless break-figures are adjusted.

American members of the KRS obviously took that point. At its meeting last week the Society agreed that there should be meetings with CEA representatives "to deal with the break-figure dispute and allied question."

Queen's Trip Film Record

Elaborate plans are in being for film records of the Queen's round-the-world tour. In addition to detailed newsreel coverage and films for television, both the major concerns here—the J. Arthur Rank Organisation and Associated British-Pathe—are making special films of the journey.

A. B.-Pathe are producing three half-hour films in colour. One covers the West Indies; one Fiji, and Tonga; the third New Zealand. The first, already shot and now in rough-cut stage, will be world released from January 4, 1954; the second during the first week in February; the third during the first week in March. Eastman colour will be used. That was the system employed on the successful Canadian tour film.

The Rank Organisation is collaborating with the New Zealand National Film Unit in the production and distribution of a feature picture, also in Eastman colour, covering the events in Fiji, Tonga and New Zealand. By the time the Queen sails from New Zealand to Australia at the end of January, two-thirds of the picture will have been completed. The finished film will be ready for exhibition at the end of February. World distribution will be by the J. Arthur Rank Organization.

Affirms TV Position

C.E.A. reaffirmed its TV position when the executive committee of the Association considered an application by the B.B.C. for a feature film for its television service Christmas Day. The Committee held to its general opinion on the matter and said that the film should not be supplied.

The B.B.C. will nevertheless televise one film in its Children's Hour program Christmas Day. This is the Hollywood-made, 60-minute subject, "The Walt Disney Christmas Show."

C.E.A. has also been discussing the question of films made here primarily for TV use whether in America or in this country drawing money from the Eady Fund. It was pointed out that if a film is registered as British Quota it is clearly entitled to Eady benefit. But the commitee is opposed to such an arrangement and has set it down for consideration by the joint committee of the four trade Associations which administer the Eady Fund.

"Robe" Still Booming

"The Robe", in its fourth week at the Leicester Square Odeon, continues to boom business. Audiences run at about 6,000 per day compared with a daily average of 7,000 in the first week. By December 13 the picture had been seen by 140,000 paying customers.

Spyros Skouras estimates the picture could run at the Leicester Square house for six months. It will remain there for as long as the Rank commitments in other directions permit.

A check on equipment makers shows that G. B.-Kalee has 18 CinemaScope orders in hand from independents against 20 at Western Electric. Figures are not yet available from RCA. It is estimated that a total of 150 orders will have been placed by the end of next March. Thereafter and subject to the resolvement of current discussions with the C.E.A. and other troubles, equipment makers will have a monthly production potential of 100 installations.

Senate Unit Studying Trade Practice Views

WASHINGTON: The staff of the Senate Small Business Committee is studying Justice Department answers to a questionnaire sent by the committee early last month to ascertain the Department's latest views on industry trade practices. There was no indication when the answers would be made public. In a letter dated November 3, Sen. Schoeppel (R., Kans.), chairman of a small business sub-committee which had studied industry trade problems, asked anti-trust chief Stanley N. Barnes for a progress report on subcommittee recommendations. Specifically, Sen. Schoeppel asked if the Department had determined whether the pre-release practice was price-fixing, if the Department wanted to reopen any of the consent judgments, if the sub-committee hearings had disclosed any decree violations, the number of complaints in recent months, and other matters. The Department's answer was received late last month by Sen. Schoeppel, but turned over to the staff for study only Tuesday on his return from Kansas.

Kramer Announces First

His first picture under the new contract for one picture a year to be released by United Artists, has been announced by producer Stanley Kramer. It will be "Not As a Stranger," by novelist Morton Thompson.

Universal-International

Announces

with Pride.....

THE
CHARLES · J · FELDMAN
ANNUAL DRIVE

JANUARY 3 THROUGH MAY 2, 1954

DEMONSTRATING U.-I.'s

CONFIDENCE, RESPONSIBILITY

AND RELIABILITY

It's a Happy Boxoffice New Year for you, Mr. Exhibitor, with U-I's "Golden Dozen" for the Charles J. Feldman Annual Drive.

Never in this company's history has there been a stronger group of pictures released in sequence.

Again it demonstrates U-I's CONFIDENCE in our Industry . . . RESPONSIBILITY to you, the Exhibitor, to keep on delivering our present high number of releases . . . and RELIABILITY of entertainment to please your patrons and keep them coming.

Confidence . . . Responsibility . . . Reliability!

The Charles J. Feldman Annual Drive gives these words more meaning (meaning more profits) for you than ever before!

Join us for your happiest boxoffice New Year.

UNIVERSAL-INTERNATIONAL

U-I'S "GOLDEN DOZEN" FOR THE CHARLES J. FELDMAN ANNUAL DRIVE

JANUARY 3 THROUGH MAY 2, 1954

DONALD O'CONNOR
JANET LEIGH
WALKING MY BABY BACK HOME
COLOR BY **Technicolor**
with **BUDDY HACKETT**
LORI NELSON • SCAT MAN CROTHERS
THE MODERNAIRES • THE SPORTSMEN

TONY CURTIS
JOANNE DRU
Forbidden
co-starring **LYLE BETTGER**
with MARVIN MILLER

JEFF CHANDLER
MAUREEN O'HARA
WAR ARROW
COLOR BY **Technicolor**
co-starring **SUZAN BALL**
with JOHN McINTIRE • CHARLES DRAKE
DENNIS WEAVER • NOAH BEERY

JOEL McCREA
YVONNE DE CARLO
BORDER RIVER
COLOR BY **Technicolor**
co-starring **PEDRO ARMENDARIZ**
with HOWARD PETRIE • ERIKA NORDIN

ROCK HUDSON
BARBARA RUSH
TAZA, SON OF COCHISE
COLOR BY **Technicolor**
with GREGG PALMER • BART ROBERTS
MORRIS ANKRUM • JOE SAWYER
Available in both 2-D and 3-D

JAMES STEWART
JUNE ALLYSON
The GLENN MILLER STORY
COLOR BY **Technicolor**
with CHARLES DRAKE • GEORGE TOBIAS
and Guest Stars
FRANCES LANGFORD • LOUIS ARMSTRONG
GENE KRUPA • BEN POLLACK
THE MODERNAIRES

ALAN LADD
SHELLEY WINTERS
SASKATCHEWAN
COLOR BY **Technicolor**
with ROBERT DOUGLAS • J. CARROLL NAISH
HUGH O'BRIAN • RICHARD LONG
LOWELL GILMORE

RICHARD CARLSON
JULIA ADAMS
The Creature from the Black Lagoon
with RICHARD DENNING • NESTOR PAIVA
ANTONIO MORENO • WHIT BISSELL
Available in both 2-D and 3-D

AUDIE MURPHY
DAN DURYEA
SUSAN CABOT
ABBE LANE
RIDE CLEAR OF DIABLO
COLOR BY **Technicolor**

JEFF CHANDLER
RHONDA FLEMING
YANKEE PASHA
COLOR BY **Technicolor**
with LEE J. COBB • MAMIE VAN DOREN
BART ROBERTS
and the MISS UNIVERSE BEAUTIES

MARJORIE MAIN
PERCY KILBRIDE
MA & PA KETTLE AT HOME
with ALICE KELLEY • BRETT HALSEY
ALAN MOWBRAY

JOHN PAYNE
MARI BLANCHARD
DAN DURYEA
FORT LARAMIE
COLOR BY **Technicolor**
with JOYCE MacKENZIE
BARTON MacLANE

Printed in U.S.A.

"Golden 12" Set for U-I Sales Drive

Twelve important pictures, designated as Universal International's "Golden Dozen" will be released for the "Charles J. Feldman Annual Sales Drive," starting January 3 and continuing through May 2, Alfred E. Daff, executive vice-president, announced, at the final meeting of the week-long annual convention in the company's studio last week. Nine of the pictures will be in color by Technicolor, and two of the pictures are in 3-D.

Meanwhile, at the same meeting, David A. Lipton, vice-president in charge of advertising, announced a record $1,500,000 budget for advertising during the first four months. Emphasis will be, as in the past, upon daily newspapers for point-of-sale impact. There also will be large spending in radio and television, and this will be added money, rather than money taken from newspaper or magazine allotments. Mr. Lipton also said he will continue extensive trade paper advertising because he has found it effective, especially through use of full color inserts at least four times a year. The heaviest campaign during the four months will be on "The Glenn Miller Story" and "Saskatchewan."

Mr. Daff said more than $36,000 will be given in prizes for the sales drive. The 70 executives at the convention saw some of the "Golden Dozen" and others.

Pictures scheduled to be released are: "Walking My Baby Back Home," Technicolor musical starring Donald O'Connor and Janet Leigh; "Forbidden," starring Tony Curtis, Joanne Dru and Lyle Bettger; "War Arrow," in Technicolor starring Maureen O'Hara and Jeff Chandler; "Border River," Technicolor production starring Joel McCrea, Yvonne DeCarlo and Pedro Armendariz; "The Glenn Miller Story," U-I's most important Technicolor production in many years starring James Stewart and June Allyson; "Taza, Son of Cochise," Technicolor and 3-D with Rock Hudson and Barbara Rush starred; "Saskatchewan," starring Alan Ladd and Shelley Winters, Technicolor; "Ride Clear of Diablo," Technicolor, starring Audie Murphy, Dan Duryea, Susan Cabot and Abbe Lane; "The Creature from the Black Lagoon," in 3-D and starring Richard Carlson and Julia Adams; "Ma and Pa Kettle at Home," starring Marjorie Main and Percy Kilbride; "Yankee Pasha," Technicolor starring Jeff Chandler and Rhonda Fleming, and "Fort Laramie," Technicolor, starring John Payne, Mari Blanchard and Dan Duryea.

Paramount Votes Dividend

The board of directors of Paramount Pictures Corporation has voted a quarterly dividend of 50 cents per share on the common stock, payable December 26, 1953, to holders of record December 18.

People in The News

A. W. Schwalberg, president of Paramount Film Distributing Corp., left New York last weekend for Los Angeles for a series of sales and production conferences.

Arthur Mayer has been elected president of the Independent Motion Pictures Distributors Association of America, replacing the late Joseph Burstyn.

Robert Eves, who started with Famous Players Canadian as an usher in 1927, has been named by J. J. Fitzgibbons, FPC president, western division manager with headquarters in Toronto.

Russell D. Ordway has resigned as district manager of Lockwood and Gordon Theatres in Massachusetts, Rhode Island and New Hampshire.

Carl M. Stanton, a director of the NBC film division, has been placed in charge of the division.

William Zimmerman, who recently resigned from RKO Radio Pictures, has joined the law firm of Leon, Weill and Mahoney. He was connected with RKO companies for 20 years. In 1952 he served as general counsel, vice-president and a director of RKO Radio Pictures and general counsel and vice-president of RKO Pictures.

Erik Isgrig has been elected vice-president in charge of advertising for Zenith Radio Corp.

R. William Dassow, formerly with National Theatre Supply in New York and Chicago, has been named sales manager for the theatre and television screen division of Radiant Manufacturing Corp., which handles sales of Astrolite screen.

Hugh McGuire has been promoted by Paramount Film Distributing Corp. from salesman in the New Haven branch to sales manager of the Philadelphia office.

Name Smith as Head of Overseas Film Program

WASHINGTON: Andrew W. Smith, Jr., long-time top industry executive has been named chief of the Government's overseas film program, it was announced Tuesday. The announcement was made by Theodore C. Streibert, director of the U. S. Information Agency. Mr. Smith will head the agency's Motion Picture Service. He fills a vacancy left by the resignation some weeks ago of J. Cheever Cowdin. Mr. Smith declared he "hopes to maintain the close cooperation of the entire film industry," according to a U. S. Information Agency release. Mr. Streibert also officially announced that Motion Picture Association of America president Eric Johnston had agreed to loan the Government the services of Irving A. Maas to act as a consultant for the agency. Mr. Streibert said Cecil B. DeMille would continue to serve as chief consultant for the United States Information Agency.

Newbery Names Three Assistants for Sales

Three executive assistants to handle phases of home office sales operations were named last week by C. Bruce Newbery, Republic director of sales. The men are: John A. Alexander, in charge of contracts; Albert E. Schiller, in charge of branch operations; and Frank A. Soule, in charge of general administration. Mr. Soule had been with Republic from 1935 to 1942, and then was with Eagle Lion and Pictorial Films, and recently returned. The other two have been with the company many years.

Orders for Sound Up

A healthy upsurge in orders for Simplex stereophonic sound equipment has been reported this week by Walter E. Green, president of National Theatre Supply in New York.

Mr. Green, in disclosing last week that his company has booked orders for more than 600 installations in the past four months, said that during recent weeks an increasing proportion of sales were made to theatres that range in the 500-1,000 seating capacity.

Initial sales, he said, were almost entirely to large first run theatres whose record-breaking grosses finally convinced the smaller theatres of the added entertainment and box office value of the single-film, four-track magnetic stereophonic sound.

The NTS executive said he feels stereophonic sound definitely is an asset to the small house and cited enthusiastic patron reception to installations made in motion picture theatres with a seating capacity as little as 450 seats.

A complete line of stereophonic sound systems with a size to fit any and every installation is now available from all established theatre equipment manufacturers, he said, and he urged exhibitors to "take stock of their situations . . . and to look upon their admitted substantial investments in new equipment . . . as an investment in the future of their own welfare and as an investment in the welfare of the motion picture industry."

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

THE IMPACT of CinemaScope success on Hollywood production begins now to make its mark indelibly on the over-all activity of the studios.

Four of the six pictures started in the second week of December are going in CinemaScope, two of them wearing the MGM label, one the Universal-International trademark, and the fourth the Warner insignia. (Twentieth Century-Fox had 10 CinemaScope productions stacked up in convenient, completed form several weeks ago, and can be content for a considerable period without filming more.)

The two new MGMs are going in Ansco color, the U-I in Technicolor, and the Warner in WarnerColor.

"Student Prince" Among New Undertakings

Most interesting of the new undertakings in CinemaScope, historically, is MGM's "Student Prince," both because of its long and many-sided career as an especially durable stage property in the light-opera division, a factor of built-in exploitation value, and because of the widespread and sprightly publicity given the controversy between Mario Lanza, originally cast for the title role, and his studio, which terminated in his getting terminated and the studio retaining the voice-recordings he already had made for the production, together with authority to use them, without using Lanza, whenever the studio might choose to do so.

Joe Pasternak, who produced "The Great Caruso," and Richard Thorpe, who directed that towering success, are doing the same for "The Student Prince," and a young British actor named Edmund Purdom, experienced enough in pictures to know his way around, but not enough so that American audiences know his voice when they hear it, is going to play the title part and pretend to be singing the songs that Lanza does.

Warners Making Scott's "Talisman" in CinemaScope

The Warner picture going in CinemaScope is Sir Walter Scott's "The Talisman," a subject conspicuously well suited to the expansiveness of the process. This great story of the Third Crusade is being produced by the illustrious Henry Blanke and directed by the distinguished David Butler. Rex Harrison, Virginia Mayo, George Sanders, Laurence Harvey, Robert Douglas and Anthony Eustrel are among the players listed.

Knighthood, which seems a favored topic among producers seeking appropriate subject matter for the anamorphic treatment, comes to flower again in Universal-International's first use of the Cinemascope. Howard Pyle's historical novel, "Men of Iron," is the work put into production under the title, "The Black Shield of Falworth." The story is laid in the Fourteenth Century reign of King Henry IV of England, with Tony Curtis rendering heroic service to his monarch and to the realm's fairest lady, played by Janet Leigh. David Farrar, Barbara Rush, Herbert Marshall, Ian Keith, Dan O'Herlihy and Craig Hill are other players in the large cast assembled by the astute Robert Arthur for direction by Rudolph Mate.

Musical "Brigadoon" Also On Metro's Schedule

The second CinemaScope picture started at MGM (actually it started first) is the famous Broadway musical, "Brigadoon," which the multi-skilled Arthur Freed is producing, with the versatile Vincente Minnelli directing. Gene Kelly and Cyd Charisse, whose presence in any film-musical is as much insurance as anybody ought to ask for, have Van Johnson, Elaine Stewart, Eddie Quillan, Owen McGivney, Virginia Bosler, Hugh Laing, Dodie Heath and dozens more sharing the 2.55:1 area with them.

Sam Katzman began shooting "Jungle Man Eater," for Columbia, with Johnny Weismuller, Karin Booth and Gregory Gay under direction of Lee Sholem.

Hugo Haas, the one-man production company, started "Tender Hearts," produced and directed by himself, starring himself. and unquestionably written by himself, all of which is not intended as a slur, because he's done some mighty challenging one-man pictures. June Hammerstein, Francesca de Scaffa, Syra Marti and Ken Carlton are members of his cast. Distribution auspices have not been settled upon. The present Hollywood week opened in a welter of criss-crossed portents.

◆

On Saturday last anouncement was made of the sale of the Eagle Lion studio by Chesapeake Industries' William C. MacMillen to a group of non-film capitalists (oil, football, TV, industrial manufacturing) for the sum of $1,100,000. This was, in the half-earnest opinion of old settlers hereabout, the sorriest thing that had happened to the studio since it first saw light of shooting as the home of E. W. Hammons' Educational Pictures.

With the sale of Educational to Fox, the studio went over to possession of the ill-fated Grand National, thence to the dark-starred PRC and the short-lived Eagle Lion, in whose name it's been operated mainly as a rental studio and always with a for-sale status understood. Probably there was no reason why good pictures couldn't be made there, but it seemed never to happen, and MacMillen said openly a year or more ago that he was keeping the property in view of the probable rise in importance of television film production. The rise came, as the price indicates, and the town could have observed all that sympathetically, but the new ownership—Fred Levy, Jr., is board chairman—accompanied its announcement of sale with a declaration that television films *only* are to be produced there, with no motion picture production allowed. That hurt.

THIS WEEK IN PRODUCTION:

STARTED (6)

COLUMBIA
Jungle Man-Eaters

INDEPENDENT
Tender Hearts (Haas)

MGM
Brigadoon (CinemaScope; Ansco color)
Student Prince (CinemaScope; Ansco color)

UNIVERSAL
Black Shield of Falworth (CinemaScope; Technicolor)

WARNER
Talisman (CinemaScope; WarnerColor)

COMPLETED (8)

INDEPENDENT
Witness to Murder (Erskine; U.A.)
Khyber Pass (Edward Small)
Good Die Young (Romulus)
Long Wait (Parklane; U.A.)

MGM
Beau Brummel (Technicolor)
Betrayed (Technicolor)

PARAMOUNT
White Christmas (Technicolor)

20TH-FOX
Garden of Evil (CinemasScope; color)

SHOOTING (23)

COLUMBIA
Black Knight (Warwick; Technicolor)

INDEPENDENT
Bullet Is Waiting (Welsch)
Kid from Outer Space (Panoramic)
Waterfront (Horizon)
Princess of Nile (Panoramic; Technicolor)
Fire Over Africa (Hemisphere; Technicolor; Columbia)
Bronco Apache (Hecht-Lancaster; Technicolor; U.A.)
Duel in the Jungle (Moulin-Asso. British; Technicolor)

MGM
Valley of the Kings (Eastman Color)
Bride for Seven Brothers (CinemaScope, Eastman Color)

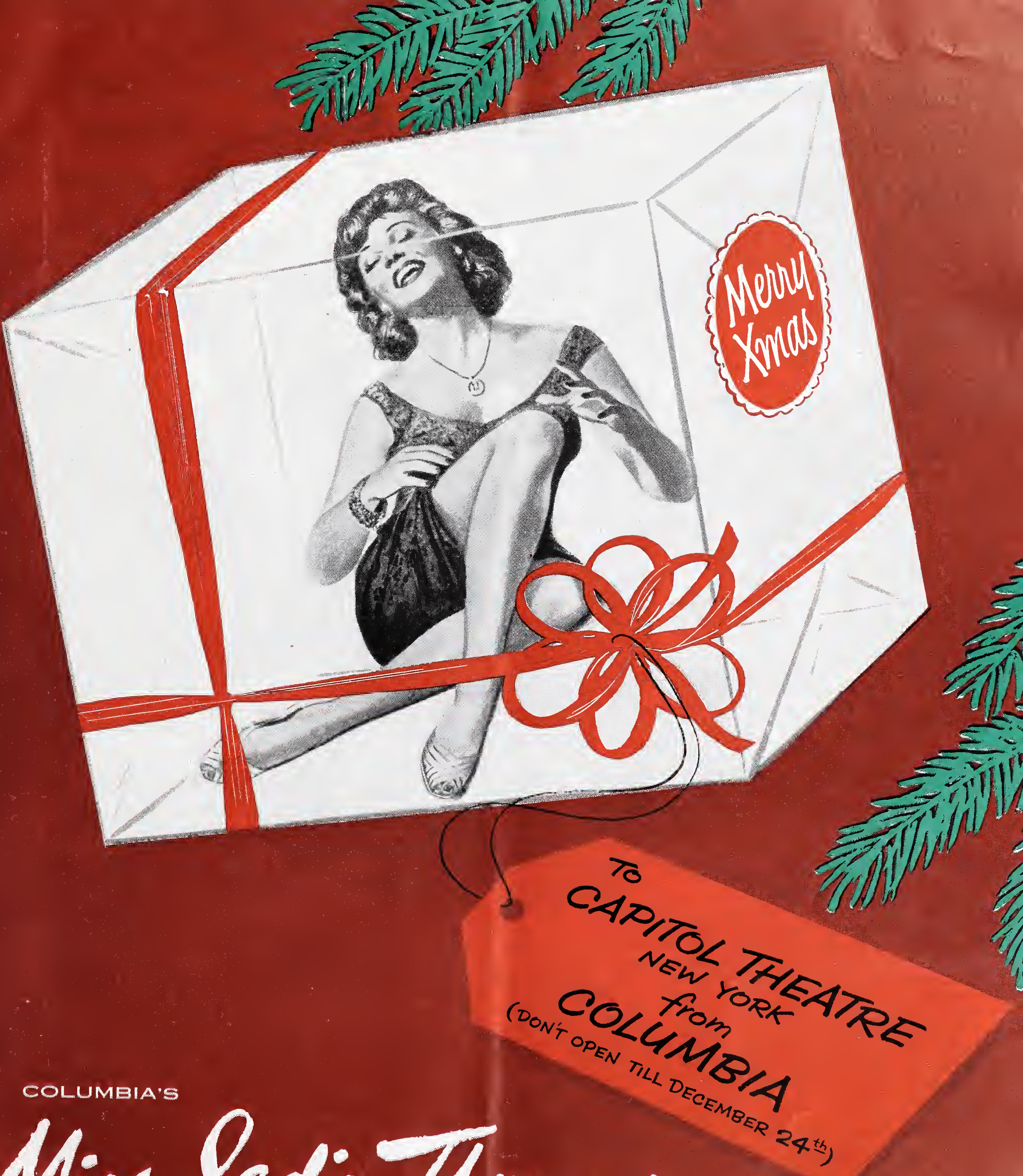
PARAMOUNT
Conquest of Space (color)
Living It Up (Technicolor)
Rear Window (Technicolor)

REPUBLIC
Hot Heiress
Shanghai Story
Johnny Guitar (Technicolor)

RKO
Big Rainbow (Technicolor)

UNIVERSAL
Fireman, Save My Child!
Playgirl

WARNER
Ring of Fear (Wayne-Fellows; CinemaScope; WarnerColor)
High and Mighty (Wayne-Fellows; CinemaScope; WarColor)
Lucky Me (CinemaScope; WarnerColor)
Star Is Born (CinemaScope; WarnerColor)


Merry Xmas
To CAPITOL THEATRE NEW YORK from COLUMBIA
(DON'T OPEN TILL DECEMBER 24th)

COLUMBIA'S

Miss Sadie Thompson

IN 3D

COLOR BY TECHNICOLOR

List Bought 56,967 More RKO Shares

WASHINGTON: An additional 56,967 shares of RKO Theatres common stock has been acquired by interests of Albert A. List, chairman of RKO Theatres board of directors and principal stockholder in the company, it was disclosed here to the Securities and Exchange Commission.

The additional 56,967 shares were purchased by Mr. List in the open market in connection with his Nov. 13 offer to buy at least 400,000 more shares of the company's stock at a price of $4.50 per share. The Cleveland Arcade Co., called "an associate of Mr. List," was said to be the beneficial owner of the 56,967 shares.

At the end of November, RKO Theatres in its SEC report said Mr. List was the beneficial owner of 917,542 shares and the record owner of 943,320 shares constituting approximately 24 per cent of the voting securities of RKO.

In a separate SEC report, it was said that Dudley G. Layman, an RKO Theatres director and an associate of Mr. List, in November bought 3,000 shares of common, making his holdings 13,000 shares. A. Louis Oresman, another RKO Theatres director and an associate of director David J. Greene, in November bought 5,956 shares, making his holdings 42,556 shares.

As part of the sale of Howard Hughes' RKO Theatres stock to Mr. List, Mr. Hughes increased his RKO Pictures stock by 246,500 shares. Mr. Hughes' total holdings in the picture company was put at 1,262,120 shares.

Ohio Theatres Fight Carrier Increase Bid

COLUMBUS: The Independent Theatre Owners of Ohio has filed a protest with the Interstate Commerce Commission and the Public Utilities Commission of Ohio against an application for rate increases by five film carriers in the Cleveland district. The protest, signed by 64 Ohio theatre owners, asks that the PUCO suspend the application pending investigation and require the applicants to justify the increases. The five carriers include Film Transit Company, E. S. Johnson, L. C. Gross, Larry Tuccio and Leonard Albrecht. The rate increases asked range from five per cent to 200 per cent, the ITO charges.

Robert Wile, executive secretary, requests theatre men served by Film Transit, Leonard Albrecht and E. S. Johnson to send him bills for the four weeks of November, if these are typical.

He said that in the cases of Gross and Tuccio, the changes in rate will not amount to increases in most instances. "In all fairness we cannot dispute small increases and will not protest these particular carriers' new rates," said Mr. Wile.

Argentina to Resume Blocked Fund Payment

Argentina will begin paying money to American distributors after four years. The first payment will be $500,000 under an agreement arranged by Robert Corkery, assistant vice-president of the Motion Picture Export Association, who is now in Buenos Aires. Remaining monies said to be owed may be up to $3,500,000. Details on this remainder are now under discussion. Brazil last week indicated it shortly will be paying $5,100,000. This would bring its payments to $15,000,000 or more. Mr. Corkery was also there recently. He was expected shortly in New York, and then may return to Brazil for the Brazilian Film Festival, in February.

Tushinskys Explain Lens

HOLLYWOOD: Circulated reports attributing practically unlimited achievements to a lens still in development at the RKO studio by Joseph and Irving Tushinsky are inaccurate in most details, although close to factuality so far as screen result is concerned, Joseph Tushinsky told THE HERALD here last week.

The common denominator in the unauthorized claims has been the claim that the Tushinsky system enables a projectionist to spread a normal 35mm picture from the standard 1.33 aspect ratio to as wide as 3 to 1. Mr. Tushinsky said last week that this is not correct, explaining that extensive expansions from standard films observed by some studio heads is obtained by reprinting the picture from the negative in such a manner as to produce an anamorphically compressed image from which, by use of an anamorphic lens, the desired width is derived.

The Tushinsky system compares in vital respects to the socalled "Chinese camera" system in use at Paramount on "White Christmas" and to a similar horizontal camera being built by MGM.

Mr. Tushinsky expects to have his system far enough advanced within a few weeks to demonstrate to the press. He says the device will give satisfaction in aspect ratios beyond 3 to 1 with film photographed for this process.

Variety Ranch Boys Lose to New Orleans

The Fifth Annual Milk Bowl Football Tournament held at Lufkin, Texas, resulted in a 33-7 win by the New Orleans Mites over the Dallas Variety Club Ranchers. Republic star Rex Allen and manager Mickey Gross were guests of the latter during the tournament and after, and were subjects of considerable exploitation. Mr. Allen rode horseback around the field, played the guitar, and appeared at the banquet. The following evening, he played and sang in Dallas for the Saturday night floor show.

Warners in Sales Meet In New York

A two-day sales meeting of Warner Bros. district managers was to start Thursday at the company's home office with Ben Kalmenson, vice-president in charge of distribution, presiding. Warner product for the winter and spring seasons was to highlight the conferences.

Productions discussed include "Hondo," 3-D, WarnerColor; "His Majesty O'Keefe," Technicolor; "The Eddie Cantor Story," Technicolor musical; "The Command," company's first CinemaScope production, WarnerColor; "The Boy from Oklahoma," Technicolor; "Crime Wave"; "Duffy of San Quentin"; "Phantom of the Rue Morgue," 3-D, WarnerColor; "Riding Shotgun," WarnerColor, and "Lucky Me," CinemaScope, WarnerColor.

District managers attending the meeting are Norman J. Ayers, eastern with headquarters in New York; William G. Mansell, Central Philadelphia; Robert H. Dunbar, Midwest, Chicago; Art W. Anderson, North Prairie, Minneapolis; Hall Walsh, South Prairie, St. Louis; W. O. Williamson, Jr., Southeast, Atlanta; Ed Williamson, Southwest, Dallas; Henry M. Herbel, West Coast, Los Angeles; Haskell M. Masters, Canada, Toronto, and Robert Smeltzer, Washington, D. C. Ben Abner, New York Metropolitan branch manager, is also attending.

Goldsmith Will Address NTFC Christmas Luncheon

A summation of 1953 contributions to technical progress in television and their importance to the following year, was to be delivered Thursday at the annual Christmas luncheon and election meeting, in New York, of the National Television Film Council, by Dr. Alfred N. Goldsmith, chief consultant to the Radio Corporation of America. A summary of television film distribution activities during 1953 was to be given by Arche Mayers, NFTC president.

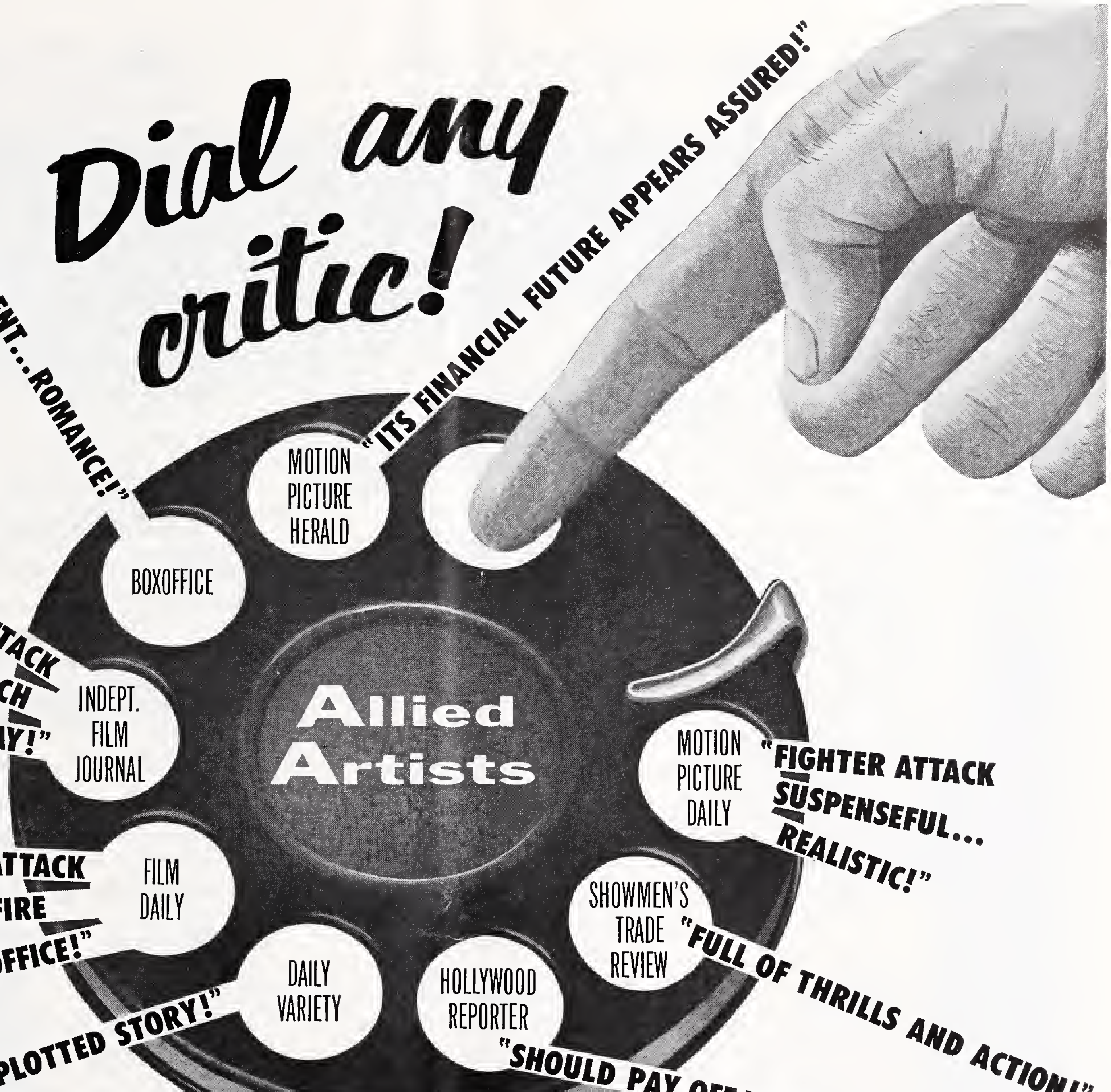
Open "Go, Man" in Manila

"Go, Man, Go!" starring the internationally famous Harlem Globetrotters basketball team, will have its world premiere at the Globe theatre, Manila, December 22, it was announced this week by Arnold M. Picker, United Artists vice-president in charge of foreign distribution. The Manila opening is part of a plan to coordinate the worldwide release of the picture with the basketball schedule of the Globetrotters.

Warners Vote Dividend

Warner Brothers' board of directors Monday voted a dividend of 30 cents a share on the common stock, payable February 5 to stockholders of record January 5.

Dial any critic!


Allied Artists
MOTION PICTURE HERALD
BOXOFFICE
INDEPT. FILM JOURNAL
FILM DAILY
DAILY VARIETY
HOLLYWOOD REPORTER
SHOWMEN'S TRADE REVIEW
MOTION PICTURE DAILY

"SUSPENSE...EXCITEMENT...ROMANCE!"

"ITS FINANCIAL FUTURE APPEARS ASSURED!"

"FIGHTER ATTACK TOP-NOTCH SCREEN PLAY!"

"FIGHTER ATTACK SURE-FIRE BOX OFFICE!"

"STRONGLY PLOTTED STORY!"

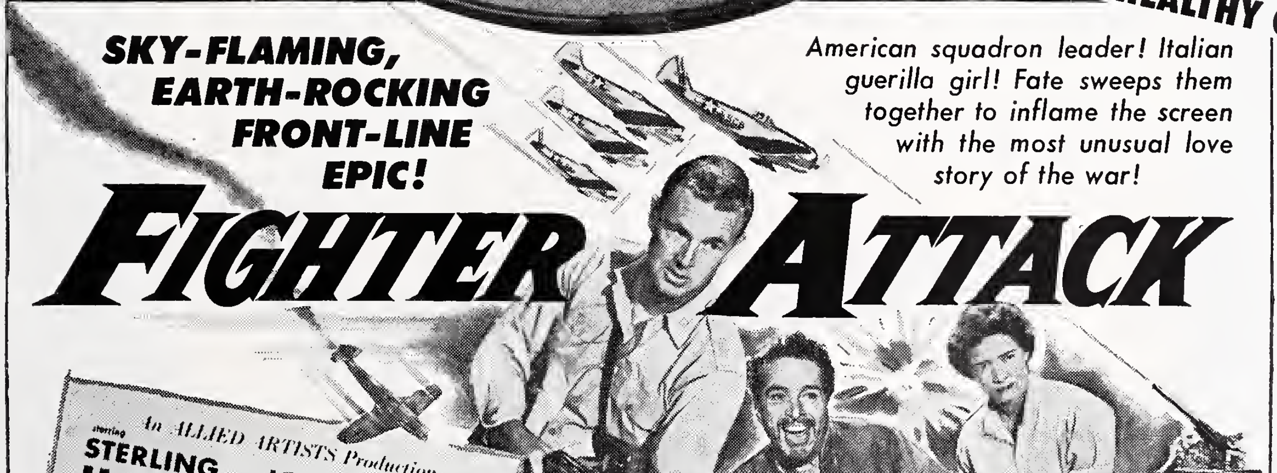
"SHOULD PAY OFF WITH HEALTHY GROSSES!"

"FULL OF THRILLS AND ACTION!"

"FIGHTER ATTACK SUSPENSEFUL... REALISTIC!"

SKY-FLAMING, EARTH-ROCKING FRONT-LINE EPIC!

American squadron leader! Italian guerilla girl! Fate sweeps them together to inflame the screen with the most unusual love story of the war!


In Thrilling COLOR

FIGHTER ATTACK

An ALLIED ARTISTS Production

starring **STERLING HAYDEN · JOY PAGE · J. CARROL NAISH**

with KENNETH TOBEY · ANTHONY CARUSO · FRANK deKOVA

Executive Producer WALTER MIRISCH Produced by WILLIAM CALIHAN, JR. Directed by LESLEY SELANDER Screenplay by SIMON WINCELBERG

STEP AHEAD WITH THE DOUBLE A COMPANY... ALLIED ARTISTS!

Thomas Sets Deal for TV Color Tube

The nation's largest independent manufacturer of cathode ray picture tubes has signed a licensing agreement to produce the 21-inch and larger Lawrence color tubes. Thomas L. Clinton, president of Thomas Electronics, Inc., of Passaic, N. J., picture tube supplier to most major set producers, and Richard Hodgson, president of Chromatic Television Laboratories, Inc., of New York and Oakland, Cal., developers of the Lawrence Tube, jointly announced the agreement today. Paramount Pictures holds an interest in Chromatic.

The Lawrence Tube was invented by the Nobel Prize winning physicist, Dr. Ernest O. Lawrence, director of the Radiation Laboratory of the University of California. Employing only a single electron gun, like present black and white sets, the tube makes possible larger color pictures than is practical in the case of other color tubes.

"It has terrific possibilities as the real answer to large-screen color television at a reasonable cost," said Robert E. Burrows, general sales manager of Thomas Electronics. "We have a great deal of faith in it. It lends itself to mass production more than other types of color tubes. Our engineers are now at Chromatic's Oakland laboratories, studying manufacturing techniques as a preliminary to setting up a pilot production line."

Illinois Allied Plans Honor for Jack Kirsch

CHICAGO: Allied Theatres of Illinois will celebrate its 23rd anniversary here next Monday night with a party at the Chez Paree and Jack Kirsch, Illinois Allied president, will be presented with a plaque from national Allied. The presentation will be made personally by Abram F. Myers, general counsel and board chairman of the national organization.

More than 500 reservations already have been received, according to Van Nomikos, Illinois Allied vice-president and chairman of the 23rd anniversary celebration.

In a letter to Mr. Kirsch from Mr. Myers, the general counsel said, "You have been awarded a testimonial for your splendid service to national Allied as president in 1946 and 1947 and for your outstanding showmanship and business ability in planning and staging the great 1952 national convention."

Kling Buys Chaplin Studio

CHICAGO: The Charles Chaplin studios in Hollywood have been acquired by Kling Studios of Chicago on a long-term lease basis, Robert Eirinberg, Kling president, disclosed here. The studios will be used to expand the company's production of films for television, industry and public relations.

TOA Annual Meeting To Be Determined

The next annual convention of the Theatre Owners of America will be decided upon, in locale and magnitude, at the midwinter meeting, January 31-February 2, of the board and the executive committee, in the Mayflower Hotel, Washington. Also to be decided is whether the organization will join again in a trade show with the Theatre Equipment and Supply Manufacturers Association, as it did in the Conrad Hilton Hotel, Chicago. The latter organization prefers that hotel for its own shows. Also to be discussed at the midwinter board and executive committee meeting are arbitration, 16 mm. anti-trust suit, subscription television, stereophonic sound, types of screens, rentals, and the Federal admissions tax.

Tax Collections Show Increase in Chicago

CHICAGO: The City Tax Collector's report for November, on the previous month's theatre receipts, shows an increase of 11 percent for October, 1953, over the same month a year previous. Theatres last October paid $105,096 to the city in taxes, while for the same period in 1952 exhibitors paid $88,957. The increase is particularly striking in the light of tax collections from other amusements in the last two years. In both October of 1952 and 1953, the receipts from amusements were just under $150,000, indicating that it was only motion pictures that jumped greatly this year. For the first 11 months of 1953, the theatres contributed $1,009,250 in taxes. For all of 1952 the figure was only $39,000 higher, at $1,044,414, according to the report.

Third Columbia Sales Meeting Held on Coast

A. Montague, Columbia Pictures' general sales manager, Monday opened the last of the company's three special regional sales meetings with a general session at the St. Francis Hotel, San Francisco. Present were Mr. Montague's key aides from the New York home office and field sales personnel from the Western states. Among the topics discussed were the company's policy in regard to the Christmas pre-release in 3-D only of "Miss Sadie Thompson," the forthcoming release of two other important features, "The Caine Mutiny" and "It Should Happen to You," and the continuing sale of Columbia's big money-maker, "From Here to Eternity."

New Brandt Service

Leon Brandt, publicity and advertising executive with experience in the major companies in New York, has established a "vertical" agency in that city. His one agency will provide producers and distributors with unit publicity, pre-release publicity, premiere and public relations activity, exploitation, and advertising. It has an art director, copy and feature writers, and a corps of public relations men, and has associates in Los Angeles and Chicago.

"Where To Buy It"
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CALIFORNIA
LOS ANGELES: **B. F. Shearer Company** 1964 S. Vermont Ave.
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GEORGIA
ATLANTA: **Wil-Kin Theatre Supply, Inc.** 150 Walton St., N. W.
ILLINOIS
CHICAGO: **Gardner Theatre Service, Inc.** 1235 S. Wabash Ave.
INDIANA
INDIANAPOLIS: **Ger-Bar, Inc.** 442 N. Illinois St.
IOWA
DES MOINES: **Des Moines Theatre Supply** 1121 High St.
KENTUCKY
LOUISVILLE: **Falls City Theatre Equip.** 427 S. Third St.
LOUISIANA
NEW ORLEANS: **Hodges Theatre Supply Co.** 1309 Cleveland Ave.
MARYLAND
BALTIMORE: **J. F. Dusman Company** 12 E. 25th St.
MASSACHUSETTS
BOSTON: **Joe Cifre, Inc.** 44 Winchester St.
MICHIGAN
GRAND RAPIDS: **Ringold Theatre Equip.** 106 Michigan St., N. W.
MINNESOTA
MINNEAPOLIS: **Frosch Theatre Supply Co.** 1111 Curie Ave.
Minneapolis Theatre Supply 75 Glenwood Ave.
DULUTH: **National Equipment Company** 7 E. Michigan St.
MISSOURI
ST. LOUIS: **McCarty Theatre Supply Co.** 3330 Olive St.
KANSAS CITY: **Shreve Theatre Supply Co.** 217 W. 18th St.
NEBRASKA
OMAHA: **Western Theatre Supply Co.** 214 N. 15th St
NEW YORK
AUBURN: **Auburn Theatre Supply Co.** 5 Court St.
NEW YORK: **Joe Hornstein, Inc.** 630 Ninth Ave.
BUFFALO: **Perkins Theatre Supply Co.** 505 Pearl St.
NORTH CAROLINA
CHARLOTTE: **Wil-Kin Theatre Supply** 229 S. Church St.
OHIO
CLEVELAND: **Ohio Theatre Supply** 2108 Payne Ave.
OKLAHOMA
OKLAHOMA CITY: **W. R. Howell** 12 S. Walker Ave.
OREGON
PORTLAND: **B. F. Shearer Company** 1947 N.W. Kearney
PENNSYLVANIA
PITTSBURGH: **Atlas Theatre Supply** 402 Miltenberger St.
FORTY FORT: **Vincent M. Tate** 1620 Wyoming Ave.
TENNESSEE
MEMPHIS: **Tri-State Theatre Supply** 320 S. Second St.
TEXAS
DALLAS: **Modern Theatre Equipment** 1916 Jackson St.
UTAH
SALT LAKE CITY: **Service Theatre Supply** 256 E. First So. St.
WASHINGTON
SEATTLE: **B. F. Shearer Company** 2318 Second Ave.
WEST VIRGINIA
CHARLESTON: **Charleston Theatre Supply** 506 Lee St.
WISCONSIN
MILWAUKEE: **The Ray Smith Company** 710 W. State St.
CANADA
CALGARY, ALB.: **Sharp's Theatre Supplies** Film Exchange Bldg.
MONTREAL, QUE.: **Dominion Sound Equip.** 4040 St. Catherine St., W.
General Theatre Sup. Co. 288 St. Catherine St., W.
Perkins Electric Co. 1197 Phillips Place
ST. JOHN, N.B.: **General Theatre Sup. Co.** 86 Charlotte St.
TORONTO, ONT.: **General Theatre Sup. Co.** 861 Bay St.
Perkins Electric Co. 277 Victoria St.
Perkins Electric Co. 591 Yonge St.
VANCOUVER, B.C.: **Dominion Thea. Equip.** 847 Davie St.
General Theatre Sup. Co. 916 Davie St.
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For List of Authorized Dealers See Opposite Page

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Metro-Goldwyn-Mayer

ACTRESS, THE: Spencer Tracy, Jean Simmons—The reviewer must have based his rating of "excellent" on the acting alone. There certainly is nothing else good about it, and no one liked it. Did a very poor business. Played Sunday, Monday, November 15, 16.—Dick Smith, Albany Theatre, Albany, Ind.

JEOPARDY: Barbara Stanwyck, Barry Sullivan—I only wish all my double bills were as good as this one. Very good mid-week booking and my patrons also enjoyed the story in "Bright Road" (MGM) which was the second feature on the bill. Played Wednesday, Thursday, Friday, November 11, 12, 13.—Bob Harvey, Capitol Theatre, North Bay, Ont., Canada.

LATIN LOVERS: Lana Turner, Ricardo Montalban—Very weak show. Lana is most unconvincing in her role. The plot is thin and it moves slowly—only two good laughs in the whole show. It did the smallest Sunday-Monday gross we have ever had. Played November 29, 30.—Rowell Brothers, Idle Hour Theatre, Hardwick, Vt.

Paramount

ARROWHEAD: Charlton Heston, Jack Palance—Surprisingly good Indian picture. Acting good and patrons' comments were good. This is a strong mid-week booking. Played Wednesday, Thursday, Friday, December 2-3-4.—Bob Harvey, Capitol Theatre, North Bay, Ont., Canada.

GIRLS OF PLEASURE ISLAND: Don Taylor, Leo Genn—An excellent show which did very well at the box office despite its little known cast. Personally I thought it one of the most enjoyable pictures we have shown and am glad we gave it our best playing time. Played Sunday, Monday, November 15, 16.—Rowell Brothers, Idle Hour Theatre, Hardwick, Vt.

SHANE: Alan Ladd, Van Heflin, Jean Arthur—This highly ballyhooed picture did practically nothing for us. The scenic photography is outstanding, but to me the story seemed drawn out in places and rather draggy, but led up to action aplenty when it started, and this action seemed to me to be unnecessarily gory, bloody and brutal. In one instance profanity is used—have they thrown out the production code entirely? Played Tuesday, Wednesday, Thursday, December 1, 2, 3.—Dick Smith, Albany Theatre, Albany, Ind.

Republic

SWEETHEARTS ON PARADE: Ray Middleton, Lucille Norman—One of the most refreshing musicals for small towns we have seen in a long while. A good example of a "sleeper," but we made the mistake of giving it only a one-day run on off playing time. Seemed to please all patrons and many stopped to comment on their way out. In fact, it did better than most of the "super-dupers" from major distributors. Play it and do not hesitate to exploit it. You will be glad to greet your patrons on their way out, instead of feeling like hiding in a dark corner. Played Tuesday, October 20.—J. M. Oberholtzer, Mifflin Theatre, Mifflin, Pa.

Twentieth Century-Fox

FARMER TAKES A WIFE: Betty Grable, Dale Robertson—This is the type of picture that the less said about, the better. I am afraid that my patrons' comments wouldn't bear repeating, but I sure am happy that we don't operate on the "money back if not satisfied" slogan, or I would be broke. Played Saturday, Monday, Tuesday, November 7, 9, 10.—Bob Harvey, Capitol Theatre, North Bay, Ont., Canada.

GENTLEMEN PREFER BLONDES: Marilyn Monroe, Jane Russell—Played this back after we increased size of our screen to two to one ratio at cost of $25 (non-metallic)—and what wonderful presentation it made on the 12x24 foot screen in our 475 seat theatre. Played Sunday and Tuesday, November 29, December 1.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

Universal

GOLDEN BLADE, THE: Rock Hudson, Piper Laurie—A good sword dagger picture which ordinarily does not draw here, but which did a very good Friday-Saturday business. O. K. for small town exhibitor. Played November 20, 21.—Dick Smith, Albany Theatre, Albany, Ind.

Warner Bros.

HOUSE OF WAX: Vincent Price, Phyllis Kirk—Ran this in 2-D. If your folks like the horror type, this is a good one. Did a fairly good Friday and Saturday business. Played Friday, Saturday, November 6, 7.—Dick Smith, Albany Theatre, Albany, Ind.

ISLAND IN THE SKY: John Wayne, Lloyd Nolan—A fairly good picture which pictures a lot of phoney stuff that really looks phoney and has a lot of excess footage that adds nothing to the picture except length. Think it would be much better cut to about 90 minues. Attendance up a little on Sunday but fell flat on Monday. Played Sunday, Monday, November 1, 2.—Dick Smith, Albany Theatre, Albany, Ind.

Shorts

Metro-Goldwyn-Mayer

COPENHAGEN, CITY OF TOWERS: Fitzpatrick Travel Talk—This travel talk is one of the best released to date, and believe it or not, even the small fry enjoyed it. The scenes showing the big fair grounds in Copenhagen had them oh-ing and ah-ing.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

HEIR BEAR: Technicolor Cartoon—Barney Bear is a favorite with our audience and this one did not fail to please. It's a relief to have something besides the cat-chase-mouse theme.—Mel Edelstein, Lybba Theare, Hibbing, Minn.

JUST DUCKY: Technicolor Cartoon—This had them rockin' and they sat through the second time, so that means it went over above average.—Bob Walker, Uintah Theatre, Fruita, Colo.

POSTMAN, THE: Pete Smith Specialties—Another in the series of Pete Smith, which was made with the cooperation of the Post Office Department. I had a Postman Honor Night, and the letter carriers really enjoyed the proceedings. In fact, everyone who saw the short subject enjoyed it very much. Play it.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

SWING SHIFT CINDERELLA: Gold Medal Reprint Technicolor Cartoon—Guess this makes the third time we've used this one, but they still howled long and loud and no one seemed to resent the repetition. It will always be one of the best.—Bob Walker, Uintah Theatre, Fruita, Colo.

Paramount

POPEYE'S PAPPY: Popeye Cartoon—Very good. Your patrons come to be entertained, and this will surely do the job.—J. R. Snavely, Leith Opera House, Leith, N. Dak.

RKO Radio

ALASKAN ESKIMO, THE: People & Places—Disney—Created much favorable comment.—Elaine S. George, Star Theatre, Heppner, Ore.

MOLLY BEE SINGS: Screenliner—One of the best shorts in ages. How about another of this little girl?—Coombes and Hudson, Empress Theatre, Lloydminster, Sask., Canada.

PROWLERS OF THE EVERGLADES: Walt Disney Tru-Life Adventures—If your customers like to look at alligators for about 25 minutes, then I would recommend that you play it. The photography is excellent, but Mr. Disney should have picked a more photogenic subject.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

Universal

FLYING TURTLE, THE: Lantz Technicolor Cartune—This is one of the best cartoons released by Universal. The story is different and the situations are very cleverly done. I would recommend this one for preferred playing time. Let's have some more good ones like this, Mr. Lantz.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

WORLD'S MOST BEAUTIFUL GIRLS: Two Reel Special—Very interesting short subject which everybody enjoyed. Let's see some more like this.—James Hardy, Shoals Theatre, Shoals, Ind.

Warner Bros.

CATTY CORNERED: Merrie Melodies and Looney Tunes—A very good "Tweetybird" cartoon you will want to use on your best playing time.—J. M. Oberholtzer, Mifflin Theatre, Mifflin, Pa.

DESI ARNAZ & BAND: Melody Master Band—This band reel is just fair. If your area has television, then the people might know who Desi Arnaz is. Otherwise it's just another orchestra subject.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

DUCK, RABBIT, DUCK!: Merrie Melodies—Played this the day the duck hunting season opened, and since the duck hunters weren't in the theatre, they missed a few laughs. This cartoon is good and everyone should enjoy it.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

DUCK, RABBIT, DUCK!: Merrie Melodies—For our money, Warner's shorts are tops, and this is no exception.—J. M. Oberholtzer, Mifflin. Pa.

LAND OF THE TREMBLING EARTH: Technicolor Special—Another of the excellent shorts in Technicolor from Warner. This was most popular.—W. Robert Shepherd, Regent Cinema, South Shields, England.

OF THEE I SING: Blue Ribbon Technicolor Cartoon—Here's a mighty cute cartoon that deals with basic training for mosquitoes—they loved it here.—Bob Walker, Uintah Theatre, Fruita, Colo.

OLD GLORY: Blue Ribbon Hit Parade—This Blue Ribbon reissue cartoon is just fair. It doesn't have any humor in it. In fact, it is more like a documentary reel. There are a lot better cartoons to play than this one. However, if you want to educate your customers, then play it by all means.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

ROYAL MOUNTIES: Sports Parade—Excellent Technicolor short which will add variety to your program.—J. M. Oberholtzer, Mifflin Theatre, Mifflin, Pa.

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The National Spotlight

ALBANY

Variety Club collections in the drive for Camp Thacher showed an increase over last year, chairman Saul J. Ullman revealed. Saturday morning shows for children in the Palace and Strand will be followed Jan. 12-13 by an A.A.U. boxing tournament, with contestants from several major cities. In the proceeds from this the Camp Fund also will share. . . . Leon Duva, who installed a 25-by-10 foot widescreen, with three-foot curve, in 300-seat Morris at Morrisville, said that "Below the Sahara," photographed in 16mm. and blown up to 35mm. for theatrical release, won patron praise for perfect reproduction. He recommended the feature as "ideal for showing on any wide screen." Duva also predicted "The Robe" would draw in all type situations. . . . Louis W. Schine attended the premiere at Ten Eyck Hotel of a new act featuring Marilyn Cantor, daughter of Eddie. Gus Lampe, former general manager of Schine Circuit and present entertainment director for Schine Hotels, introduced Miss Cantor from the floor. . . . Donald Gilson closed the Bay, Alexandria Bay, for the winter. . . . Wally Wynkoop assumed operation of the Colchester in Downsville, which Cliff Hall had run.

ATLANTA

Allen Rainwater, booking department, United Artists, has resigned to go with the U-I booking department. . . . The Roberta theatre, Roberta, Ga., will close after the first of the year. . . . France C. Groover, 62, of Atlanta and booking clerk in Atlanta for MGM and Fox, died at his home here. . . . The Plaza drive-in, Tullahome, Tenn., has closed. . . . Bea Finch, accounting department, United Artists, has resigned and will move to Florida. . . . Other theatres closed are: 41 drive-in, Ft. Valley, Ga., and the West End theatre, Birmingham, Ala. . . . Theatre receipts in Alabama showed an upsurge in July and August, according to the University of Alabama bureau of business research. . . . Virgil Alberson, co-owner with his brother of the Ala-Hi drive-in, High Springs, Fla., died at his home in Ocala, Fla. . . . A three-men committee of the city council in Prattsville, Ala., will study request by a group of local ministers for enforcement of 1912 blue law pertaining to Sunday shows.

BOSTON

Falmouth, Mass., selectmen have issued a permit to build a drive-in to John R. Augusta, who announced that the theatre will be operated by the Rifkin circuit when it is completed in the spring. Richard Rubin who built and designed the Wareham drive-in for the Rifkins, is drawing up the plans for the new theatre which will accommodate 500 cars. . . . Walter Brooks, manager of E. M. Loew's Civic theatre, Portsmouth, N. H., reports that the box office record for the house was made with MGM's "All the Brothers Were Valiant" which he played one full week. . . . Simon "Sam" Markel, father of Harold Markel, died. He owned the Eliot theatre, Cambridge which Harold operates. . . . Max Michaels, former manager of the Old Howard theatre, has been named house manager at the Boston theatre for "This Is Cinerama" engagement. . . . Dorothy Blumenthal, secretary at Screen Guild, is in Peter Bent Brigham Hospital for an operation.

BUFFALO

Another Buffalo downtown first-run has made arrangements to show CinemaScope productions. The Center will be the third house to install equipment and its first CinemaScope production will be "King of the Khyber Rifles," which will open Jan. 8. . . . Signed acceptance has been received from George Jessell that he will act as MC at the Annual March of Dimes Sportcasters and Sportswriters dinner Jan. 11 in Hotel Statler. . . . Ben L. Kulick, president, Faysan Distributors and a director of Tent 7, Variety club, has been appointed by Mayor Mruk as a member of the Buffalo Full Employment Committee. . . . The Automobile Club of Buffalo threw a dinner in honor of Elmer F. Lux, head of Elmart theatres and president of Common Council, who retired as a director of the club this year. . . . Jack Mundstuk acted as Santa Claus at the local MGM branch Xmas party last Wednesday night in the Variety club. . . . Mary Bischoff, secretary to Mundstuk, has been confined to her home with that virus bug.

WHEN AND WHERE

December 21: 23rd anniversary dinner, Allied Theatres of Illinois, Chez Paree, Chicago.

January 27: Annual convention and board meeting, Virginia Motion Picture Theatre Association, Jefferson Hotel, Richmond.

February 2-4: National Allied Drive-in Theatre Association convention, Netherlands-Plaza Hotel, Cincinnati, Ohio.

February 2-4: Annual meeting, Independent Theatre Owners of Ohio, Netherlands-Plaza Hotel, Cincinnati.

February 5-6: National Allied board meeting, Netherlands-Plaza Hotel, Cincinnati.

March 28-30: Annual convention, Allied Theatre Owners of Gulf States, Edgewater Gulf Hotel, Edgewater Park, Miss.

April 6-8: Annual convention, Allied Independent Theatre Owners of Wisconsin, Hotel Shroeder, Milwaukee.

May 2-7: Semi-annual convention, Society of Motion Picture and Television Engineers, Statler Hotel, Washington, D. C.

CHICAGO

James Gregory, Alliance Circuit vice-president, will take a ten-week South American vacation following the Christmas holidays. . . . Harry Ruda, Shore manager, and James Shields, manager of the Frolic, both of the Stanley Warner chain, have traded positions. . . . Jack Garber, Balaban and Katz publicist, is recovering from surgery at Michael Reese Hospital. . . . The Woods, Essaness downtown house, has installed a Walker screen. . . . Bruce Trinz, of the Clark Theatre, and Mrs. Trinz returned from a trip to Europe. . . . Ray Thompson, co-manager of the Chicago theatre, is vacationing in Florida with his wife. . . . Miles Seeley, counsel for MGM in many anti-trust suits here, is in New York conferring with company executives. . . . Walt Disney Productions have won an extended run for "Rob Roy," to open in a B. & K. Loop house sometime after March 1. . . . Ed Trinz, of the Clark theatre, returned to the Coast after several weeks in Chicago.

CINCINNATI

Edward C. Salzberg, manager of the local Screen Classics branch, has been elected chief barker of the Cincinnati Variety Club, Tent No. 3. Phil Fox was named first assistant and Harry Hartman, second assistant chief barker. . . . Ruben Shor is the new dough guy and Saul M. Greenberg was reelected property master for the 18th consecutive year. . . . The crew for 1954, in addition to the officers and Herman H. Hunt, Vance Schwartz and Irving Sochin, past chief barkers, are Milton Gurian, Jack Kaufman, Robert McNabb, Allan S. Moritz, William Onie and Samuel Weiss. . . . The Ladies Auxiliary of the Variety Club is giving a Christmas party in the club quarters on December 19 as their first social activity since being organized a few weeks ago. . . . Burglars broke into the Ramoa Auto theatre, operated by George Turlukis, at nearby Hamilton, Ohio, and obtained $60 in cash plus a quantity of theatre tickets. . . . Word has been received here that Joseph Rosen, formerly local manager for 20th Century-Fox, but more recently active in Washington, D. C., film circles, has resigned to become manager for Universal in Detroit.

CLEVELAND

"The Robe" now in its record 11th week at the Hippodrome will be held until "King of the Khyber Rifles" opens on Christmas Day. . . . Other outstanding downtown holiday attractions will be "Julius Caesar" at

(Continued on opposite page)

(*Continued from opposite page*)

Loew's Ohio; "Three Sailors and a Girl" at S-W Allen; "Knights of the Round Table" at Loew's State. All are in for extended runs. . . . Peter Wellman, Girard, O. theatre owner who suffered a compound leg fracture and other injuries as result of an automobile accident, was operated on at Sewickly Valley Hospital, Sewickly, Pa. where he will be a patient several more weeks. . . . Arthur Goldsmith, RKO Radio city salesman, is spending the holidays in New York. . . . Most local subsequent run Greater Cleveland houses will be closed Christmas Eve to give employees an opportunity to celebrate with their families. . . . Most local exchanges are holding Christmas parties the week of Dec. 21. United Artists rushed the season with a party Dec. 11 in the Alpine Village. . . . William Widmer has closed his Pioneer theatre, Pioneer indefinitely. . . . Earl Smith has closed his Kinsman theatre, Kinsman from Dec. 7 to Dec. 26.

COLUMBUS

"The Robe" broke the "Gone With The Wind" record of four weeks at Loew's Broad by staying for a fifth week. . . . J. Everett Watson, MGM exploiteer, has moved from Columbus to Cincinnati. His new address is 3157 Queen City Avenue. . . . A 2,000-car underground parking garage in the Central Market area near the downtown theatre district has been proposed by Lawrence M. Irvin, urban redevelopment commissioner. This is by far the largest parking garage yet suggested here. . . . Ernie Creech, 62, former local theatrical booking agency operator, died at Phoenix, Arizona. He and his wife moved to Arizona when his health failed a year ago. He had maintained an office in the Grand theatre building. . . . RKO Palace will show its first CinemaScope picture, "How To Marry a Millionaire" starting December 24. . . . RKO Grand is now showing its first 3-D film, "The Stranger Wore a Gun.". . . Loew's Ohio will show Rita Hayworth's first 3-D film, "Miss Sadie Thompson" for New Year's week.

DENVER

Howard Banzhaf, city councilman as well as a projectionist at the Tabor, and Mrs. Banzhaf, left for an extended Caribbean cruise. . . . Gibraltar Theatres gave an elaborate 20th anniversary dinner party and dance at the swank Wolhurst club near Denver. . . . Front Office Employes union F29 elected John Roberts president; Joe Kaitz vice-president; Bonnie Howes, secretary; Herman Ruele treasurer; Floyd Brethour sergeant-at-arms, and George Mayo business agent. . . . Lorene McCarthy has taken over the Ute, Strasburg, Colo., from Archie Goldstein, who had closed the house a few weeks ago. She will do some remodeling before reopening. . . . Wm. Kolitz, son of Al Kolitz, RKO district manager, will be married to Eleanor Silber on Mar. 7 in San Antonio, Texas.

DES MOINES

Three more theatres closed in Iowa last week. They were the Iowa, oldest in Fort Madison; the Legion at Sioux Center and the Gem at Ankeny. All three went dark because of lack of attendance. . . . At Dows, Dows theatre owner William Guthrie hiked admission prices to 50 cents for adults and 20 cents for children. Guthrie also cut weekly showings from six to four. . . . Charles White has taken over the management of the Avoca theatre at Avoca. He is the son-in-law of owner Howard Brookings and was recently discharged from army service. . . . New wide screens have been installed in three more Iowa houses: the Dunlap in Dunlap, owned by C. C. Moore; the Watts in Osage, and the Orpheum in North English, Dean Smith, manager. . . . Iowa Attorney General Leo Hoegh has suggested that theatres in the state might get around the recent ban against bank night by not charging admission on that night. . . . Eleanor Specht Jackson is leaving NSS for Louisiana where she will join her husband. She'll remain there for the duration of his enlistment in the service.

DETROIT

The Cinema, closed for the last year or more, will be reopened Jan. 1 by Wisper-Westman as the 11th of the W-W chain. Following the policy of the past 13 years, the theatre will feature first run art films. Thorough refurbishing will include inside and out painting and decorating. . . . Bill Green who handles publicity for "This Is Cinerama" at the Music Hall has opened a campaign to sell Cinerama tickets as gifts. . . . This week the Northwest Kiwanis and the Cinderella theatre honor Annette Kuzdal, 9, who saved her father's life in a swimming incident last summer. . . . Burton Theatre in Flint has installed wide screen with a two-a-week change policy. . . . Joe Rosen has replaced Ben Robbins as U-I manager. . . . Macomb theatre, Mount Clemens is being reopened by Myrtle Burch for Northwest Studios. . . . Frederick Sourbeck, Sr., father of the Cohen circuit supervisor, died recently.

HARTFORD

Harry Smith, Jr., executive secretary of the Middletown (Conn.) Chamber of Commerce, has resigned to join Waverly Printing Co. Smith was formerly executive secretary of the Society of Motion Picture and Television Engineers and at one time was with the Motion Picture Association of America, New York. . . . Empress Theatre, Inc., of Norwalk, has filed a certificate of incorporation with the Secretary of State's office. . . . Judge of Probate Joseph A. Adorno, son of the Sal Adornos, Sr., of the M&D Theatres, Middletown, Conn., has been named chairman of the Middlesex County March of Dimes Campaign for 1954. . . . Ernie Grecula, of the Hartford Theatre Circuit, and Mrs. Grecula are marking their 18th wedding anniversary. . . . Phil Gravitz, MGM exchange manager in New Haven, has been elected president of the Beverly Hills Civic Association, residential group in suburban New Haven. . . . Steve Barbette has been named manager of the reopened Stanley Warner Capitol theatre, Everett, Mass.

KANSAS CITY

The Motion Picture Association of Greater Kansas City held its annual meeting December 7; electing these members to the board of directors: Ben Shylen, Louis Patz, Richard H. Brous, and Eddie Mansfield. . . . These elections were to fill expired 4-year terms of George Baker, James Lewis, Joseph Neger, and Clarence A. Schultz. Charles Crawford, office manager, RKO, was elected to fill the unexpired term of the late Howard Burkhardt. . . . Sixteen members of the board whose terms continue, and the new members, will meet soon to elect officers. . . . Felix Snow was recently reelected business manager of local 31, International Alliance of Theatrical Stage Employees and Motion Picture Operators, a post which he has filled for many years. . . . "The Robe" is ending its initial run at the Orpheum, Kansas City, after its eleventh week. . . . Three drive-ins are still operating near Kansas City: the Heart, the Boulevard and the Shawnee.

LOS ANGELES

Al Blumberg, National Screen Service salesman, is hospitalized at the Good Samaritan Hospital. . . . The Christmas Dance of the Film Row Club held at the Palladium Dec. 8, was attended by over 350 members and their friends. . . . The eleven-week run of "From Here To Eternity" at the RKO and the Pantages, chalks up the longest run for any picture that has played the showcases. . . . George Tripp checked in from Arizona after a business jaunt for Warner Bros. . . . The Warner Club met in their club rooms at the exchange to make elaborate plans for their annual Christmas Party to be held on Dec. 22. . . . Out of town exhibitors seen on the Row were Lloyd Katz, Sterling Theatres, Las Vegas; Harold Stein, Sierra Madre; Gordon West, Fillmore; and Henry Slater, Chula Vista.

MEMPHIS

Film Row supply houses and booking exchanges reported a flood of new interest among mid-south exhibitors this week regarding wide screen and 3-D productions following last week's Tri-State Theatre Owners Convention in Memphis. . . . Roy Cochran, owner of Juroy theatre, North Little Rock, and Miss Lois Morris, of Little Rock, were married following the convention and left on a short honeymoon trip. . . . W. O. Borden purchased the Victory theatre at Burnsville, Miss. . . . John R. Harper, owner, reopened his Grand theatre at Arbyrd, Mo. . . . Malco started a major remodeling job on Palace theatre at Fayetteville, Ark. . . . C. C. Bach, National Theatre Supply Co., Memphis manager, is recovering at Campbell's Clinic in Memphis from a ruptured disc in his neck. . . . Jim Carbery, Little Rock, new president of the Tri-State Theatre Owners, expects to continue holding board meetings in Memphis.

MIAMI

Wometco's Sidney Meyer was a patient at Mayo recently, where he underwent successful ear surgery. . . . William G Beal, Inc. is using the Key Biscayne tropical settings as background for a series of TV movies being filmed by Charles McGrath and Tony Mantia. . . . George West, manager of the Dade, who is active in the community, was speaker recently at a meeting of the Allapattah Business Association. . . . Larry Ifshin, manager of the Variety, has Ray Newell as assistant. . . . At the Normandy, Lawrence Garriety is 2nd assistant. . . . The January 19th Wometco premiere of "The Glenn Miller Story" will have

(*Continued on following page*)

(*Continued from preceding page*)

Jimmy Stewart and June Allyson in town giving the debut an assist. Mel Haber, house manager at the Miracle has been trying to locate members of the old Glenn Miller band for additional exploitation

MILWAUKEE

Wisconsin Allied held a very successful zone meeting December 8 at Prairie du Sac at which 40 were in attendance. Problems of the day were discussed and also CinemaScope. Although all were in favor of wide screen presentation, the majority is taking a "watchful and waitful" attitude. A dinner followed the meeting. . . . Wisconsin Variety Club, Tent No. 14, held their officer installation ceremonies at the Pabst Blue Ribbon Hall last week with a free dinner following. The new chief barker is Ben Marcus, S & M Theatres. Another new committee head is Eddy Weisfeldt, manager of the Wisconsin Roof Ballroom, who is chairman of the publicity and public relations committee. . . . John Falco, manager of the Majestic theatre, Beloit, Wis., ran a full page ad, underwritten by a local merchant, promoting "Kiss Me Kate."

MINNEAPOLIS

Complete CinemaScope equipment has been installed in the Fargo, at Fargo, N. D., and the State at Sioux Falls, S. D. Both houses are operated by Minnesota Amusement Co. . . . The Hollywood, Eau Claire, Wis., operated by Sheldon Grengs, also has installed CinemaScope equipment. . . . Abbott Swartz, owner of the Independent-Lippert exchanges here and in Milwaukee, was in Milwaukee on business. . . . Laverne Huntisinger is the new assistant manager of the RKO Orpheum, Minneapolis, replacing Leonard Wood, who was reassigned to the RKO Brandeis, Omaha. . . . Mrs. Dorothy Wilk has been named office manager and booker of North Star Pictures. . . . Contracts for its new 1,300-seat theatre being built at Minot, N. D., have been let by Minnesota Amusement Co. The theatre will be unique in design being planned especially for a wide screen. . . . Burtis Bishop, Jr., MGM midwest sales manager, was in. . . . Bob Branton is back at Warners as booker, replacing Eddie McErlane, who retired.

NEW ORLEANS

The Joyce, Gibsland, La., only recently taken over by W. H. Pilcher, Minden, La., has already been shuttered. . . . L. W. Stephens closed the Legion drive-in, Coushatta, La. . . . The Palace and Joy, Vicksburg, Miss., are back in operation after a temporary closing until the streets were cleared of debris of a great portion of buildings in the commercial district, demolished by December 5th tornado. Neither one suffered any damages nor did the Vicksburg drive-in and the Rivoli drive-in. However, both the Saenger and Strand, in the heart of the city, were virtually demolished. . . . C. M. Waterall, Jr., has closed the C.W.C. drive-in, Richton, Miss., during the winter season, contemplating to reopen either March or April, depending on weather conditions. . . . M H. Graham, associate owner of King's drive-in, Shreveport, La., said that operations have been suspended from December 13 through December 25. . . . Rev. A. Fortin, through his buyer and booker, J. G. Broggi, advised that the Plaucheville Hall, Plaucheville, La., is scheduled for closing December 31. . . . M. LeBlanc has leased the Sorrento, Sorrento, La., from owner Frank Pasqua.

OKLAHOMA CITY

Mr. and Mrs. R. Lewis Barton, and Mr. and Mrs. Harold Combs, left for California Dec. 9 on a business trip. They expected to be gone about 10 days. Mr. Barton, is head of Barton Theatres, and Mr. Combs is head of the concessions department of Barton Theatres. . . . Neighborhood Theatres are helping the 8th Rifle Co. of the Marine Corps, Reserve unit in Oklahoma City which is conducting a "Toys for Tots" drive to insure Christmas gifts for hundreds of needy children. Morning matinees have been arranged for Dec. 12 for the Redskin theatre, Del City theatre, Penn theatre, Agnew theatre and Will Rogers theatre. The price of admission will be one new toy. On Dec. 19, Sky Train theatre and Chieftain Theatre, will have similar morning matinees. . . . Valiant Film Productions, Inc., Houston, Texas, has been granted a charter for 50 years. . . . Also granted a charter was Consolidated Film Corporation of San Antonio, Texas.

OMAHA

The Metro prize for the best "Kiss Me Kate" campaign in cities over 100,000 went to Wayne Sweeney, State theatre manager in Omaha a year and half, and before that at LaPorte, Ind., 18 years. The R. D. Goldberg Theatres, Inc., received an award for advertising expense in the campaign. . . . Two Tristate managers in the Omaha district reported new arrivals to their families last week, both baby girls. The proud papas are Loren Lankamer, of the Bonham theatre, Fairbury, and Pat Silverio, of the Rivoli, Hastings. . . . Irene Kosiut Wattonville, former Paramount biller, and her husband, Dean, MGM shipping department head, are the parents of a new baby boy. . . . Bick Downey, new owner of the Colonial, Hamburg, Ia., reported remodeling would be completed by the middle of next month.

PHILADELPHIA

"Doc" W. R. Buckley, upstate exhibitor, is recuperating after an operation at the Hahnemann Hospital here. . . . Frances Mary Emanuel, daughter of exhibitor Edward Emanuel, and Sylvan M. Tobin, were married last week. . . . H. Ivor Daum, manager of the Boyd, announcel that the Allentown, Pa., house has been recarpeted and redecorated for the opening of "The Robe." . . . The State, Trenton, N. J., along with other parcels of real estate adjoining the closed house, will be razed to make way for a New York department store concern. . . . The real estate tax assessment for the Penn, West Reading, Pa.. was increased for 1954 from $24,500 to $36,750. The house is operating on a schedule now calling for two closed nights midweek. . . . The Reading drive-in, Reading, Pa., closed down for the winter. . . . Henry C. Pendleton, Jr., president of the Negro Motion Picture Operators Union, has joined the Miller Beer Company as a sales representative. . . . Everett Callow, publicity chief for the Stanley Warner Theatres, is out of the Presbyterian Hospital after some tests and a check-up. . . . Charles Zagrans, R.K.O. branch manager, became a grandfather again when his son, Jack, became the father of a son, Eric Hyman. . . . Sam E. Diamond, 20th Century-Fox branch manager, was appointed chairman of the welfare fund for the Motion Picture Associates, with Mort Magill, United Artists branch manager, heading up the entertainment committee.

PITTSBURGH

A swanky invitation opening, sponsored by the Pittsburgh Press for a Children's Hospital benefit, launched the opening of "Cinerama" in the Warner theater after a big promotion campaign by Art Manson. . . . Keefe Brasselle in for a busy day of interviews in behalf of "The Eddie Cantor Story," a January booking in the Stanley. . . . Incidentally, that house expects to get Columbia's "Miss Sadie Thompson" next month, too, since the Harris, which ordinarily plays Columbia product, will be tied up with CinemaScope's "Beneath the 12 Mile Reef." . . . "Escape From Fort Bravo" rates three extra days in the Penn. . . . "Hondo" gave the Stanley two big weeks before it was replaced by a double-bill, "Thunder Over the Plains" and "The Steel Lady."

PORTLAND

Business is perking at all first run houses this week despite the many hiked admission price pictures. . . . All Evergreen theatre managers were off to Seattle Dec. 15 and 16 for the annual Xmas party and meeting. . . . Guild manager Marty Foster off to the Bay area to buy some pictures for his Guild and Century theatres. . . . Jim Beale of the Columbia branch office went to San Francisco last Saturday to attend a big Columbia sales meet. . . . Zolly Volchock is working out of his Portland Northwest Releasing Corp. office this week. . . . Orpheum assistant manager, Don Hassod, is on a two week vacation. . . . Work on Evergreen's Fox theatre is progressing nicely.

PROVIDENCE

That Christmas shoppers are taking full advantage of the excellent film fare prepared for them by leading downtown first runs is attested by the fact that, for the first time in the memory of the oldest local theatremen, all houses simultaneously held current attractions over for additional periods. . . . "Botany Bay" held for a second week at the Strand, while "The Robe" was going into its fifth week at the Majestic. . . . "Martin Luther" held for a third week at the Avon Cinema, and The RKO Albee continued "How To Marry a Millionaire" for a second week. . . . The other first run house operating, Loew's State, held "Kiss Me Kate" for a second week. . . . Local merchants are highly optimistic over the tremendous volume of early Christmas shopping being done. . . . The recent battle between factions in North Kingstown and East Greenwich to secure permits to operate drive-in theatres was resolved when North Kingstown won.

SAN FRANCISCO

Jerry Juroe of Paramount Studios has been in town working on advance ballyhoo

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for "Cease Fire" opening at the St. Francis, December 22. . . . Marriages of the past week: Howard Harper, MGM salesman, to Dorothv Rizzotto, a registered nurse, December 10; Terry Cox, former Loew's Warfield publicist and Jimmy Lyons, former press agent, United-Paramount Theatres, planned for Dec. 14. . . . Edward M. Graybill closed the Graybill theatre, San Miguel, for alterations, and "Stub" Lee announced he will close the Town Hall, Quincy, right after January 1 because of slow business. . . . Ted Galanter, MGM western press representative, and his wife sailed on the President Cleveland for a Honolulu vacation. . . . United Paramount district manager Earl Long was host to several high ranking officers including Major General William Dean on opening night of "Flight Nurse" at the Paramount. . . . George Hickey, MGM west coast sales manager, and Jack Byrne, eastern sales manager and captain of the company's 30th anniversary jubilee, were here for meeting with the entire office staff before leaving for Los Angeles and Salt Lake City meetings. . . . In town booking and buying were H. Garcia of Castroville, Leslie Fazekas of San Jose and Roy Case of Weott.

TORONTO

Len Norrie, Winnipeg booker-salesman, has been appointed manager of the Empire-Universal Films branch in that city. He succeeds Wolfe Blankstein who resigned. . . . Work is now under way on three drive-ins in Canada, including one near Goderich, Ont., another in Saskatchewan, and a third in New Brunswick. Plans are also being prepared for a 700-seat house in Renfrew, Ont., for the Ottawa Valley circuit. . . . Herman H. McArthur of Saint John, N. B., has been named the "Maritime Pioneer of the Year" by the Maritime branch of the Canadian Picture Pioneers. . . . Jackie Ross, wife of Gurston Rosenfeld, of Premier Operating Co., had a TV script used by the CBC by the General Motors Theatre, an hour and a half presentation. . . . Bruce McLeod, head of Better Theatres Limited, is negotiating for the purchase of the 416-seat Muskoka in Gravenhurst, Ont.

VANCOUVER

The B.C. Exhibitors Association at its annual meeting at Vancouver Hotel elected the following officers for 1954: president, Len Johnson; secretary, Earl Hayter; treasurer, Ben Chechik. All were re-elected. . . . A syndicate of local businessmen of Wilkie, Sask., plan to build a 450-car drive-in near the farming town to be ready by May, 1954. . . . Exhibitors in this area are going slow with regard to installing wide screens and 3-D equipment. . . . Doug White, manager of the Port, Port Moody, is back from a California holiday. . . . Arthur Crute, of the Plaza in Seattle, looking up his many friends in show business. . . . David George, of the Orpheum floor staff, retired.

WASHINGTON

Orville Crouch, eastern division manager for Loew's Theatres, has been appointed to head the pageant committee for the 1954 National Cherry Blossom Festival. Official dates for the festival are March 31 through April 4. . . . All of the K-B Theatres will close for Christmas Eve, and reopen on Christmas Day at 4 P.M. . . . The Washington premiere of Disney's "The Living Desert" at the Playhouse December 28 will be sponsored by the American Field Service International Scholarships. . . . The Variety Club of Washington will have a New Year's Eve party in the club rooms. . . . New members approved by the Variety Club membership committee are Gilbert T. Hodges, sportscaster and TV performer; and Eugene F. O'Neill, district sales manager for the Globe Ticket Co. . . . Installation of Officers for 1954 will be held by the Variety Club, January 8 at the Willard Hotel.

National Dairy to Hold Theatre TV Meeting

National Dairy Products Corporation will hold a closed-circuit television business meeting through the facilities of Theatre Network Television on January 21, it was announced in New York this week by Nathan Halperin, president of TNT. The closed circuit session will be exclusively for salesmen, dealers and subsidiary companies' personnel of the Sealtest division of the company, who will be gathered in theatres located in 16 cities. The telecast will cover merchandising, advertising and promotion plans for the company.

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starring
Paulette GODDARD
Jean Pierre AUMONT
with Richard Stapley
Story and Screen Play by ROBERT E. KENT
Produced by SAM KATZMAN · Directed by WILLIAM CASTLE

Allied Artists Has 13 Films Preparing

Allied Artists in Hollywood last week announced that 13 of its pictures for 1954 are in various stages of preparation. In the backlog are "Riot in Cell Block 11," "Arrow in the Dust," "Dragonfly Squadron," "Pride of the Blue Grass," "Loophole," "House in the Sea," and "World for Ransom" and five more.

Films currently in preparation include four to be made in Technicolor. They are "The Annapolis Story," "The Black Prince" (to be done in CinemaScope) and "Wichita," all to be produced by executive producer Walter Mirisch, and "Eagles of the Fleet," which Hayes Goetz will produce.

The others are "Ketchikan," "Massacre at Dragon Wells" and "Crashing Timber," which Lindsley Parsons will produce; "Wanted by the F.B.I.," to be produced by William F. Broidy; "Meet the Monsters" and "Jungle Gents," Bowery Boys' comedies starring Leo Gorcey and Huntz Hall, to be produced by Ben Schwalb, and three Vincent M. Fennelly films, "Quantrill's Raiders" and "Tonopah," to star Wild Bill Elliott, and "Cheyenne Crossing," to star Wayne Morris.

Allied Artists to Test "Dragonfly" in 3-D

Release of Allied Artists' "Dragonfly Squadron" in 3-D will be tested with four engagements early in 1954, according to Morey R. Goldstein, vice-president and general sales manager. "The decision to launch the film in 3-D," he said, "stems from the box office success of the 3-D engagements of 'Hondo' and 'Kiss Me Kate' and the anticipated grosses for the 3-D version of 'Sadie Thompson.'"

The test engagements of "Dragonfly Squadron" will be given an intensive advertising and exploitation campaign.

E. L. Fabian Pledges Tent 35 To Aid Epileptic Fund

New York showmen should support the Variety Tent 35 "heart" project to aid epileptic children. If with a membership of 500, the Tent cannot raise $25,000 for this purpose, he will close the club and return the charter to the International Club, Edward L. Fabian, new chief barker, pledged on Friday.

Mr. Fabian made his remarks in the course of being installed along with the new crew, at a luncheon last Friday. Jack Beresin, International chief barker, inducted Mr. Fabian and the others. Edward Lachman, outgoing chief barker, was given a symbolic medallion in recognition of his efforts to advance the club. Max E. Youngstein, vice president of United Artists, was luncheon toastmaster.

UA To Release Four Films in January

The new year—its 35th Anniversary Year—is being started by United Artists with the release of four important productions, William J. Heineman, its vice-president in charge of distribution, announced at New York headquarters this week.

The films are "Gilbert and Sullivan," "Personal Affair," "Go Man, Go," and "The Conquest of Everest." The company also will reissue during January the Charles Boyer-Hedy Lamarr hit, "Algiers."

"Gilbert and Sullivan" will go into release January 8; "Personal Affair," January 15; "Go, Man, Go," January 22; "Algiers," January 26; and "The Conquest of Everest," January 29. The first stars Robert Morley and Maurice Evans as the composing team. The second has Gene Tierney, Leo Genn, and Glynis Johns. "Go, Man, Go" is about the Harlem Globetrotters; and "The Conquest of Everest" depicts the actual ascent.

Eagle Lion Studio Now Is TV Lot

HOLLYWOOD: Transfer of the Eagle Lion studio to a syndicate of investors and television producers was completed here Saturday. For a consideration of $1,100,000, the plant passed into complete control of TV interests.

The studio was acquired from Chesapeake Industries, Inc., represented by William McMillen, Jr. The purchasing syndicate is headed by Edwin W. Pauley. The board of directors of the new corporation, to be known as First National Film Productions, includes, in addition to Mr. Pauley, Daniel F. Reeves, president of the Los Angeles Rams; Bertram Gamble, president of Gamble's Western Auto Supply, Minneapolis; Edward Matz, president of the Metal Moss Corp., Chicago; F. R. Long, Los Angeles independent oil operator; Fred Levy, Jr., Los Angeles financier and realtor, and Edward Conne, Los Angeles television, film and radio producer and one of the organizers of the World Broadcasting System and Radio Luxembourg.

Bernard Prockter, New York TV producer, will be executive producer in charge of production, while Conne will have charge of studio operations. Levy will be treasurer.

Polaroid Announces Stock Dividend

A 50 per cent stock dividend on outstanding common stock shares has been declared by Polaroid Corporation's directors. Stockholders must approve at a special meeting called for January 28. The board also authorized an increase in common stock shares from 407,375 to 750,000. This would provide sufficient shares for the dividend and future requirements.

Stars Aid Victims of Tornado

Hollywood stars this week aided the victims of the Vicksburg, Mississippi tornado in the way they know best, personal appearances. Six personalities on Wednesday began a three day tour of the state's key cities. They began on that day at Jackson, and were to make as many appearances as their time permitted. They were Julia Adams, Mr. and Mrs. William Demarest, Jerry Colonna, Mamie Van Doren, and Marie Blanchard.

The personalities were under sponsorship of the industry's Hollywood Coordinating Committee to the Vicksburg Tornado Relief Fund.

They were received at Jackson by Governor Hugh L. White, and Vicksburg Mayor Pat Kelly. They were to visit Meridian, Laurel, Hattiesburg, Gulfport, Biloxi, Greenwood, Greenville, Clarksdale, and Columbus.

Henry G. Plitt, vice-president of Paramount Gulf Theatres, who sponsored the project, and A. L. Royal, president of the Mississippi Theatre Owners Association, asked all theatre owners in the state to donate a day's receipts to the Fund.

Ben Bicknell, Paramount Gulf district manager, was tour manager. Maurice F. Barr, of the same circuit, helped coordinate group appearances.

MGM of Australia Acquires New House

Acquisition by MGM of Australia of a sixth theatre in Sydney, bringing the total of the Australian group to 12 theatres, was announced by Morton A. Spring, first vice-president of Loew's International Corporation. The latest addition is the Metro Crow's Nest theatre, formerly called the Sesqui, seating more than 1,000.

The Metro Crow's Nest, named for the neighborhood in which it is located, began operation December 17th. It will play four sessions daily, on a first-run basis, simultaneously with the St. James theatre in the city's center and the Metro Bondi, Metro Manly and Metro King's Cross theatre, located in the suburbs.

M-G-M's Liberty, in Sydney, which is also in the center of the city, will continue exclusive first run policy, playing "Kiss Me Kate" in 3-D for the holiday season.

20th-Fox Will Resume Making Short Subjects

After 20 years, 20th-Fox will again make short subjects, Darryl F. Zanuck, chief of production, announced last week. He added they will be made for the wide screen, and that Otto Lang will be in charge. Plans are for travelogues and events of general public interest, and then fiction.

MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen—Walter Brooks, Director

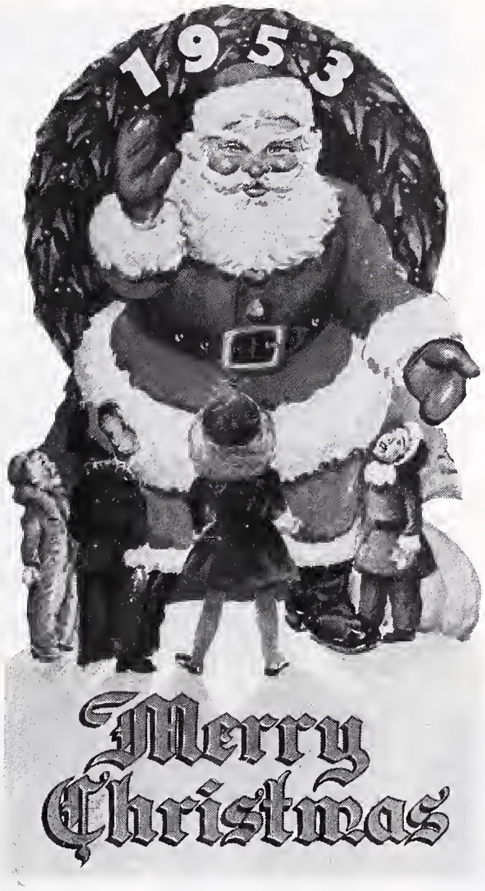
At Christmas Time—Consider Juvenile Delinquency

CHILDREN know that Santa Claus only brings gifts to good little boys and girls—and just before Christmas, they're as good as they can be. So, perhaps this is the season for serious contemplation of juvenile delinquency, as it affects theatres. It might be possible to catch the little darlings off base, and offer a degree of appeasement in exchange for their cooperation. You can buy their friendship cheaper than you can frighten them.

The best approach to a solution of the problem has been instances where the theatre, with the cooperation of local Parent-Teacher or school authorities, have issued "good conduct" cards to youngsters, with the signature of their teacher, to vouch for them, whereby such card holders had a special admission price or ticket privilege at the box office. These tickets were issued on a non-transferable basis.

Long ago, in the Round Table, we published a story from England, of a manager who issued such identification cards to children, over the manager's signature, with a tiny attached photograph of the child, the size of a 35-millimeter frame, all stamped firmly with an impressed seal, and looking very important—for a sixpence. Children prized the official-looking cards, and parents and teachers, welcomed them, for purposes of identification and safety, as well as for the "good behavior" angle.

We have been losing our children's audiences, and you may have noticed, as we lose them, they are more destructive, since they are less interested in your theatre, and it becomes a game, to tear things apart or attract attention to themselves. It is well known by theatre managers that there is always a little "gang" at work—just two or three ring-leaders who want to show-off to kids of their own age. One of our members meets this problem by appointing "junior deputies" who are sworn not to reveal their secret identity—and then he fools 'em, by actually not appointing any! But the kids think they are surrounded by their own secret police!



We called up Santa Claus—otherwise known as "Uncle" Mel Gold, advertising director for National Screen Service, and told him what we wanted for Christmas, and New Year's, again, as usual. You guessed it—we wanted a photograph of those attractive standees that NSS has every year, for theatres. The halftone above will show you what most everybody is using this week for lobby display, throughout the land, and you'll see another one on this page next week. Our sincere appreciation for the Christmas present, and the equal opportunity to extend our greetings to 4,677 Round Table members around the world.

¶ TELEMETER is a topic of interest, in many places, and has been aptly reported, except for one little detail that should be contemplated by theatre managers who may be wondering what it will mean in their situations. That small item is the cost to the consumer who subscribes to the service. And exhibitors can stop worrying.

At present, there may be a charge for installation, which can amount to a substantial sum, from $150 to $450 for a cable connection—which is, of course, in addition to the cost of the set itself. This charge depends on the distance involved, as each Telemeter is now on a separate closed circuit. Also, in taking the service, the user pays for the meter, which amounts to $21.75, and he guarantees a minimum of at least $3 per month in service charges. A collector calls each month to empty the coin box.

For the Notre Dame game, residents of the test area in Palm Springs, California, paid $1 to receive the game. For the first-run Paramount picture, "Forever Female," they paid $1.35 per set. The admission at the theatre, simultaneously, was $1.25 per person, but the set user could entertain as many as he could crowd into his living room. Palm Springs is a resort town, and the installation which was provided by Paramount to serve the first 71 customers is reported to have cost the company $750,000. It cost $7,500 to "pipe in" the football game from Los Angeles, 125 miles away. But the televised football game grossed only $71 in Palm Springs, and the premiere of the picture brought in a total of just $96.80 in meter tolls from home viewers who dropped their coins in the box. It will take many installations to add up.

In the aggregate, if and when Telemeter has thousands of installations—even millions of them—then the profit to the company will be great. But the *local* operating cost will be high, and the profit will be low, in our considered opinion and belief. Managers need not be losing any sleep over potential competition, or cooperation until Telemeter is much further along. —*Walter Brooks*

WHP-TV
KISS ME KATE

IF THE NUMBER ON YOUR CARD MATCHES A NUMBER ON THIS BOARD
Come In As Our Guest
GET YOUR CONFIDENTIAL INFORMATION ON
99 RIVER STREET
NOW PLAYING
STANTON THEATRE

Bill Trambukis, manager of Loew's Regent, Harrisburg, shows you how to adopt a newspaper contest to television, with prizes for right answers.

Al Plough, manager of the Stanton theatre, Philadelphia, used a lucky number gimmick to advertise UA's "99 River Street."

All Good Men Get Publicity

DORIS DAY
CALAMITY JANE
Calamity Jane

Ted Davidson, manager of Walter Reade's theatre in Perth Amboy, N. J., had ushers, cashiers and candy stand staff, all in economical "Levi's" as atmosphere for "Calamity Jane."

Governor Goodwin L. Knight, of California, is made an honorary member of the Knights of the Round Table by Jim McWilliam, Boyd Sparrow's assistant at Loew's Warfield theatre, in San Francisco, for the Christmas premiere of the first MGM picture in CinemaScope.

Knights
of the California
Round Table
Honorable
Goodwin J. Knight
Ye Goode Knight
The Knights of the Round Table

Clark Jordan, manager of the Linda theatre, San Diego, Calif., poses with the contented customers after they won ten sponsored turkeys at his co-op advertised Thanksgiving matinee. This sort of thing goes on and on, year after year, to profitable results, because everybody's happy at a good show, with a free gift.

We Want To Praise The Small Towns

And because we do, we like to pay special attention to those contenders from small towns who try for national prizes, in such contests as Metro's "Lucky 7" where you played against the 48 states to win. At a recent judging, we saw entries on two of these contests, for "Kiss Me Kate" and "Fort Bravo"—and we picked out a few to write up in these pages, for the interest of this Round Table meeting.

From the Lakemont Drive-In, Alcoa, Tenn., came an entry from a manager who would have done better if he had signed his name. Being anonymous, he remained that way. But he has shown reasonably good showmanship, in the type of situation where we need showmen, and so we applaud from this corner. Leslie Pendleton, manager of the State theatre, Lake Wales, Florida; Phillip Scoville, manager of the Riviera theatre, Genesee, N. Y.; Charles Coville, manager of the Loudon theatres, Loudon, Tenn.; Walter Rekucki, manager of the Ionia and Center theatres, Ionia, Mich.; Irwin Premisel, manager of Schine's Elmwood theatre, Penn Yan, N. Y.; J. William Horton, manager of the Michigan theatre, South Haven, Mich.; L. J. Duncan, manager of the Dixie theatres service, West Point, Ga.; Jack Kronlein, manager of the Vogue theatre, Manistee, Wisc.; Edwin E. Draper, manager of the Park theatre, Avon, N. Y.; W. C. Green, manager of the Lyric theatre, Ludington, Mich.; Larry Rich, manager of the Cokato theatre, Cokato, Minn., and Fred G. Weppler, manager of the Colonial theatre, Colfax, Ill., were other contenders whose work we inspected, and most of whom we recognize as Round Table members.

Read Them Carefully

Also represented were James T. O'Brien, manager of the Le Roy theatre, Le Roy, N. Y.; W. G. Shonk, manager of the Sierra theatre, Susanville, Cal.; G. D. Lovett, manager of the Butte theatre, Gradley, Cal.; Raymond Trumbule, manager of the Lexington Park theatre, Lexington Park, Maryland (what kind of a town is this, with population less than 2,500, and an advertising budget of $419?); Clayton Gillam, manager of the Bexley theatre, Dover, Ohio; Frank Bolden, manager of the Grove theatre, Penns Grove, N. J., and Ray MacNealy, manager of Shea's theatre, Geneva, Ohio.

To all of these, if we didn't have space to outline all of your compaigns, please know that we spent some time reading them carefully and getting a long distance impression of small town showmanship as it is revealed in our mail and in national contests of this order. There are good men in small situations, and when film industry neglects them, or vice versa, we're about ready for the Requiem.

SHOWMEN IN ACTION

The Weather Bureau says there is a blizzard on the way, with snow and cold "coming up from the South"—of all places, but the Pike Drive-In, at Newington, Conn., is still open on weekends, with Paul W. Amedo, manager, stressing this in the ads.

▼

Joe DeSilvia, manager of Schine's Playhouse, Canandaigua, N. Y., gets the kids off the street, out from under foot, and helps his local merchants (who sponsored the idea) by putting on four morning shows, the four days before Christmas.

▼

Since nearly everybody in his area is essentially "water minded," Ray LaBounty, manager of Schine's Avalon, Easton, Pa., put ten model sailing vessels in a lobby display and offered prizes for those who could identify them, as promotion for "Botany Bay."

▼

Leonard H. Louik, city manager for Favorite Theatres in Spokane, and Don Parker, manager of the Granada theatre, are creating a "Flight Nurse-Blood Drive" as promotion for the Republic picture, with the cooperation of Arthur Meehan, Mayor of Spokane.

▼

T. Murray Lynch, manager of the Paramount theatre, Moncton, N. B., sells Famous Players ticket books with a special display card in various spots where men are employed, offering 10 children's admissions for $1.00 or four adult tickets for $2.15, including tax.

▼

Herman Kopf, manager of Schine's Waller theatre, Laurel, Del., had a busy month of December, with sponsored things each week that packed the house. Santa arrived early, with the Junior Chamber of Commerce as an escort, there were Yo-Yo contests on two Saturdays, and the sponsors of the Kiddie Round-Up will handle affairs on Saturday, December 26th.

▼

Ernie Emerling's boys in the field are writing to us on a reasonable facsimile of our letter head, exploiting "Knights of the Round Table"—of which we have the mostest and bestest.

▼

Clark Jordan, manager of the Linda theatre, San Diego, Cal., introduces himself to his audience with a special herald of greeting, which carries his picture on the cover.

▼

Doc Weiss, escape artist, doing some exciting stuff in Long Island and Queens stores, as exploitation for "Houdini" playing in the neighborhood, arranged by Loew's theatres.

▼

Lou Cohen in from Loew's Poli theatre, Hartford, to report his promotion of "The Robe" and "Take the High Ground" as newsworthy events in New England.

J. W. Beach, manager of the Appalachian theatre, Boone, N. C., has his children's birthday list in type, and he runs a galley of names as part of a cooperative ad, each week at holiday time, for free admission given if you bring the ad to the theatre, with your name in it.

▼

Mrs. Mabel Leventhal, manager of the San Marco theatre, presented a sidewalk art show in cooperation with the Jacksonville Museum, as exploitation for "Rembrandt."

▼

James S. (Starkey) Howard, manager of the Waco Drive-In theatre and the Air-Vue Drive-In, both at Goldsboro, N. C., runs "Laugh-A-Thon" nights with comedy unlimited—"five crazy pictures."

▼

Bob Heekin, Florida State's city manager in Jacksonville, put two giant popcorn containers on the street, supported by pretty girls, or at least pretty knees, to walk them around.

▼

Robert Ancell, manager of the Palms theatre, West Palm Beach, Fla., had an R4360, C-124 engine, 3500 horsepower, 28 cylinders, 28 plugs, parked in front of the theatre as ballyhoo for "Above and Beyond"—first time local permission had been granted for a street display.

▼

Ed Lord is operating his "in-door, outdoor drive-in theatre" at Plainfield, Conn., on a Friday-through-Sunday policy for the winter. Explanations are called for.

▼

Harry Shaw's New England theatres, for Loew's Inc., are spreading out for "The Robe" to cover openings in Hartford, New Haven, Bridgeport, Waterbury, and Springfield. Lou Brown, circuit advertising and publicity chief, cooperating.

▼

John W. Godfroy's complete campaign on "Blowing Wild" at the Paramount theatre, Ashland, Ky., has all those tear-sheets from across a couple of state lines to show penetration.

▼

Sid Kleper putting his proposed campaign for "Mogambo" into effect at Loew's College theatre, New Haven, along lines laid out in advance in Metro's "Lucky 7" contest.

▼

Metro did a nice co-op advertisement in Marshfield, Wisconsin, papers, with Lou Orlove, MGM field man in Milwaukee, down to help celebrate the 45th Anniversary of our good friend, John P. Adler, in show business. Just matches our own dates, 1908-1953 as recorded in the Almanac.

▼

Bill Burke, manager of the Capitol theatre, Brantford, Ont., turned out quite a sizeable street parade as part of the tieup with local Boy Scouts for "Mr. Scoutmaster." The Scouts sell Famous Players' ticket books each year, and make a big thing of it.

ODEON CAMPAIGNS IN LAST QUARTER

A substantial number of campaigns from Odeon Theatres (Canada) arrived here just too late to be included in the judging for the third quarter, and were consequently held over as entries in the fourth and last quarter of 1953. Since these were an accumulation of fine campaigns prepared in the David Griesdorf Pennant Race for Odeon Showmen, conducted under the direction of Larry Graburn, with the able assistance of Wannie Tyers and Jim Hardiman, last summer, they represent the efforts of many good Round Table members, and it's an embarrassment of riches. There were many good photographs as part of the campaigns, but since we couldn't begin to use more than a few pictures, we compromised with none, in this all-type recognition of the leaders. And, anyway, we didn't want to raid the books before the judging. Many of the pictures dated back into Spring and Summer playdates, and that is another handicap in reporting. But all are contenders, and all are appreciated, at this desk.

Super-Showmanship

Neither do we want to differentiate between these entries (for the Quigley Award judging) to indicate the winners in Canada. There are no marks nor signs to influence our judging anew and from scratch. But we will begin with the representation of Jacques Martin, at the bilingual Odeon-Mercier theatre in Montreal, for here is the work of a good showman in two languages. His audience is predominantly French, and all attractions are billed and sold in the language. We enjoyed looking over his free-adaptation of showman's tricks, with just enough clues so we could read his copy. Tres bon, which around here means very, very good. He apparently has a neighborhood theatre, but it's big time showmanship. His handling of musicals such as "La Parade du Printemps" with Fred Astaire and Judy Garland has us baffled, but we bow to his lobby stunt, using a huge standee of Vic Damone in "Rich, Young and Pretty"—and photographing all girls, in his arms! "King Kong" had spectacular handling, and the native (local) dancer he had for "Under the Sheltering Palms" wins applause across the border, as the best picture of very special lobby display.

Genuine Redhead

Our old friend Roy McLeod, manager of the Hastings theatre, Vancouver, lives up to the standards of the city of showmanship, and gets the best laugh from this corner for his cute stunt in submitting proof of his attractive street ballyhoo for "Redhead from Wyoming"—he used his cashier and sent us a lock of her hair just to guarantee that she was a really gorgeous redhead. We are putting it in the back of our Ingersoll, biding our time. We'll get to Vancouver yet. Roy has a fine staff and you can see from his campaigns how hard they work for results. His handling of "Reap the Wild Wind" was filled with good showman's stunts. He did as well with "Operation Pacific"—and this time in sailor suits.

Frequent Contenders

Vic Nowe, a frequent contender for the Quigley Awards and several times a winner, has an impressive pile of campaign books, leading with "A Queen Is Crowned"—which was the banner attraction across Canada at the time of the Griesdorf contest. Very handsome, very dignified, very well done, and no wonder, with such great popular as well as professional interest. His campaign on "It Grows on Trees" contained extra evidence of that Barnum touch. Harry Dunk, manager of the Odeon, Kingston, and Nicky Langston, manager of the Odeon, Brantford, have exhibits on "The Cruel Sea" for late fall dates.

Al Jenkins, manager of the Vogue theatre, Vancouver, shows artistic handling of "Moulin Rouge"—with fine photographs of his theatre front, and special tieups with art sources as selling approach. Jim Chalmers, manager of the Odeon, Ottawa, had different treatment of "Desert Rats" and "Desert Legion" among his exhibits. Elliott Brown, manager of the Odeon, Victoria, has many fine things to offer, including the introduction of "Miss Odeon Theatre" who had the qualifications to conduct a fashion show and attract attention by her attractive personality to the theatre as a community asset. A "crazy bonnet" contest was for small girls, across the stage. His Movie Club Cowboy contest had 48 contenders among the small boys of the audience. But, probably best of Elliott's promotion ideas was a "Ma and Pa" contest as exploitation for "Ma and Pa Kettle"—with prizes for the best "Ma and Pa"—not necessarily like the characters.

Best of the Year

Art Graburn, manager of the Plaza, Vancouver, was strong in his handling of "A Queen Is Crowned"—and Al Smith, manager of the Capitol, Hamilton, Ontario, had the most impressive lobby exhibit of British Empire materials and settings, in support of "The Queen." Al Ford, at London, Ont., and Len McGuire, at Port Arthur, Ont., were two others among the Odeon family who did themselves proud in their skillful handling of England's Coronation—which all the world recognizes as the best example of showmanship for the year. Odeon Theatres (Canada) can be gratified with their results. We are as pleased to consider these entries, now, for the Quigley Awards competition for 1953, which is drawing to a close. —*W. B.*

Doug Ewin Honoured

A considerable honour has come the way of Douglas Ewin, manager of the Regal, Oxford, and a zealous member of Round Table. He has been declared A.B.C.'s Champion Manager of the Circuit for 1953.

In making the announcement Mr. D. J. Goodlatte, A.B.C. managing director, said: "A Champion Manager is a showman in every sense of the word. He must excel himself in every phase of showmanship, or I prefer to call it, Management. He is a Champion in Exploitation, Good Housekeeping, Public Relations, Salesmanship, Staff Relations and Administration. When a Manager receives top marks in these six important facets of theatre management and, in addition, has conducted himself in exemplary fashion, then he is truly a champion. Mr. Ewin has won the highest honour I can bestow upon him. He is the model Manager of the Circuit; a Manager, who by executing all his duties with enthusiasm and pride, has set an example that all showmen should follow. The twenty district champion managers were also judged on their achievements in every phase of management."

Mr. Goodlatte stressed the paramount importance of theatre management in relation to box-office receipts. "A Manager," he said, "is in a key position in the community where he must have the support and respect of civic dignitaries, business leaders and his fellow citizens. In effect, he is the Company's Ambassador and the performance of his duties is not only a reflection on himself, his theatre, but also his Company."

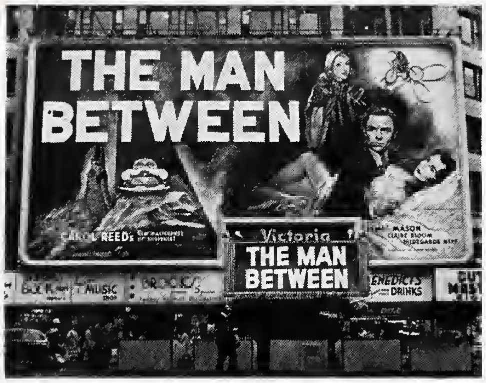
In summing up Mr. Goodlatte said: "A real Manager must earn his title by concentrating on all the duties involved in management. His efforts must be consistent. The six facets of good management were taken into consideration in deciding the Champion Manager and the District Champions, and I am grateful for their fine efforts."

Since Mr. Ewin joined A.B.C. as an Assistant Manager at the Regal Torquay in 1947, where he served in that capacity for 3 years, he was promoted to the management of the Lyric, Wellingborough, in 1950, and then further promoted to the management of the Regal Oxford in 1952.

Adam Goelz Is Now In Michigan City

Adam G. Goelz, one of the best of our Round Table members, is now reporting from the Tivoli and Lido theatres, Michigan City, Ind., and we think we've seen that town, flying into Chicago. He sends in a comprehensive campaign book as an entry in the Quigley Awards for the fourth quarter, and we note especially that he's getting ready for his CinemaScope opening this month. Another item that stands out, is his "Visit Your Schools" tieup in American Education Week, which resulted in special mention in his house program.

Big Displays Always Pay



Members present at this meeting know that we always argue in favor of lobby and marquee displays, preferably made from the art materials contained in a 24-sheet or other posters, which contain the most for the least cost. But to prove our point, by indirection, we show you this painted sign now current across the front of the Victoria theatre, on Broadway.

We asked a few people who should know, just what they thought this sign might cost, and the guesses ranged from $3,000 to $5,000, which is close enough. Such displays come often and frequently, in the Times Square area, and concerns such as Artcraft-Strauss have plenty of customers ready and willing to pay this kind of price for hand-painted boards, as big as the broadside of a barn, with lights and animation, to get attention at the point of sale. On Broadway, that means they are competing with 1,000,000 other lights and moving figures, all bent on obtaining the ticket buyer.

So, when 24-sheets cost $2.40 and you can own a dandy "Cut-Awl" device for cutting outline figures out of beaver board after posters have been mounted, why worry what Broadway pays for anything reasonably similar? Isn't it worth a certain small share, to have big-time pictorial art, approximating this costly result? Almost any theatre, anywhere in the world, can utilize 24-sheets and 6-sheets with this advantage, and many of them do. The number of 24-sheets in use is increasing, we're glad to say, and that's a good sign of the return of showmanship, to catch the eye and the canny shopper for the best entertainment in return for his amusement dollar.

"The Robe" Will Keep Theatre Seats Warm

Lou Cohen, manager of Loew's Poli theatre, Hartford, sending in proofs of his third-week hold-over ads in the local newspapers of the sensation run of "The Robe."

Incidentally, "The Robe" will open as the Christmas attraction in eighty-three New York theatres, following the run at the Roxy, which closed Dec. 15th, and which earned back a full quarter of the total cost of the production.

Selling Approach

HOW TO MARRY A MILLIONAIRE—20th Century-Fox. CinemaScope, in Technicolor. Marilyn Monroe, Betty Grable and Lauren Bacall in what is probably the most entertaining picture of the year. All this—and CinemaScope, too! Glamorous gals in truly glamorous amusement. You can observe these facts without glasses. Marilyn wears hers for laughs, and she's really a comedienne. Instead of a 24-sheet, there's a 28-sheet, everything is bigger, better—and wider—than usual. All posters are made to prepare glamorous displays to match the screen show. Newspaper ad mats are on the very generous side, for large space. There's no "big 35c economy mat" proving this pressbook was not designed for small situations. A set of teasers shows the three gorgeous gals, singly, and you can add them up any way you please to hit the jackpot. There's a jumbo herald, natch, and even a music tieup for the two song hits. Pressbook says "A million ways to sell these million dollar dolls" — and that's more than likely an understatement. The large display ads use that artist's sketch of CinemaScope that was used for "The Robe"—which has been criticised as an exaggeration of facts, but it has our approval for showmen, and P. T. Barnum would agree. Lots of luscious preselling behind this picture, or out-in-front, we should say, for this has really been sold in advance by the metropolitan newspapers and national magazines. "CinemaScope" is the thing to sell, and "How to Marry a Millionaire" is your best chance to sell it.

ESCAPE FROM FORT BRAVO—MGM'S greatest outdoor color drama. The screen's top stars and cast of hundreds brings you romance, suspense and danger in an epic picture of frontier history. William Holden, Eleanor Parker, John Forsythe, in a top-bracket, wild-and-wooly western, with Indians and everything. 24-sheet, not quite as crowded as usual, has a nice big hunk of poster art which you can buy at $2.40 to make lobby or marquee cut-out displays. Herald from Cato, or you can print your own with ad mat No. 406, for the benefit of a cooperative advertiser. Newspaper ad mats otherwise are not distinctive, but you'll find your size. The best buy is Metro's bargain complete campaign mat for small theaters, which gives you everything you need, with some choice at the press, for only 35c, on standing order at National Screen. The set of 8x10 color prints is another present worth taking home to your theatre. The window card on this picture is unusual and will give you a "different" approach, if you haven't used this accessory in some time. Look around for the things that are dissimilar from your own and other ad policy in your town, and use that item that strikes you as "something new and different" every time. Look around for the things that are dissimilar.

3 SAILORS AND A GIRL — Warner Brothers. Color by Technicolor. Sit down, sweetie, you're rocking the screen. The gobs come in with a wad of dough, and back a dreamboat in her Broadway show. Jane Powell. Gordon MacRae—and two other fellows. Seaful of Songs! Oceans of Gags and Gals. 24-sheet has just the right cut-outs for lobby and marquee display, and the other posters carry on. Looks lively, and lots of fun. Newspaper ad mats in the same styling, with the big 35c economy mat for small situations, to give you six ad mats and slugs, plus two publicity mats the editors will use. Stunts are illustrated in cartoon style in the pressbook, and you can surely follow the leads, especially "3 guys and a doll" as street ballyhoo, which will attract attention. Two kinds of free trailers for TV, one 2-minute non-commercial film clip, for disc jockey shows, etc., and four 20-second commercial spot trailers, each one different, from Warner Brothers Pictures. Music makes tieups for songs that advertise the picture, and they're good. Lots of lobby accessories, valances and banners. Six 2-sided color pennants, priced $1.25 per set. A set of Color-Glo stills will sell color with color in a special lobby frame.

EASY TO LOVE — MGM's spectacular Technicolor musical, filmed in Florida's famed Cypress Gardens. A lovers' paradise, with Esther Williams for beauty, Van Johnson for comedy, and Tony Martin for songs. See four lavish beauty spectacles, in and out of water, with lots of Florida sunshine in their smiles. 24-sheet and other posters contain art materials for lobby and marquee display, but Metro's artist could engrave the Old Testament on the head of a pin. He gets it all in, but with or without poster quality. Plenty of newspaper ad mats, with the justly famous 35c economy mat, originated by MGM, leading the field, with nine ad mats and slugs, two publicity mats and a bunch of borders, all for the price of one ordinary mat, at National Screen. Another MGM first is the set of 8x10 color stills, twelve of them, to sell color with color, and at the lowest price along Film Row. There's a giant, jumbo herald, from Cato Show Print. Music tieups with the full cooperation of MGM Records. A special mat of stereophonic sound and wide-screen slugs is included.

FOR FAST SERVICE PLUS QUALITY
Get Your SPECIAL TRAILERS from
FILMACK
Try Us On Your Next Order!
1327 S. Wabash Ave. CHICAGO
630 Ninth Ave. NEW YORK

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

NEW EQUIPMENT

MASONITE MARQUEE LETTERS. FIT WAGNER, Adler, Bevelite signs, 4"—35c; 8"—50c; 10"—60c; 12"—85c; 14"—$1.25; 16"—$1.50 any color. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

WIDE SCREEN PRESENTATION PAYS OFF! Metallic screens 90c sq. ft. Prompt shipments Kollmorgen lenses. Everything for Cinemascope. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19, N. Y.

HELP WANTED

MANAGER REQUIRED IMMEDIATELY. MUST be experienced in handling large downtown theatre in New York City. Advise regarding interview. BOX 2750, MOTION PICTURE HERALD.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

STUDIO EQUIPMENT

MAKE MONEY MAKING MOVIES — SHOOT local newsreels, TV commercials, documentaries. Arrange advertising tie-ups with local merchants. Film Production Equipment Catalog free. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

THEATRES

FOR SALE: MONTANA THEATRES, ROUND-UP and Martin City. Moneymakers. No television. Wire McADAM, Livingston.

BOOKS

"NEW SCREEN TECHNIQUES" — the new book that is a "must" for everybody in or connected with the motion picture industry—the clearly presented, authoritative facts about 3-D, Cinerama, CinemaScope and other processes—covering production, exhibition and exploitation--contains 26 illustrated articles by leading authorities—edited by Martin Quigley, Jr. 208 pages. Price $4.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller, since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and sound. Special new section on television. Invaluable to beginner and expert, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

MOTION PICTURE AND TELEVISION ALMANAC —the big book about your business—1953-54 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today, $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

DRIVE-IN EQUIPMENT

REPLACE INADEQUATE, OUTWORN EQUIPMENTS with DeVry, Simplex and Century outfits rebuilt like new. (Send for lists). Time deals arranged. Incar speakers w/4" cones $15.95 pair w/junction box; underground cable $59M. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

USED EQUIPMENT

DEVRYS' BEAUTIFULLY REBUILT LIKE NEW $895.00; Holmes $495.00. All dual outfits with amplifier and speaker. Time deals arranged. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

THE RATIO IS RIGHT AT STAR! BIG SCREEN —small cost! Lowest prices on screens and lenses! Write us! Ashcraft lamphouses. 14" reflectors, rebuilt, $489.50 pair; E-7 mechanisms, 6 month guarantee, $475.00 pair; pair Simplex-Acme projectors, 50 ampere Suprex lamphouses RCA rotary stabilizer sound, heavy bases rebuilt, $1,450.00; Merry Christmas and Happy New York! STAR CINEMA SUPPLY, 447 West 52nd St., New York 19.

SEATING

S. O. S.—SAVE ON SEATS! ALL TYPES THEatre chairs from $4.95. Send for chair bulletin. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

POSITION WANTED

MANAGER 10 YEARS EXPERIENCE IN ALL phases of theatre operation. Now managing 2 houses, both downtown, first run, one is second largest in the state. Proven ability with advertising and exploitation. Excellent references. Available after first of year. Reason: desire change. Minimum salary $100 per week. BOX 2752, MOTION PICTURE HERALD.

THEATRE EXECUTIVE AVAILABLE. PARTIAL investment possibility. Handle complete chain operation. BOX 2753, MOTION PICTURE HERALD.

Legion Objects to Only Two of Eight Films

Two of eight features reviewed by the National Catholic Legion of Decency this week have been found morally objectionable. They are "Forbidden" and "Fugitive in Trieste." Unobjectionable for adults are "Anita Garibaldi" and "Stranger on the Prowl"; and, for all, "El Alamein," "Give A Girl A Break," "Rob Roy," and "Song of the Land."

Bank of America Is Awarded 10 Films

Ten independently produced pictures were given last week to the Bank of America National Trust and Savings Association, by Federal Judge William C. Mathes, in Los Angeles. Money judgments accompanied the awards in six instances. The pictures had been released by Universal International, but that company was relieved of financial obligation.

The judgments were: $88,355 plus $45,815 interest against Hallmark Productions, Inc., for "Magnificent Doll"; $500,152 plus $65,106 interest against Diana Productions, Inc., for "Secret Beyond the Door"; $370,874 plus $52,915 from Walter Wanger Productions, for "Lost Moment"; $108,044 plus $21,498 against Rampart Productions for "Letter from an Unknown Woman"; $45,157 plus $16,227 interest against Kanin Productions, Inc., for "Double Life"; $234,057 plus $35,811 against Artists Alliance, Inc., for "One Touch of Venus."

Possession of "The Senator Was Indiscreet" and "Mr. Peabody and the Mermaid," produced by Inter-John, Inc.; "The Countess of Monte Cristo," of the Westwood Corp., and "Casbah" of Marston Pictures, Inc., was awarded to the banking association.

Catholic Magazine "The Sign" Chooses "Lost," "Caesar"

Paramount's "Little Boy Lost" and MGM's "Julius Caesar" have been chosen by "The Sign," a national Catholic monthly magazine, as the outstanding pictures of 1953. They were chosen for their moral value, artistic achievement, and entertainment content. The magazine will present scrolls to William Perlberg and George Seaton, producers of "Little Boy Lost," and Joseph Mankiewicz, producer of Shakespeare's "Julius Caesar."

Supreme Court to See Two Disputed Films

WASHINGTON: The Supreme Court has agreed to view the two motion pictures involved in pending cases testing the constitutionality of state film censorship.

The cases challenge New York's censorship of the film "La Ronde" and Ohio's censorship of "M." The Court has agreed to review lower court decisions upholding state bans on the two films. Argument will be heard by the Court either on Wednesday, January 6, or Thursday, January 7, with a possibility that the cases might take part of both days.

In the Ohio case, both the film's distributors and the state censors suggested the advisability of the Court's seeing the film in advance of the arguments, and a similar request was filed by the distributor in the New York case. The court Monday agreed to view both films—"M." on January 4, after the Court finishes its official session for the day, and "La Ronde" on January 5, after the daily court session.

Maryland Gives Permit For "The Moon Is Blue"

BALTIMORE: The Maryland board of censors has licensed "The Moon Is Blue" for public exhibition in Maryland, formally bringing to an end the controversial ban which the censor board imposed June 29 on the film. Maryland's Attorney General Edward Rawlins, said the ruling by Judge Herman Moser in Baltimore City Court that the film is not "indecent or immoral," as the censors alleged, is the final decision and could not be appealed. Board Chairman Sydney R. Traub then conceded.

FILM BUYERS RATING

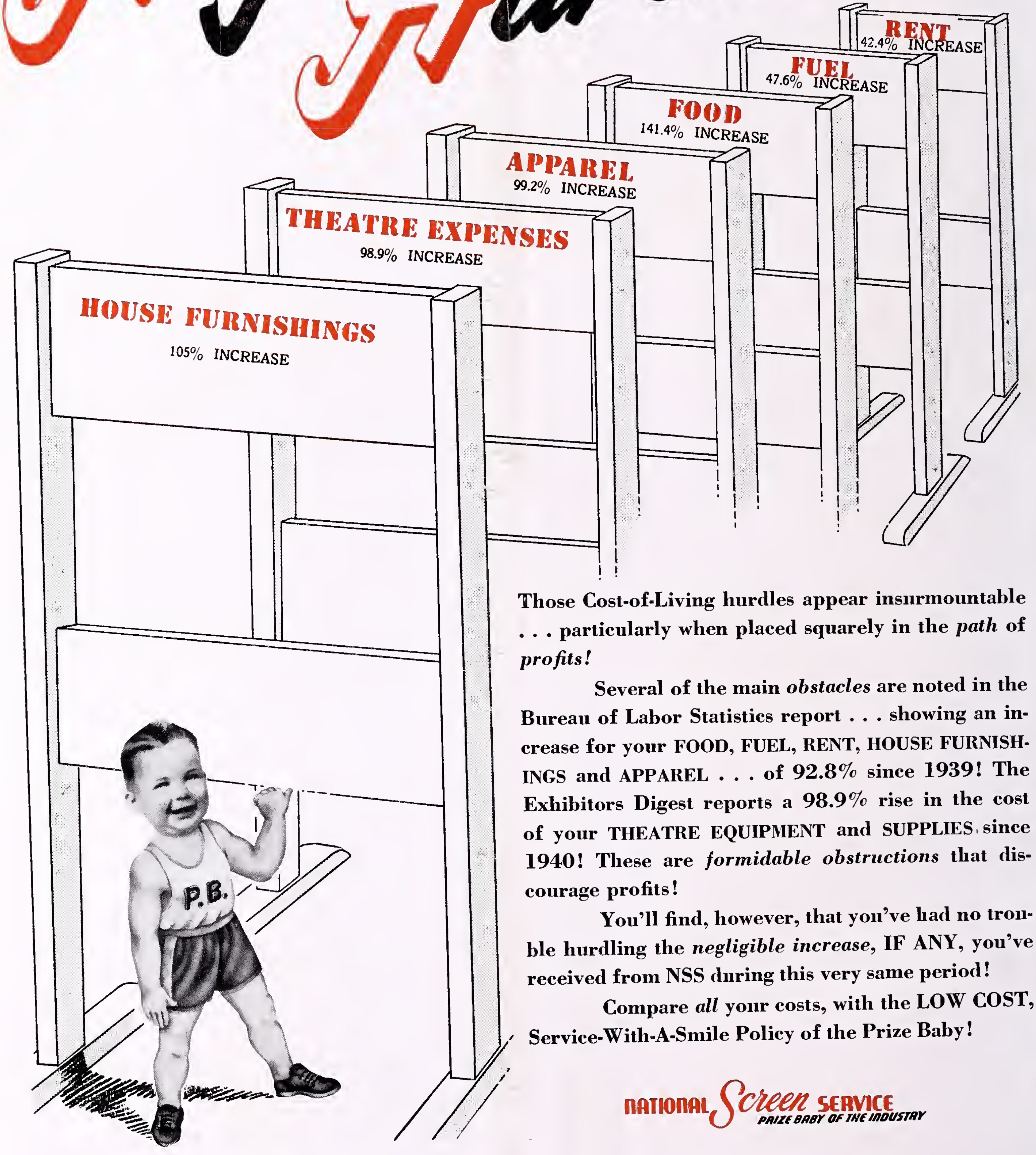
Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 123 attractions, 5,367 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
A. & C. Meet Dr. Jekyll and Mr. Hyde (Univ.)	–	11	39	15	1
Actress, The (MGM)	–	–	1	17	25
Affairs of Dobie Gillis, The (MGM)	–	2	9	17	2
Affair with a Stranger (RKO)	–	–	4	4	3
All-American (Univ.)	–	5	14	10	6
†All the Brothers Were Valiant (MGM)	–	2	2	1	–
All I Desire (Univ.)	–	20	27	27	5
Ambush at Tomahawk Gap (Col.)	–	7	19	16	4
Arena (MGM)	2	6	6	15	7
Arrowhead (Para.)	–	13	31	9	–
†Back to God's Country (Univ.)	–	–	6	–	–
Band Wagon, The (MGM)	4	12	35	44	21
Big Heat (Col.)	–	6	8	2	–
Big Leaguer, The (MGM)	–	–	12	24	8
Blowing Wild (WB)	8	8	12	11	1
Blueprint for Murder, A (20th-Fox)	–	–	8	5	–
Botany Bay (Para.)	–	–	5	4	–
Caddy, The (Para.)	8	42	21	3	1
Calamity Jane (WB)	1	6	5	3	–
Charge at Feather River (WB)	8	10	8	8	7
City of Bad Men (20th-Fox)	–	8	50	18	4
City That Never Sleeps (Rep.)	–	–	4	8	2
Clipped Wings (AA)	–	7	5	1	–
*Column South (Univ.)	–	6	17	24	1
Conquest of Cochise (Col.)	–	–	6	9	4
Cruel Sea, The (Univ.)	1	6	1	–	1
Cruisin' Down the River (Col.)	1	4	14	27	7
Dangerous Crossing (20th-Fox)	–	–	9	10	5
Dangerous When Wet (MGM)	5	44	65	17	–
Devil's Canyon (RKO)	–	6	9	4	7
Dream Wife (MGM)	–	10	22	55	12
East of Sumatra (Univ.)	–	6	11	6	2
Farmer Takes a Wife (20th-Fox)	–	21	30	28	17
5,000 Fingers of Dr. T, The (Col.)	–	–	–	–	6
Flame of Calcutta (Col.)	–	–	1	–	5
†Flight Nurse (Rep.)	–	1	1	2	1
†Flight to Tangier (Para.)	–	–	1	2	3
49th Man, The (Col.)	–	7	3	2	–
Francis Covers the Big Town (Univ.)	7	39	26	11	–
From Here to Eternity (Col.)	27	16	4	–	–
Gentlemen Prefer Blondes (20th-Fox)	44	43	13	14	–
Girl Next Door, The (20th-Fox)	11	14	29	11	4
Glory Brigade, The (20th-Fox)	–	6	17	12	2
Golden Blade, The (Univ.)	–	4	8	7	3
Great Sioux Uprising, The (Univ.)	1	5	22	37	7
Gun Belt (UA)	–	6	16	6	–
Half a Hero (MGM)	–	1	11	13	15
Hondo (WB)	35	–	–	–	–
Houdini (Para.)	7	27	29	9	–
How to Marry A Millionaire (20th-Fox)	14	–	–	–	–
I, The Jury (UA)	1	5	10	6	2
Inferno (20th-Fox)	1	4	17	1	11
Island in the Sky (WB)	–	28	29	26	15
It Came from Outer Space (Univ.)	2	4	13	7	4
Jamaica Run (Para.)	–	8	17	23	6
*Juggler, The (Col.)	1	–	1	7	3
Kid from Left Field, The (20th-Fox)	–	–	18	26	7
Kiss Me Kate (MGM)	3	2	2	6	–
Last Posse, The (Col.)	–	1	–	10	9
Latin Lovers (MGM)	3	1	9	38	36
Let's Do It Again (Col.)	–	8	26	34	34
Lili (MGM)	8	26	18	24	7
Lion Is in the Streets, A (WB)	–	1	12	18	22
Little Boy Lost (Para.)	13	25	8	–	1
Main Street to Broadway (MGM)	–	2	–	17	11
Man from the Alamo (Univ.)	–	10	7	17	10
Marshal's Daughter, The (UA)	–	2	13	2	–
Martin Luther (de Rochemont)	7	5	–	–	–
Master of Ballantrae, The (WB)	1	1	15	33	10
Maze, The (AA)	1	2	8	12	4
Melba (UA)	–	–	–	9	1
Mission Over Korea (Col.)	–	4	2	2	6
Mister Scoutmaster (20th-Fox)	3	13	52	25	7
Mogambo (MGM)	23	12	6	–	–
Moon Is Blue, The (UA)	34	28	17	9	3
Moonlighter, The (WB)	–	1	1	–	15
99 River Street (UA)	–	–	2	4	–
Pickup on South Street (20th-Fox)	13	48	21	12	5
Plunder of the Sun (WB)	–	2	7	20	5
Powder River (20th-Fox)	1	10	29	29	1
*Queen Is Crowned, A (Univ.)	4	9	2	6	5
Return to Paradise (UA)	–	12	39	45	2
Ride Vaquero (MGM)	3	16	49	31	8
Robe, The (20th-Fox)	16	2	2	–	–
Roman Holiday (Para.)	–	8	31	28	6
Sabre Jet (UA)	–	3	7	–	–
Sailor of the King (20th-Fox)	–	–	1	4	3
Salome (Col.)	11	60	23	12	1
Sangaree (Para.)	3	9	7	3	5
Scandal at Scourie (MGM)	–	7	17	30	8
Scared Stiff (Para.)	25	45	12	5	–
Sea Around Us, The (RKO)	1	1	8	–	–
Sea Devils (RKO)	–	3	6	13	4
Second Chance (RKO)	2	7	14	8	1
Shane (Para.)	49	38	5	2	–
†Shark River (UA)	–	4	–	–	1
Siren of Bagdad (Col.)	–	–	6	8	9
Slight Case of Larceny, A (MGM)	–	1	6	16	2
So Big (WB)	1	8	31	1	1
So This Is Love (WB)	–	11	18	26	9
Son of Belle Starr (AA)	–	5	9	2	–
South Sea Woman (WB)	–	12	34	34	4
Split Second (RKO)	–	1	20	18	14
Stalag 17 (Para.)	8	42	26	8	–
Stand at Apache River (Univ.)	–	2	6	4	1
Story of Three Loves, The (MGM)	–	10	18	18	11
Stranger Wore a Gun, The (Col.)	4	15	8	1	4
Sweethearts on Parade (Rep.)	–	–	2	1	3
Sword and the Rose, The (RKO)	–	8	13	15	6
Take the High Ground (MGM)	5	19	4	1	–
Take Me to Town (Univ.)	–	9	28	14	1
Tarzan and the She-Devil (RKO)	–	13	16	13	1
Those Redheads from Seattle (Para.)	–	2	5	6	1
Thunder Bay (Univ.)	3	13	43	33	9
Torch Song (MGM)	–	2	6	5	11
Valley of Headhunters (Col.)	–	–	5	5	2
Vanquished, The (Para.)	–	1	19	20	6
Vice Squad (UA)	–	1	13	13	1
Vicki (20th-Fox)	–	1	1	8	5
War Paint (UA)	–	4	6	6	2
War of the Worlds (Para.)	2	6	13	29	18
White Witch Doctor (20th-Fox)	14	48	26	10	–
Wings of the Hawk (Univ.)	–	2	9	8	7

High Hurdles!


RENT
42.4% INCREASE
FUEL
47.6% INCREASE
FOOD
141.4% INCREASE
APPAREL
99.2% INCREASE
THEATRE EXPENSES
98.9% INCREASE
HOUSE FURNISHINGS
105% INCREASE
P.B.

Those Cost-of-Living hurdles appear insurmountable . . . particularly when placed squarely in the *path* of *profits!*

Several of the main *obstacles* are noted in the Bureau of Labor Statistics report . . . showing an increase for your FOOD, FUEL, RENT, HOUSE FURNISHINGS and APPAREL . . . of 92.8% since 1939! The Exhibitors Digest reports a 98.9% rise in the cost of your THEATRE EQUIPMENT and SUPPLIES since 1940! These are *formidable obstructions* that discourage profits!

You'll find, however, that you've had no trouble hurdling the *negligible increase,* IF ANY, you've received from NSS during this very same period!

Compare *all* your costs, with the LOW COST, Service-With-A-Smile Policy of the Prize Baby!

NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

DECEMBER 26, 1953

MOTION PICTURE HERALD

Opening of Congress to Mean Start of Tough Fight for Tax Relief

Pre-Christmas Openings Launch Biggest Product

REVIEWS (In Product Digest): KNIGHTS OF THE ROUND TABLE, MISS SADIE THOMPSON, KING OF THE KHYBER RIFLES, PARATROOPER, HEIDI, THE WILD ONE, RED RIVER SHORE, DRUMS OF TAHITI, MAN OF CONFLICT, THE LIMPING MAN, MAN IN THE ATTIC, WHITE MANE

Entered as second-class matter January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1953 by Quigley Publishing Company, Inc.*

ALL THIS AND A MILLION DOLLARS WORTH OF PROMOTION TOO!

America's No. 1 favorites, the stars of TV's famed "I Love Lucy" come to the screen in a riotous M-G-M comedy promoted sky-high!

LUCILLE BALL · DESI ARNAZ in
"THE LONG, LONG TRAILER"

M-G-M *presents*

LUCILLE BALL · DESI ARNAZ

in

"THE LONG, LONG TRAILER"

with

MARJORIE MAIN · KEENAN WYNN

Screen Play by ALBERT HACKETT and FRANCES GOODRICH

Based on the Novel by CLINTON TWISS

Photographed in ANSCO COLOR • Print by TECHNICOLOR

Directed by VINCENTE MINNELLI • Produced by PANDRO S. BERMAN

1924-1954
MGM
30TH
ANNIVERSARY
JUBILEE

JUST ONE OF THE BIG "JUBILEE" HITS!

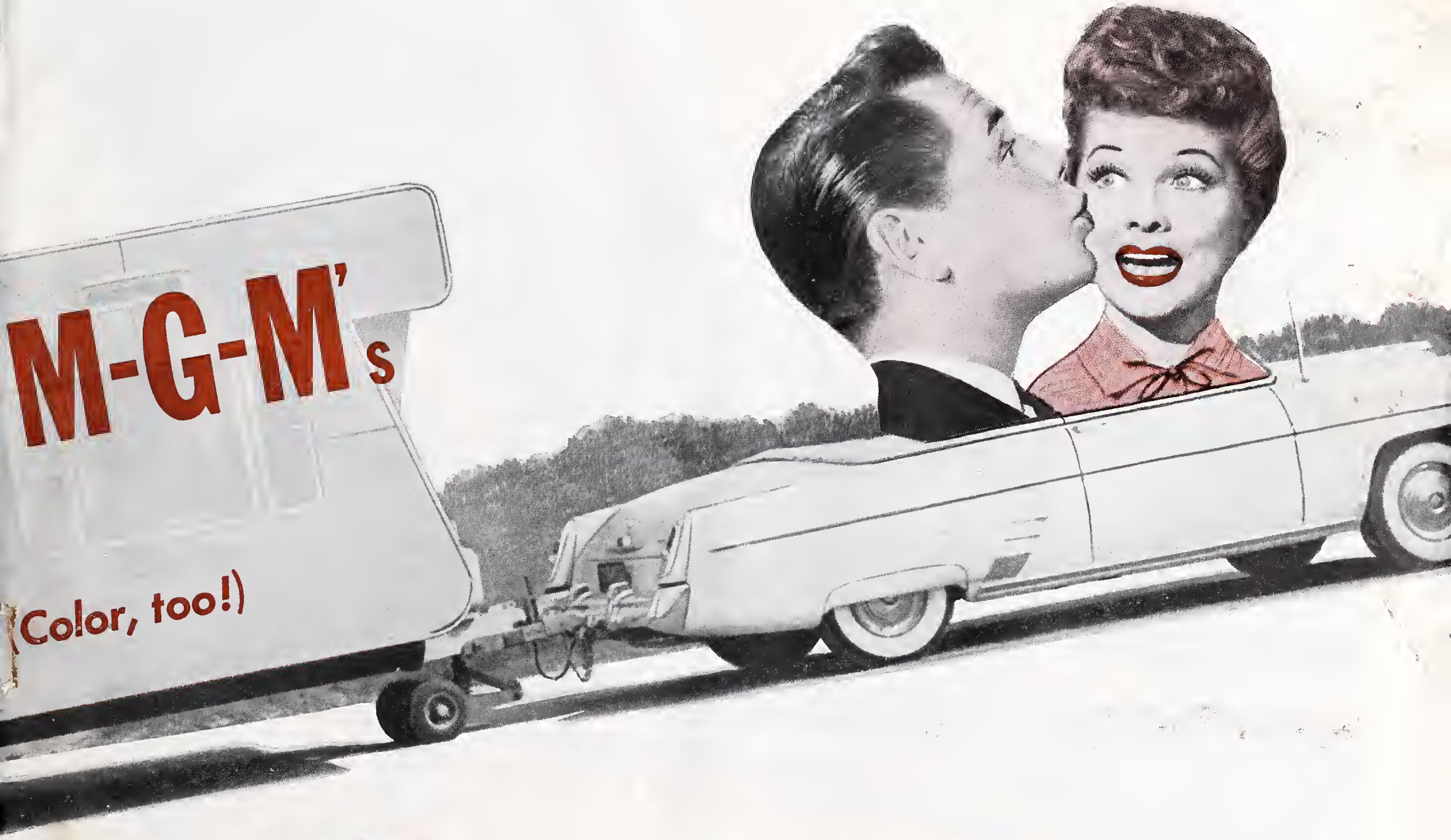
In addition to M-G-M's magazine and newspaper campaign on "THE LONG, LONG TRAILER" there will be:

Duplicates of the deluxe New Moon Trailer used in the picture (see photo below) will spark the ballyhoo in all key city openings. A big New Moon Trailer magazine saturation campaign simultaneous with picture's release.

Two beautiful starlets will cover key cities in a New Moon Trailer for colorful newspaper, radio, TV and other promotional tie-ups.

Vast national TV coverage on America's No. 1 program, the Philip Morris "I Love Lucy," starring Lucy and Desi. Tied in locally for theatre penetration by 500 field representatives with special posters, window cards and other material selling "The Long, Long Trailer" through supermarkets, drug chains, tobacco stores, etc.

Mercury dealers from Coast to Coast in big promotion for their car used in the picture.

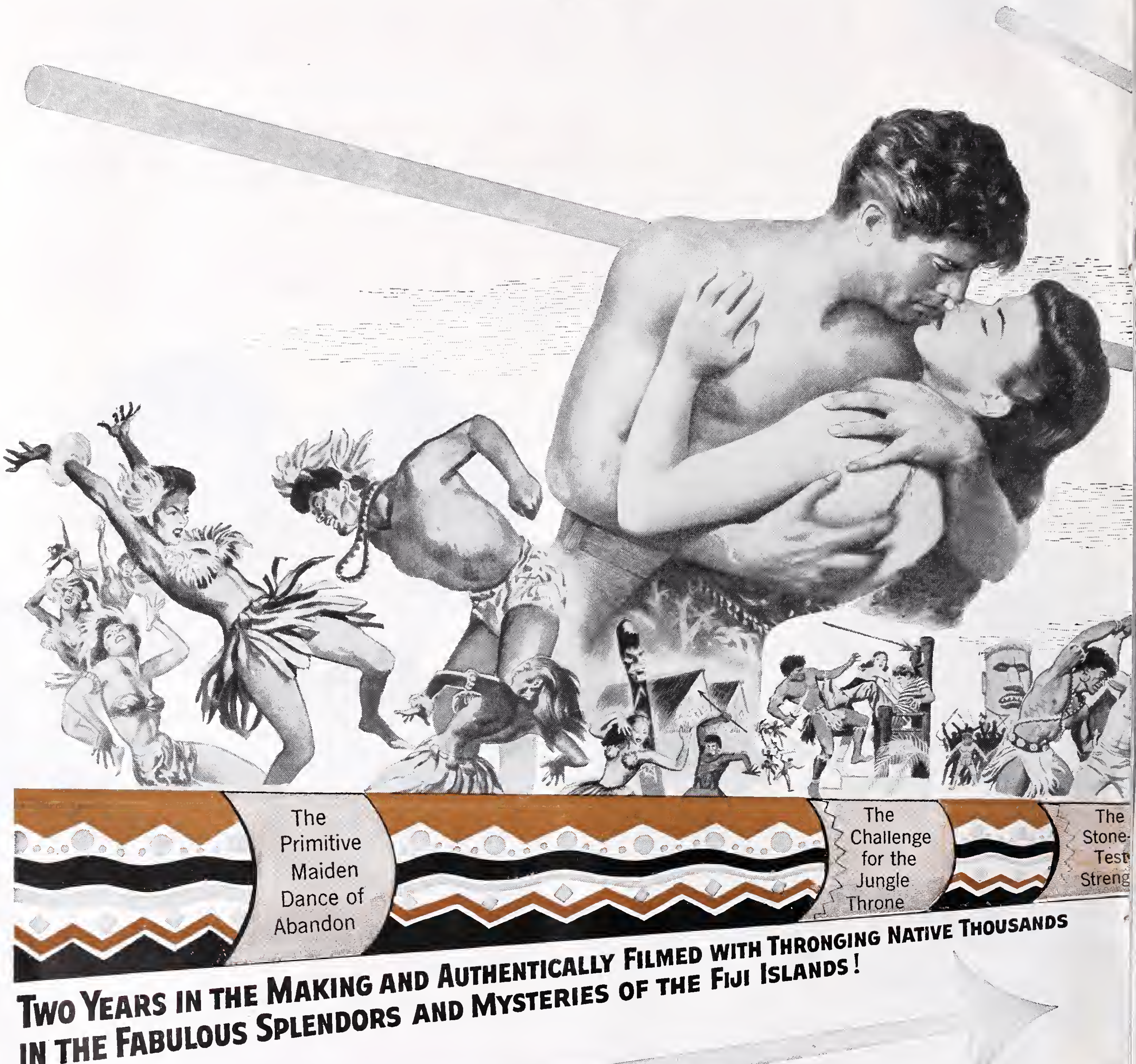


TRADE SHOW—JAN. 4th

See it and Plan for your Clean-up!

ALBANY	20th-Fox Screen Room	1052 Broadway	1/4	2 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	1/4	2 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	1/4	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	1/4	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	1/4	1:30 P.M.
CHICAGO	Warner Screen Room	1307 S. Wabash Ave.	1/4	1:30 P.M.
CINCINNATI	RKO Palace Bldg. Sc. Rm.	16 East Sixth Street	1/4	8 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	1/4	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	1/4	2:30 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	1/4	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	1/4	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2311 Cass Avenue	1/4	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	236 No. Illinois St.	1/4	1 P.M.
JACKSONVILLE	Florida State Screen Room	128 East Forsyth St.	1/4	2 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	1/4	1:30 P.M.
LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	1/4	2 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	1/4	12 Noon
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	1/4	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	1/4	2 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	1/4	2 P.M.
NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	1/4	1:30 P.M.
NEW YORK	M-G-M Screen Room	630 Ninth Avenue	1/4	2:30 P.M.
OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	1/4	1 P.M.
OMAHA	20th-Fox Screen Room	1502 Davenport St.	1/4	1 P.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	1/4	2 P.M.
PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	1/4	2 P.M.
PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	1/4	2 P.M.
ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	1/4	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	1/4	1 P.M.
SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	1/4	1:30 P.M.
SEATTLE	Jewel Box Preview Thea.	2318 Second Avenue	1/4	1 P.M.
WASHINGTON	RKO Screen Room	932 N. Jersey Ave., N.W.	1/4	1:30 P.M.

"Sa Bula! Sa Bula! The w


The Primitive Maiden Dance of Abandon
The Challenge for the Jungle Throne
The Stone- Test Streng

Two Years in the Making and Authentically Filmed with Thronging Native Thousands in the Fabulous Splendors and Mysteries of the Fiji Islands!

hite Man is Chief!"

WARNER BROS.
PRESENT

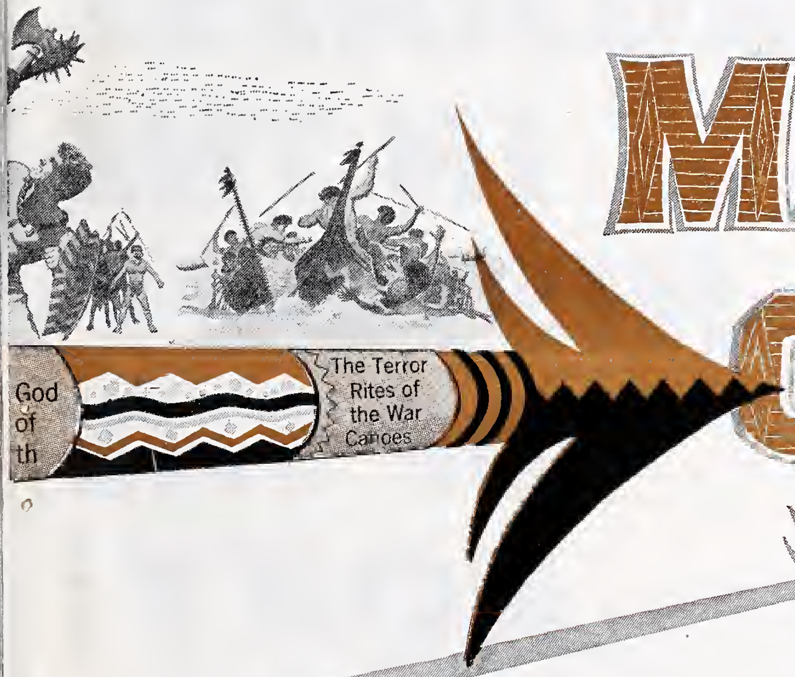
BURT LANCASTER

IN HIS ROLE OF ROLES

as the lost
Savannah Trader
who became
ruler of 10,000
barbarous warriors!

"It is
my father's
wish that
I love you..."

"HIS MAJESTY O'KEEFE"



COLOR BY
TECHNICOLOR

WITH
JOAN RICE ANDRE MORELL
ABRAHAM SOFAER

FROM THE BEST SELLER BY
LAWRENCE KLINGMAN AND GERALD GREEN
SCREEN PLAY BY
BORDEN CHASE AND JAMES HILL · PRODUCED BY
HAROLD HECHT
MUSIC COMPOSED AND CONDUCTED BY DIMITRI TIOMKIN
DIRECTED BY
BYRON HASKIN · DISTRIBUTED BY
WARNER BROS.
CAN BE EXHIBITED ON WIDE SCREENS

Beginning New Years in **EL PASO, SAN ANTONIO, BOSTON, MEMPHIS, PITTSBURGH, PALM BEACH, BALTIMORE, ERIE, CORPUS CHRISTI, BEAUMONT, ST. PETERSBURG, AMARILLO, PORT ARTHUR!**

TRADE SHOWS
DEC. 29

ALBANY
Warner Screening Room
110 N. Pearl St. • 12:30 P.M.

ATLANTA
20th Century-Fox Screening Room
197 Walton St. N.W. • 2:00 P.M.

BOSTON
RKO Screening Room
122 Arlington St. • 2:30 P.M.

BUFFALO
Motion Picture Operators Sc. Rm.
498 Pearl St. • 8:00 P.M.

CHARLOTTE
20th Century-Fox Screening Room
308 S. Church St. • 2:00 P.M.

CHICAGO
Warner Screening Room
1307 So. Wabash Ave. • 1:30 P.M.

CINCINNATI
RKO Palace Th. Screening Room
Palace Th. Bldg. E. 6th • 8:00 P.M.

CLEVELAND
20th Century-Fox Screening Room
2219 Payne Ave. • 8:30 P.M.

DALLAS
20th Century-Fox Screening Room
1803 Wood St. • 2:00 P.M.

DENVER
Paramount Screening Room
2100 Stout St. • 2:00 P.M.

DES MOINES
Paramount Screening Room
1125 High St. • 12:45 P.M.

DETROIT
Film Exchange Building
2310 Cass Ave. • 2:00 P.M.

INDIANAPOLIS
20th Century-Fox Screening Room
326 No. Illinois St. • 1:00 P.M.

JACKSONVILLE
Florida Theatre Bldg. Sc. Rm.
128 E. Forsyth St. • 2:00 P.M.

KANSAS CITY
20th Century-Fox Screening Room
1720 Wyandotte St. • 1:30 P.M.

LOS ANGELES
Warner Screening Room
2025 S. Vermont Ave. • 2:00 P.M.

MEMPHIS
20th Century-Fox Screening Room
151 Vance Ave. • 12:15 P.M.

MILWAUKEE
Warner Theatre Screening Room
212 W. Wisconsin Ave. • 2:00 P.M.

MINNEAPOLIS
Warner Screening Room
1000 Currie Ave. • 2:00 P.M.

NEW HAVEN
Warner Theatre Projection Room
70 College St. • 2:00 P.M.

NEW ORLEANS
20th Century-Fox Screening Room
200 S. Liberty St. 8:00 P.M.

NEW YORK
Home Office
321 W. 44th St. • 2:15 P.M.

OKLAHOMA
20th Century-Fox Screening Room
10 North Lee St. • 1:30 P.M.

OMAHA
20th Century-Fox Screening Room
1502 Davenport St. • 1:30 P.M.

PHILADELPHIA
Warner Screening Room
230 No. 13th St. • 2:00 P.M.

PITTSBURGH
20th Century-Fox Screening Room
1715 Blvd. of Allies • 1:30 P.M.

PORTLAND
Star Sc. Rm.
925 N. W. 19th Ave. • 2:00 P.M.

SALT LAKE CITY
20th Century-Fox Screening Room
316 East 1st South • 1:00 P.M.

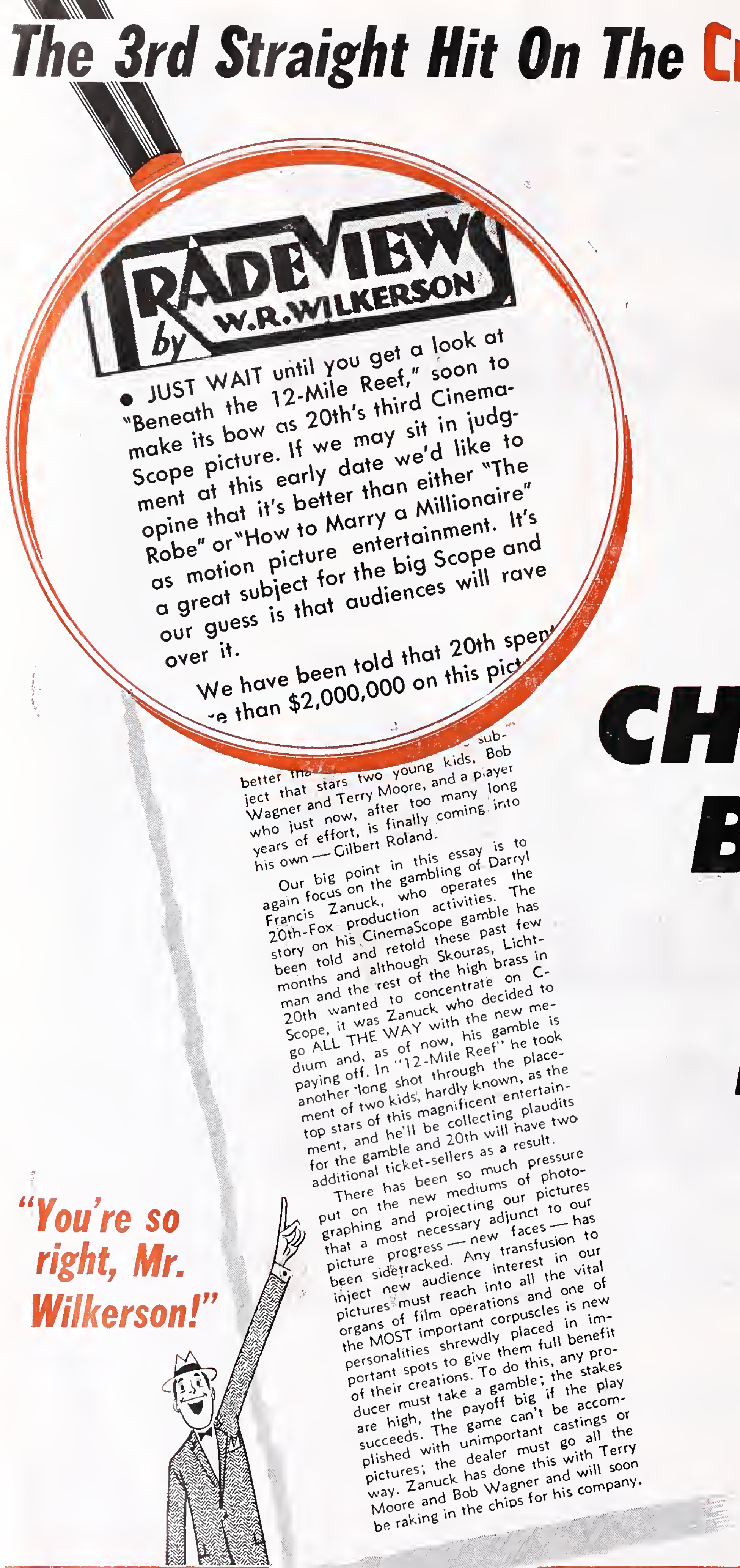
SAN FRANCISCO
Republic Screening Room
221 Golden Gate Ave. • 1:30 P.M.

SEATTLE
Modern Theatre
2400 Third Ave. • 10.30 P.M.

ST. LOUIS
S'renco Screening Room
3143 Olive St. • 1:00 P.M.

WASHINGTON
Warner Theatre Building
13th & E. Sts. N.W. • 7:30 P.M.

The 3rd Straight Hit On The CinemaScope Hit Parade!



TRADEVIEWS by W.R. WILKERSON

● JUST WAIT until you get a look at "Beneath the 12-Mile Reef," soon to make its bow as 20th's third CinemaScope picture. If we may sit in judgment at this early date we'd like to opine that it's better than either "The Robe" or "How to Marry a Millionaire" as motion picture entertainment. It's a great subject for the big Scope and our guess is that audiences will rave over it.

We have been told that 20th spen
e than $2,000,000 on this pict
better tha sub-
ject that stars two young kids, Bob Wagner and Terry Moore, and a player who just now, after too many long years of effort, is finally coming into his own — Gilbert Roland.

Our big point in this essay is to again focus on the gambling of Darryl Francis Zanuck, who operates the 20th-Fox production activities. The story on his CinemaScope gamble has been told and retold these past few months and although Skouras, Lichtman and the rest of the high brass in 20th wanted to concentrate on C-Scope, it was Zanuck who decided to go ALL THE WAY with the new medium and, as of now, his gamble is paying off. In "12-Mile Reef" he took another long shot through the placement of two kids, hardly known, as the top stars of this magnificent entertainment, and he'll be collecting plaudits for the gamble and 20th will have two additional ticket-sellers as a result.

There has been so much pressure put on the new mediums of photographing and projecting our pictures that a most necessary adjunct to our picture progress — new faces — has been sidetracked. Any transfusion to inject new audience interest in our pictures must reach into all the vital organs of film operations and one of the MOST important corpuscles is new personalities shrewdly placed in important spots to give them full benefit of their creations. To do this, any producer must take a gamble; the stakes are high, the payoff big if the play succeeds. The game can't be accomplished with unimportant castings or pictures; the dealer must go all the way. Zanuck has done this with Terry Moore and Bob Wagner and will soon be raking in the chips for his company.

"You're so right, Mr. Wilkerson!"

BIGGEST PRE-CHRISTMAS BUSINESS IN THE HISTORY OF THE ROXY!

Watch for sensational openings everywhere across the country!

MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher* — MARTIN QUIGLEY, JR., *Editor*

Vol. 193, No. 13 — December 26, 1953

Outlook for 1954

JUST as 1953 has been a year of revolution and evolution within the motion picture industry as a result of the impact of the new techniques, 1954 should be a year of consolidation of the recent advances in the screen art and science.

A major goal of all branches of the industry should be the maintenance and the enhancement of the high degree of public interest developed in 1953. During the twelve months just past the motion picture and the motion picture theatre have enjoyed a degree of unequalled public attention. That is an asset of great potential benefit to forthcoming attractions. Patrons and potential patrons again are talking about films. It is again popular to go to the movies.

It is to be hoped that the technical innovations which may come during the next year will be introduced gradually and that the understandable confusion and uncertainty in 1953 will not be repeated.

From an historical point of view 1953 will be known as the year of CinemaScope and 3-D. While the first 3-D feature, "Bwana Devil," opened before the end of 1952 it was during 1953 that there was a real 3-D boom. At first, pictures were pushed through rapidly to earn money while the novelty value was great. Later in the year the pendulum swung against 3-D. In the closing weeks there was a certain revival due to the release of several quality productions in that medium. Yet at year end no Hollywood studio had on its production schedule a 3-D feature but changes are made in production plans from day to day depending upon interpretations of box office reactions around the country.

IN 1954 CinemaScope pictures will flow into release from Twentieth Century-Fox and other studios at the rate of approximately one per week. By the end of the coming year the medium should be well-mastered. The public's appetite for CinemaScope—whetted by "The Robe" in its initial showings around the world—will be fully tested.

Theatres everywhere will feel the impact of not only the widening of the screens, involving many structural changes but also of progress in stereophonic sound. Before 1954 is over much should be learned on just what such sound contributes to the entertainment effectiveness of wide pictures in medium and small sized theatres. It is likely that there will be technical improvements in all phases of directional sound.

Drive-ins in the United States are scheduled to try out very wide screens and to ponder what, if anything, can be done about stereophonic sound.

So far as competition is concerned the theatres will face an extension of television and to a limited extent, the impact of color television. Fortunately television has already had its maximum effect on box office, nationally speaking.

What 1954 will bring in the way of development of any marriage between television and motion pictures is uncertain. However, it is certain that the proponents of fee TV will promote Phonevision, SubscriberVision and Telemeter as vigorously as they can. Equally sure is exhibition opposition.

The biggest news of the year will be made by the hit pictures. On this score there seems good grounds for confidence. Stimulated by technical developments and the renewed public enthusiasm for pictures, Hollywood and other film capitals throughout the world are currently making many pictures of great promise.

1954 is going to be an exciting year.

■ ■ ■

Fight on Censorship

PROGRESS in curbing political censorship is jeopardized on the one hand by unsound arguments linking theatres' freedom in matters of programs with that of television stations and by irresponsible policies of a small number of theatres, principally in the larger cities.

In connection with the filing of a brief on behalf of the French film "La Ronde" Mrs. Florence Perlow Shientag said, "The irony is that 'La Ronde' could be shown on television in New York and not in a theatre." That is an inconsistent and confusing argument. While television is not subject to official censorship, the controls a broadcaster must exercise over programs is much stricter than the control a theatre owner must exercise, irrespective of censorship. A television station enjoys by Federal Communications Commission grant a license to use a portion of the air waves that belongs to the public. That license is subject to revocation and periodic renewal. Moreover, a broadcaster must be sensitive to public opinion and also to the wishes of sponsors who use the facilities of television or radio to sell goods, not to arouse criticism or resentment. Films of the type of "La Ronde" are not now and are not ever likely "free" to be shown on television directed to the home.

The question of film censorship revolves around "prejudging." Absence of censorship does not imply "freedom" to show anything. The police powers of each community give authority to punish those who put on corrupting shows. A current crop of plain sex, burlesque and otherwise degenerate films—four now are playing around the Times Square area in New York—is a grave threat to the whole public relations standing of the industry. It would be a vain victory to be declared "free" and find customers wanting on account of a few irresponsibles.

—*Martin Quigley, Jr.*

Letters to the Herald

Japanese Promotion

To the Editor:

In Japan, many stores started their bargain sales which run from the end of this year to the beginning of next year. During that time, proprietors present their customers with some gift, such as a calendar or household utensil. However, this year, using this opportunity, we asked them to give movie tickets to their customers as their gifts. They use two kinds of tickets, namely, an admission ticket and a discount ticket. At the store, a customer can get discount ticket for purchasing more than 500 yen worth of goods, and an admission ticket for more than 100 yen worth.

The admission fee for a person is 80 yen at present at my theatre. However, it becomes free when he brings a free exchange ticket. We can get 60 yen from the stores for each free exchange ticket. It means, in other words, the theatre takes a charge of 20 yen for each ticket which is presented by the store. We would like to secure an attendance with this means at the end of the year, for we usually have the least theatre attendance in December of the whole year. About 47 big stores, which are about one-third of all the stores in my town, joined our plan, but I can't say yet whether the movie ticket is attractive for their customers or not, compared with other goods. —*TOSHIO MIYAMOTO, Manager, Shinkoiwa Theatre, Katsuhika-Ku, Tokyo, Japan.*

Magazine Size

To the Editor:

There has been much discussion about the use of the 25-inch magazine, as against the 18-inch.

At the start of the showing of motion pictures, as an established fixture in the entertainment field, reels of 400 feet and 500 feet of film were considered standard. As the industry grew, the reel grew also, to an average of 1,000 feet of film.

Then, to lessen the chances of some slip in changing over, from one projector to the other, the contents of one reel was increased to 2,000 feet. There it was stopped, and rightly, because, since the film was highly inflammable, the fire hazard, and the danger of panic, were tremendously increased.

Today, due to the practically universal use of "Safety Film," a reel can be loaded to 5,000 feet of film, or even more, without endangering public safety.

The film lead of a single reel today is limited only by the ability of the projector to handle the longer footage reel, and the booth room available to install the larger magazine.

The first picture of 3-D proved conclusively the ability of projectors to satisfactorily handle 5,500 feet of film. There seems to be a fast growing opinion that 3-D will revive, and, whether it is run on a single film strip, or on two connected projectors, there still remains a strong argument for the use of 25-inch magazines.

They have proved that they are practical to use, that they decrease by 50 per cent the possibility of a bad change-over, and, that they give the projectionist more time to attend to his other ever increasing duties. There are some who bring forth the argument that 5,000 feet reels are too hard to handle. The same argument was raised when film reel footage jumped from 1,000 feet to 2,000 feet. That argument has long since died a natural death.

With the 25-inch magazines, as they are being made today, with double ball-bearing shafts, suitable gauge cases and covers, and specially designed brackets, hinges and take-ups, together with its comparable price to the 18-inch magazine, plus the fact that any amount of film can be run from 400 feet up to the full capacity of the magazine, it only remains to sum up the magazine situation in this manner.

The use of 25-inch magazines, where booth conditions are, or can be made suitable, has a very definite spot in the immediate future of the motion picture industry.—*C. J. WILLIAMS, Sales Manager, Wenzel Projector Company, Chicago, Illinois.*

Old Fashioned Shows

To the Editor:

I think we are having too much Marilyn Monroe stuff. We need some good old fashioned shows with stars like Joan Crawford, Jane Wyman. Nothing is wrong with show business. All we need are more good pictures!—*Exhibitor, Newport, Ark.*

Need Good Product

To the Editor:

How about advising the boys in Hollywood to put out some good pictures.—*Exhibitor, Port Arthur, Texas.*

Top Notch Films

To the Editor:

Let's have more pictures like "From Here to Eternity", "Mogambo", etc. 3-D is a "miss" (not a "hit"). The real answer to TV and our problem is top notch picture.—*Exhibitor, Carlisle, Pa.*

MOTION PICTURE HERALD

December 26, 1953

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SKOURAS, in stockholder report, cites company's gains Page 12

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COLOR Television gets the word, but it will be quite a while yet Page 19

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On the Horizon

ONE publisher at least is talking publicly against the "special treatment" of amusement advertising, with its high flat rate. He is Donald G. Borg, editor and publisher of the "Bergen Evening Record," New Jersey. He said last week that beginning January 1, all amusement space in his paper will be at the same contract and transient rates as other space. Guaranteed position will cost an extra 25 per cent. Even with this, space plus position will cost considerably less than previously. Mr. Borg had this to say, forthrightly: film news, reviews, and gossip are as much "news" as other material, or shouldn't be published.

► You've all heard about "From Here to Eternity" at the Capitol Theatre, New York. Here are the final figures. It ended its run Wednesday night, after 20 weeks and one day. For the 34-year-old theatre, this was a record run. The previous record-holder was "Moulin Rouge," which held 15 weeks. Gross receipts, after Federal taxes, were more than $1,450,000. At one time, it gathered in one week $171,674. It was seen by more than 1,200,000 persons.

► The Senate Small Business Committee may send a follow-up letter to distributors and major exhibitor organizations asking for a progress report on arbitration efforts. One committee recommendation last summer was that the industry get to work on such a system.

► Treasury and Congressional tax experts working on a new "technical revision" bill will make some recommendations for more income averaging for tax purposes but will not go nearly as far as desired by stars, writers, producers and others with widely fluctuating incomes.

► The Administration is reported considering recommending wider coverage of the minimum wage law. The recommendations might possibly be broad enough to cover theatres, most of which are now exempt under the "retail and service" exemption.

► They've been talking about product shortages lately. Now Wilbur Snaper, National Allied chief, charges a print shortage. This is so serious it has created critical problems and will head the agenda when the organization's board meets at Cincinnati in February. Mr. Snaper cited a case in point. When a picture goes into New York with 100 prints necessary for that city's theatres, this number is 25 per cent of the number available for the whole country.

► Speaking of pictures on magnetic tape, and many have, since the RCA demonstration a few weeks ago—Bing Crosby Enterprises says that on January 1 it will record in full; in color, the Pasadena Rose Parade preceding the Rose Bowl game.

► This week it doesn't seem probable there'll be an American Broadcasting television film series boosting the film industry. Last week, it did. The Motion Picture Association of America committee of advertising and publicity directors is said not to like AB's desire to film the series on studio lots. The series was to be titled "Hollywood Parade."

► President Eisenhower may be seen by the nation's theatre audiences in the give and take of a famous institution, the press conference. The White House has released a recording of one, for radio networks. Press Secretary James C. Hagerty said this was a "first step" in expanding coverage. White House officials shortly after the President arrived in Washington said they hoped to arrange televising and filming of press conferences.

► Don't look for any startling recommendations next year on the admission tax from the Manion Commission, which is the official Washington commission studying what federal tax sources should be surrendered to the states. A Commission official says the group won't have "anything conclusive on any major problem" by its March 30 deadline, will likely ask for an extension until 1956 for detailed recommendations.

► Global circulation for screen advertising is the aim of a new organization, International Screen Advertising Service, in London. It claims contractual advertising outlets in 15,800 theatres of Germany, France, Italy, and Great Britain, and that it will move into this country. The principals are executives of Pearl and Dean, Ltd., formerly with the J. Arthur Rank-controlled firm, Langfords.

The Money Making Stars

STAR VALUE, the enduring box office potential of a name on the theatre marquee, is tested and proved again in the 22nd annual poll of exhibitors to determine the Ten Best Money Making Stars of the year. The poll, conducted by The HERALD for "Fame," will be released for publication December 31. Acknowledged as the only accurate gauge of the actual value of star names and standing, the poll is eagerly awaited by the industry and by those outside of it who have an interest in the motion picture business.

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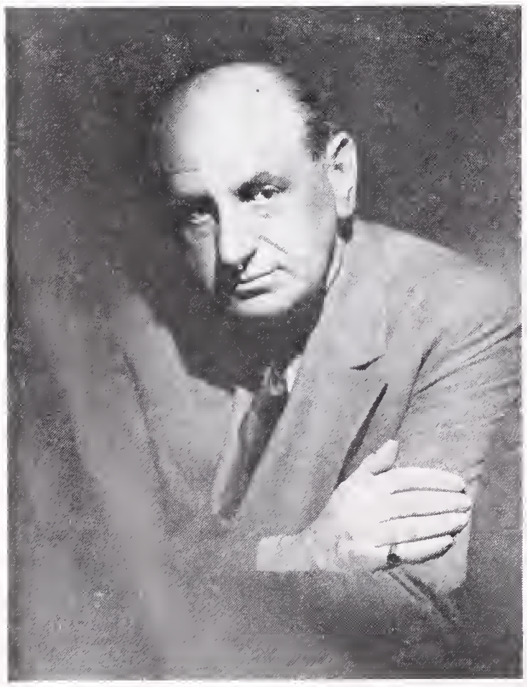
This week in pictures

THEY CAME TO HELP. At Moisant International Airport, New Orleans, Gaston J. Dureau, Jr., Paramount Gulf Theatres president. welcomes the Hollywood personalities who made personal appearances in Mississippi to help tornado victims. They are Jerry Colona, Mrs. William Demarest, Julia Adams, Mr. Demarest.

by the Herald

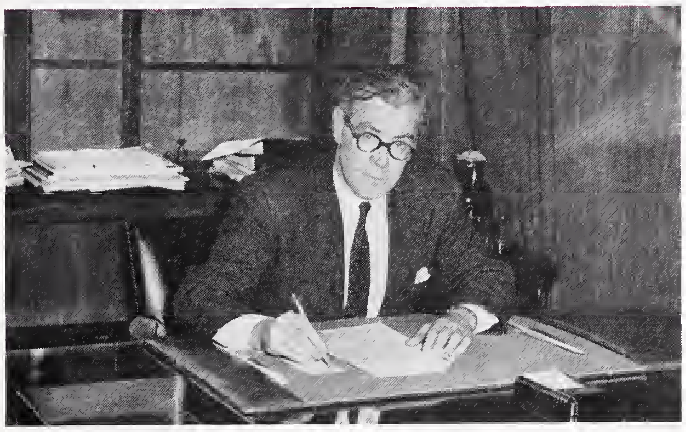
AN APPEAL FOR HELP, from Basil O'Connor, right, president of the National Foundation for Infantile Paralysis, sponsoring a March of Dimes trailer. With him, Joseph Nee, Foundation fund raising director, who also spoke at the New York luncheon. The Foundation seeks $75,000,000.



N. B. SPINGOLD, left, vice-president in charge of advertising and publicity for Columbia Pictures, in New York, in March will retire to "semi-inactive status." He will continue a director and will be a consultant. Paul Lazarus, Jr., will assume many of Mr. Spingold's duties.

by the Herald

LIGE BRIEN, Associated Motion Picture Advertisers president, at microphone, officiates at the annual Christmas party in New York Tuesday. Gordon White and Blanche Livingston are at the bowl-of-chance, and on the dais are Martin Starr, Leon Bamberger, Vincent Trotta and Rutgers Neilson. As is custom, nearly everyone won a prize.



C. R. B. SALMON is the new vice-president of the J. Arthur Rank Organization of Canada, Odeon Theatres of Canada, Odeon Limited, and J. Arthur Rank Film Distributors of Canada.

by the Herald

MAX MENDEL has been in New York seeking contact with smaller independent producers and their representatives, hoping to be their agent in Germany. Mr. Mendel, a former Paramount salesman, and then foreign executive with Universal and RKO, is in Frankfurt.

A HAPPY NEW YEAR from Paramount's Pat Crowley, of "Red Garters." You will note Miss Crowley is wearing a garter.

IN TACOMA, at the premiere of 20th-Fox's "The Robe," Will J. Conner, left, general manager of Hamrick's Tacoma theatres, welcomes Governor Arthur B. Langlie and Mrs. Langlie, and publisher Frank S. Baker.

PLANNERS, right. Prior to the opening of Warners' "The Eddie Cantor Story" at the Paramount, New York, Wednesday evening, this group planned the "salute to Eddie Cantor," part of the festivities. Seated, Brigadier Gen. David Sarnoff, and TV performer Bess Myerson. Standing, Israel Cummings and George Gershman.

TRADE WARNED IT MUST FIGHT FOR TAX RELIEF

See Last Summer Vote No Guarantee of Speedy Action This Session

by J. A. OTTEN

WASHINGTON: Just because Congress this year voted to repeal the 20 per cent Federal admission tax, it is not to be assumed that it's a dead cinch that Congress will do the same thing in 1954.

¶ That warning against industry over-confidence comes from members of Congress themselves and from seasoned tax observers in Washington.

¶ They feel that the motion picture industry has to do just as good a selling job in 1954 as it did in 1953 to get Congress to vote for complete lifting of the tax.

¶ They believe that the worst thing that the industry could do is to think that this year's selling job will carry over to next, without very much new or extra effort.

Of course, getting some tax relief—a reduction to 10 per cent, say—should be easier. President Eisenhower, in his veto message of the Mason repeal bill last summer, promised that the administration would urge some reduction. But complete repeal is quite another matter.

The problems confronting the industry here are two-fold:

In the first place, the Treasury Department is still faced with a huge federal deficit, probably even larger than the one which greatly influenced the administration in favor of a veto of the Mason bill this past year. Department officials feel obliged to continue to resist any substantial tax reduction efforts beyond those recommended by the President. Some Treasury officials indicate they are already unhappy that President Eisenhower promised to support any reduction at all in the admissions tax; others emphasize they are committed to reduction, but no more.

Many Industries Will Seek Relief Next Year

Secondly, members of Congress will be faced next year by many more competing demands for excise cuts for other industries. This year, many other industries held off their tax-relief campaigns on the theory that Congress would not act on excises and that they should save their strength for the 1954 election year, when Congress might be more attentive to excise relief.

About the only industries waging active tax relief campaigns this year, in addition to the film industry, were the legitimate theatre and the fur industry. Next year, appliance manufacturers, phone companies, luggage makers, jewelry firms and many more will be making intensive drives for excise cuts. The more revenue lost in relief for other industries, the less that can be afforded for the film industry.

On the brighter side, 1954 will be an election year, in which all members of the House and one-third of the Senate will be up for reelection. These law-makers will be conscious of the vote-getting potential of excise cuts. Moreover, due to the 1953 industry campaign, most law-makers are already well-acquainted with the industry's problems and needs. The industry made many friends by its policy of thanking, even after the veto message, those law-makers who supported the Mason bill.

Under this setup, the tone of the industry's case may change. While complete lifting of the admissions tax may remain officially the goal, more and more emphasis may be put—in unofficial, private talks with Congressmen, at least—on obtaining complete relief for lower-priced tickets and partial relief for the higher-priced tickets sold mainly by the larger theatres.

Such a scheme would have the advantage of cutting the revenue loss for the Government and still remaining politically attractive to the Congressmen trying to please the largest number of voters at the lowest cost to the Treasury.

REMBUSCH TO LEAD INDIANA TAX UNIT

Trueman T. Rembusch, formerly one of the three co-chairmen of the Council of Motion Picture Organizations, has been named chairman of the COMPO Tax Repeal Campaign Committee for Indiana. Others on the committee are: Alex Manta of Chicago, Marc Wolf of Indianapolis, Lisle Kriegbaum of Rochester, S. J. Gregory of Chicago, Richard Lochry of Indianapolis, Duncan Kennedy of Chicago, Oscar Fine of Evansville, Al Borkenstein of Ft. Wayne, and Bruce Kixmiller of Bicknell. The appointments were made by Roy Kalver, president of Indiana Allied.

RKO Pictures Will Release "The Saint's Girl Friday"

Julian Lesser's "The Saint's Girl Friday" has been acquired for world distribution by RKO Pictures. It co-stars Louis Hayward, Naomi Chance and Sidney Taffler, and was directed by Seymour Friedman.

Must Keep CinemaScope As Is: Fox

No compromise with quality, is 20th-Fox's ultimatum, delivered Wednesday to the world by Spyros P. Skouras, president, who returned to New York from three weeks in Germany, Italy, France, Greece and England. CinemaScope will not be diluted in quality by decreasing its components of screen, sound and light, he said. Only small theatres, as previously announced, will be allowed to use less than specified by the company, and this only because manufacturing and exhibition standards here have improved under the impetus of the medium.

Exhibitors wherever he went in Europe complained like their brethren here, but they are happy with "The Robe," he said. To tamper with CinemaScope would be like asking Cinerama to operate with less than three cameras. "Conversion" gadgets for sound and any other compromises may bring the industry back to the status under which 6,000 theatres have closed, he charged. More orders will bring the price of CinemaScope equipment down, he promised.

Whether MGM, Warners or other companies offer their CinemaScope films without standards of exhibition is not his concern; he is "fighting with all my strength to keep this medium intact."

Producers in Italy, France, Germany and England have agreed to make 25 to 40 CinemaScope pictures next year, he said. In England, by the end of May, 500 theatres will be equipped, on the Continent another 500 to 750.

The company's domestic gross probably will be $67,300,000, compared with last year's absolute gross of $57,400,000, Charles Einfeld, vice-president, predicted. The foreign gross will probably be $38,250,000, compared with last year's $35,737,000, he added. The total may amount to a record $106,000,000.

In a report to stockholders this week, Mr. Skouras said earnings for the third quarter of 1953 would be an estimated $1,275,000, and that the 39-week total would be $1,433,000, equal to 52 cents per share of common stock.

"Pecos Bill" with "Rob Roy"

Walt Disney Productions is making available a 25-minute cartoon short, "Pecos Bill," to accompany his "Rob Roy, the Highland Rogue," which will be released in February, Charles Boasberg, RKO Radio general sales manager, has announced.

HOLIDAYS GLITTER WITH SPARKLING PREMIERES

CinemaScope, 3-D and Just Plain Quality Share the Spotlight of Openings

A series of glittering premieres was launched by the industry in New York during the week as the companies put their best product forward for the holiday season.

Among the pictures which bowed in were MGM's "Knights of the Round Table," 20th Century-Fox's "King of the Khyber Rifles," Columbia's "Miss Sadie Thompson," Warner Brothers' "The Eddie Cantor Story," and the United Artists' release, "Heidi."

"King of Khyber Rifles" Is Invitational Affair

Tuesday evening at the Rivoli theatre "King of the Khyber Rifles," in CinemaScope and color by Technicolor, had its premiere. The debut of the film starring Tyrone Power and Terry Moore was attended by a host of notables from all fields of endeavor. Television, radio, newsreels and still cameramen covered the invitational event. Saturation TV and radio advertising and promotion was set in motion by the company for the picture. An authentic Scotch bagpipe band, similar to those used by British garrisons in India a century ago, performed at the premiere in front of the theatre and atop the marquee.

Wednesday night at the Paramount theatre, the all-star premiere of "The Eddie Cantor Story" was launched. The film is in color by Technicolor and has Keefe Brasselle impersonating the famous comedian. The all-reserved seat opening filled the house to honor Mr. Cantor and the unique charities, the Educational Alliance whose alumni, with the Eddie Cantor Camp Committee, were sponsors of the affair. The premiere was attended by celebrities from all fields, with Mayor-elect Robert Wagner, Jr., heading the list. Robert Alda, stage, screen and television star, was master of ceremonies of the 30-minute telecast from the lobby. He interviewed celebrities via ABC-TV.

"Sadie Thompson" Has Midnight Premiere

"Miss Sadie Thompson" was ushered into the Capitol theatre in the early hours of Thursday morning before a celebrity-filled audience. The Columbia 3-D film in color by Technicolor stars Rita Hayworth and Jose Ferrer, and the latter played host at the midnight premiere. A contingent of actors from the cast of the film was on hand, led by top featured player Aldo Ray and including Harry Bellaver, Russell Collins, Rudy Bond and Henry Slate. Literally dozens of players from stage and screen were present. Naturally, noted members from other walks of life also attended.

Last Saturday thousands of giveaways for youngsters and adults featured the "Heidi" invitational premiere and party luncheon at the Little Carnegie Theatre. More than 400 children, brought by representatives of the press, attended. "Heidi," a Lazar Wechsler production which won the grand special award at this year's Venice Film Festival, is being shown with "White Mane," a 40 minute subject and grand prize winner at the 1953 Cannes Film Festival.

'KNIGHTS' GETS TOP-FLIGHT COAST PREMIERE TREATMENT

MGM's first production in CinemaScope, "Knights of the Round Table," received rousing world premiere treatment Tuesday night at the Egyptian theatre in Hollywood, kicking off 15 engagements of the film starting between now and New Year's Day.

The tale of chivalry, starring Robert Taylor, Ava Gardner and Mel Ferrer, was filmed on location in England in Eastman Color. Prints are being rushed to fill as many holiday bookings as possible. Stereophonic sound, of the four-track type being used by 20th-Fox with its CinemaScope features, is used for the domestic release prints of "Knights."

Highlight of the early ballyhoo on the picture was the Gillette Christmas Day TV show, broadcast coast-to-coast over NBC-TV, and featuring three minutes of two scenes from the picture. The film portion of the program originated from the west coast and was introduced by star Mel Ferrer from New York. Regulation TV and radio spots also are promoting the picture.

A review of the film is to be found in this week's Product Digest Section. The HERALD reviewer, who classified the picture as "Superior," found the drama to be "a glorious screen pageant whose pictorial and exploitation qualities have been enhanced to bonanza proportions through the use of the anamorphic medium." The film is seen to be "a true record-smasher."

Overseas engagements of the film have not as yet been set, but it is expected that all prints for those engagements will be equipped with a new type of sound track, developed by Loew's International and called Perspect-a-Sound. It is understood that this is a single optical track system which can give the stereophonic illusion through three speakers, while also being compatible with single speaker sound systems. What color process will be used for the overseas prints has not been set.

Following its Egyptian theatre premiere in Hollywood, the film opened Christmas Day in the following locations: Loew's Grand, Atlanta; Loew's State, New Orleans; Loew's State, Cleveland; Adams, Detroit; Penn, Pittsburgh; Loew's Midland, Kansas City; Loew's, St. Louis.

Openings December 31 include Loew's State, Memphis; Loew's, Indianapolis; Palace, Dallas; State, Houston; Majestic, San Antonio; Warfield, San Francisco; Plaza, El Paso, and the Broadway theatre, Portland, Ore.

Skouras Adamant on CinemaScope in Britain

LONDON: Spyros Skouras, 20th Century-Fox president, stood adamant on two fronts here Tuesday against changes in the company's CinemaScope sales policy with respect either to approved theatre screens or to stereophonic sound.

At an informal meeting with leaders of the Cinematograph Exhibitors Association, and later with John Davis, managing director of the J. Arthur Rank Organization, Mr. Skouras refused to make concessions either in waiving the company's insistence on four-track stereophonic sound for its CinemaScope presentations or modifying its demand for Miracle Mirror, Astrolite or other screens of equivalent quality.

In the case of the Rank Organization, Mr. Skouras' stand will mean the replacement of Stableford wide screens already installed in many of its theatres which have contracted to play "How to Marry a Millionaire." Mr. Skouras told the C.E.A. delegation of tests 20th-Fox has agreed to make in the U. S. next month on single track sound. He said in view of these tests he could not discuss a change in policy now but would meet with C.E.A. representatives again probably at the end of January when the tests are completed.

Following the meeting with Mr. Davis, it was definitely confirmed here that Rank's theatre company agreed to equip 75 of its key theatres with full CinemaScope requisites.

By the end of next May it is anticipated that there will be 300 full CinemaScope installations here.

Mr. Skouras let it be known that CinemaScope, insofar as he is concerned, is a matter of all or nothing, and he is not disposed currently to consider partial installations.

Broadway Will

on New

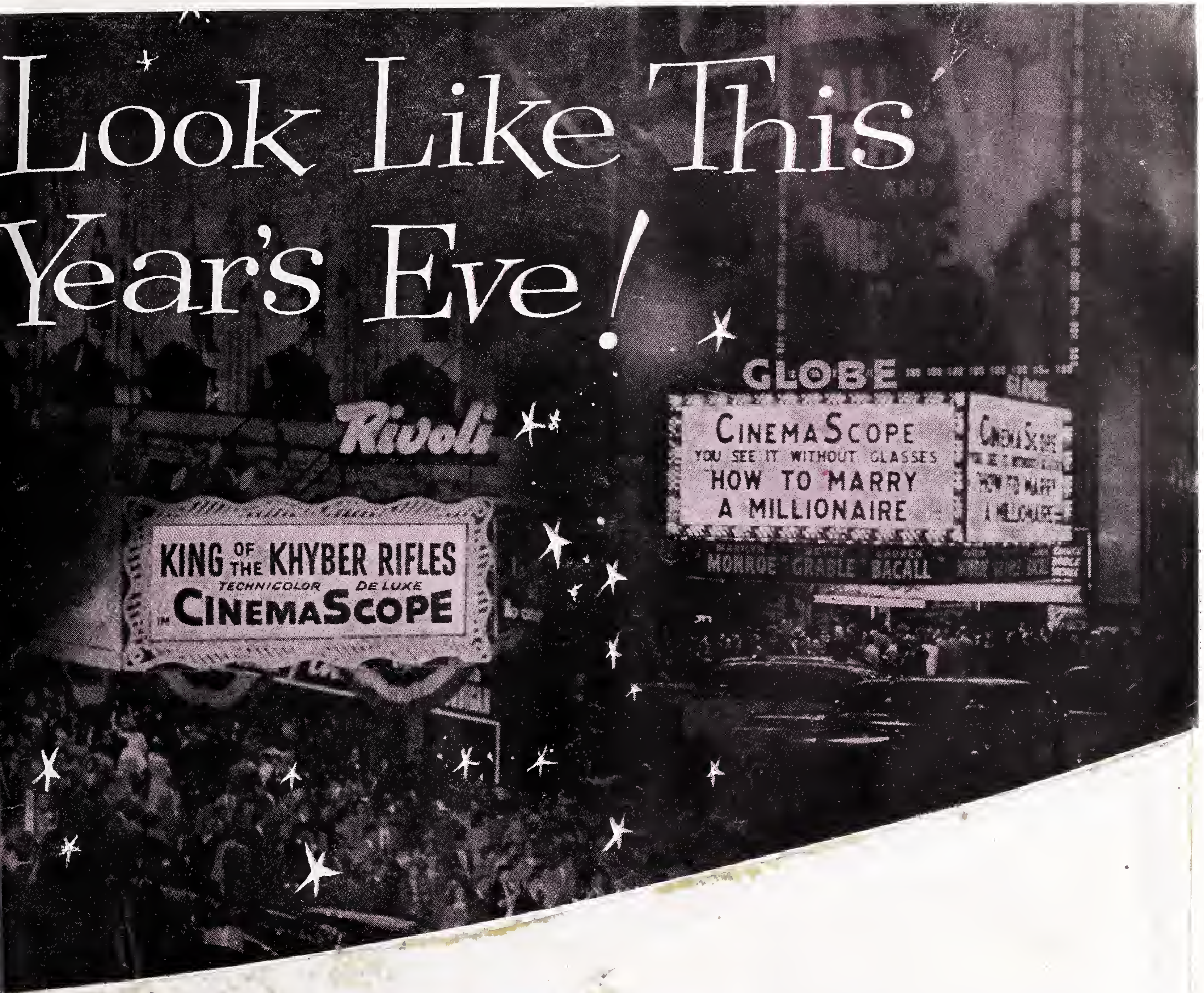
ROXY
Beneath the 12-Mile Reef
TECHNICOLOR
IN CINEMASCOPE
LOEW'S STATE
CINEMASCOPE
MONROE GRABLE BACALL
HOW TO MARRY A MILLIONAIRE
The Robe
TECHNICOLOR
IN
CINEMASCOPE

CINEMAS

INSURES A PROS

FOR THEAT

Look Like This
Year's Eve!


Rivoli
KING OF THE KHYBER RIFLES
TECHNICOLOR DE LUXE
IN CINEMASCOPE
GLOBE
CINEMASCOPE
YOU SEE IT WITHOUT GLASSES
HOW TO MARRY A MILLIONAIRE
MONROE GRABLE BACALL

COPE

PEROUS NEW YEAR

RES LARGE AND SMALL

Terry Ramsaye Says

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THE LA VOY ADVENTURE—From far off Johannesburg in South Africa comes a three-line dispatch to say that Merle LaVoy, cameraman extraordinary, died way down there December 6, at age 67. He is a much forgotten figure in the color-laden tradition of earlier years.

A stalwart in his late teens, he ran away from his home in Tower, Minnesota, to be a dishwasher in a lumber camp. He took his dog along. The cook kicked the dog and Merle kicked the cook. He got fired for that and next appeared in Alaska. He packed freight on his broad back over the White Horse pass. He loaned money to a pal and got paid off with a Kodak, somewhat against his will. That made a photographer of LaVoy. His success came considerably from his capacity for going places where only strong and daring men ventured; such as the first ascent of Mount McKinley, for instance. He soon discovered that the motion picture camera was an instrument of adventure. It took him to far dangerous places around the world.

In Chicago in an odd-jobs interlude he made a trailer to promote Chautauqua appearances of Thomas Riley Marshall. When World War I broke, LaVoy went to Washington, where by then Mr. Marshall was Vice-President, to get free lance credentials. He got a Marshall letter, and with another from Josephus Daniels, Secretary of the Navy, and with those yet another, "to whom it may concern," from Lindley M. Garrison, Secretary of War. Then armed with that he arranged to photograph the war for the Red Cross, and sailed. He and his camera were all over the fronts, and, incidentally, delivered a war-time feature entitled "Heroic Serbia." Remember Serbia?

LaVoy was minded to record the all important figures of Britain and went to London to lay camera siege on No. 10 Downing Street. He got jailed for standing a London bobby on his head, sang lumberjack ballads and sea chanties so loudly they threw him out of jail to let the prisoners sleep. He went back to the camera and was taken in for questioning as a spy suspect by Scotland Yard. He laid aside his routine credentials and displayed his letters, Marshall, Daniels, Garrison. When the parley was over LaVoy was given a concealed camera location from which he could picture the entrance at No. 10 Downing Street.

Ever after he was on adventure trails and risky assignments. He was employed by this writer on the staffs of three newsreels, the last Pathe. LaVoy went where the trouble was. He was deep into Asia and the Chinese conflicts. He knew the tropics from Fiji and New Guinea to the Solomons and the Society Islands. He nearly always wanted to be somewhere else where something else was happening. Cables came in from unexpected places —and he sent the film. One may wonder what he was doing in South Africa—last I heard from him was three years before in a message by "ham radio" from a Philippine jungle outpost.

* * *

LARRIKINISM—That's the word for vandalism down in Australia, whence comes an item about the troubles of exhibition with young hellions. E. T. Gibbons, manager of the Regent theatre in the Swan Hill community, apparently in the Melbourne region, has stepped into a Page One advertisement in his local paper, headed: "An Open Letter to Theatre Patrons and Parents." He says:

". . . the general behavior of the children is becoming worse. . . . Drastic steps must be taken to stamp out this larrikinism . . . it is not the responsibility of the management to educate children in correct conduct in public places. . . .

"Consequently it has been decided that no children of school-going age will be admitted to evening performances unless accompanied by an adult."

The affliction of inadequate parenthood is apparently a wide epidemic of the period.

* * *

WAY BACK IN CINERAMA — Fred Waller, the inventive father of Cinerama, is getting these days considerable biographical attention in the press. It seems to find him a camera and effect expert in years agone with Paramount. That's not far enough. This recorder of rememberings recalls a first contact when Mr. Waller had come newly to movieland, circa 1914, in charge of posters for NYMP, the healthy independent, Bauman and Kessel component of the Mutual Film Corporation group. Perhaps there, concerned with pictorialism in the swashing areas of poster paper he got a pictorial impulse ancestral to his contemporary spectacular contributions to the dimensional extravaganzas of the screen today.

Test Device To Convert Sound Track

A device to convert four-track stereo sound so it may be played through conventional equipment is being tried by the Walter Reade Theatres, Edwin Gage, vice-president, announced this week. The company is using a test strip of "The Robe," designed for houses with 1,500 seats or less. Results are good, but they could be better, he said; and experiments with the new device will continue.

The device uses a penthouse, preamplifiers, a "mixer," and a power supply unit for "boosting." This converts magnetic sound for use in the optical sound system. Cost is said to be $3,000 for a theatre which might ordinarily spend $8,000. Mr. Gage commented some theatres with a 20-foot screen couldn't accommodate three speakers, and an auditorium horn in such a house would be distracting.

Other circuits and some independent exhibitors are considering the equipment, it is learned. Particular application is in the "interim" period during which companies are releasing prints with either or both conventional and stereophonic sound.

Meanwhile, RCA announced in Camden that during October five circuits and more than 100 independent theatres had ordered its stereophonic sound equipment. Delivery in some instances is being made directly from the factory.

Stanley Warner Gets New 6-Month Time Extension

WASHINGTON: The Justice Department has agreed to give Stanley Warner Theatres a six-month extension, until July 4, 1954, of its theatre divestiture deadline. Justice officials said that the circuit still had to sell about 22 theatres out of a total of 54 prescribed for sale under the Warner consent decree. The original decree, effective January 4, 1951, gave the company two years, until January 4, 1953, to get rid of the 54 theatres. Extensions had pushed the deadline back to January 4, 1954, and now the latest extension carries to July

MCM Circuit Buys Four More Florida Theatres

The MCM Theatre Circuit, with headquarters in Leesburg, Fla., this week purchased four theatres from B. B. Garner and Associates of Lakeland, Fla., it was announced by Bill P. Cumbaa, general manager of MCM. The theatres involved are the State, in Eustis, Garden drive-in of Eustis, the Princess in Mt. Dora, and the Uma in Umatilla. The purchase, a cash transaction, brings the MCM circuit to 17 theatres, 10 of which are in Lake County. Other officers of the MCM circuit are Hugh G. Martin, Sr., and Major Hugh G. Martin, Jr.

Speaking of Crystal Balls . . .

IN the *Looking Forward* section—an innovation in the 1953 issue of *FAME*—forthcoming motion pictures were selected as "Candidates for Fame" for the then coming year.

Selections were made according to a pre-evaluation of the assets of features slated for release during the next twelve months—an experiment in prejudging on the basis of the advance information available.

It is notable that taken into consideration was the up-to-date performance record of the stars, writers, directors and producers of each of the features concerned—data taken from the records published in the "Audit of Personalities" sections of the same issue of *FAME*. The significance and reliability of the records in *FAME* have long been realized throughout the industry. . . . . . .

About the only value of hindsight is to check on the accuracy of foresight. That the method developed for "Candidates for Fame" in the *Looking Forward* section is sound was proven most decidedly by the fact that it rang up an amazing score of 79% subsequently recorded as box-office "Champions." Look at these titles — in the light of what you know about them *NOW:*

THE BAND WAGON★
CALL ME MADAM★
FROM HERE TO ETERNITY★
HANS CHRISTIAN ANDERSEN★
JULIUS CAESAR
LITTLE BOY LOST★
MOGAMBO★
MOULIN ROUGE★
PETER PAN★
THE ROBE★
SALOME★
SCARED STIFF★
SHANE★
THUNDER BAY

★ Denotes a box-office "Champion" recorded in the monthly reports published in *Motion Picture Herald* during 1953.

The 1954 "Candidates for Fame" are now being selected for the *Looking Forward* section in the coming issue of FAME. Thousands will be watching for it. The findings of FAME are quoted to many millions.

FAME is a Quigley Quality Publication

TOA PROPOSES TRADE TALKS

Reade Plans Approach to Companies for Regular Joint Conversations

Walter Reade, Theatre Owners of America president, disclosed in New York Monday that a proposal to hold regular exhibition - distribution meetings is being drafted by TOA. The meetings would be held with the sales managers committee of the Motion Picture Association of America, and representing exhibition would be a committee named by TOA, Mr. Reade explained.

In outlining the program of TOA for 1954, Mr. Reade said that the organization hopes and intends to set up a much better liaison with distribution.

To Write Feldman

In order to achieve that aim Mr. Reade said he would send a letter shortly proposing regular meetings to Charles Feldman, chairman of the Motion Picture Association of America sales managers committee. "We would want to meet with them quarterly or as often as necessary" to discuss problems ranging from trade practices to availability of acetate film, the TOA president said.

Among other TOA projects for 1954, Mr. Reade said, are a research program; to aid in the fight to eliminate the 20 per cent Federal tax, and to give more assistance to local and regional TOA organizations.

Commenting on the general outlook for 1954, Mr. Reade said he saw more and more films being made in color, the probable standardization of a 3-D single film strip problem, and the improvement of stereophonic sound in the production of films. On the latter score Mr. Reade said the technical advances on stereophonic sound at the studios will increase stereophonic sound installations in theatres. However, he predicted that studis will release films in conventional sound, too, to those theatres in which it is "impractical" to install stereophonic sound equipment.

Calls Shortage "Acute"

The TOA president described the product shortage as being "very acute" right now, blaming what he called one of the worst Decembers in years on lack of product. Being a believer in the law of supply and demand, Mr. Reade forecast that this condition would correct itself.

Regarding general business conditions among exhibitors, Mr. Reade said he had been talking a great deal all over the country, referring to TOA regional meetings, and he was informed of improved business conditions in the east and far west. These areas have weathered the competition of TV, he maintained, while many areas in the south and southwest are first feeling the effect of TV, a competitive factor which lessens with the years. There will be many fine films for release in 1954, he stated, and they should be of much help.

On theatre TV, Mr. Reade said he looked for more activity in that field during the coming year, foreseeing more shows and additional installations. TOA, he continued, is now engaged in a project to try to expand the children's library of the MPAA.

Warners to Use All New Techniques

In an annual report to stockholders of Warner Bros. Pictures, Inc., Harry M. Warner, president, declared that "in addition to CinemaScope, our films will be produced for wide screens and in 3-D or 2-D, WarnerColor or Technicolor and Warner Phonic sound." He added that the nature of the story to be filmed will determine the technique or combination of techniques utilized for any production.

A net profit of $1,575,000 for the six months ended August 31 was reported. It was explained that on February 28, the production and distribution assets and liabilities of Warner Bros. Pictures, Inc. (1923) since dissolved, together with all other assets and liabilities not related to the domestic exhibition of pictures, were tranferred to the new company. Net earnings for the previous six months, ended February 28, were $1,333,000 for a combined net of $2,908,000. This, compared with a net $7,085,000 for the year ended August 31, 1952, which however, included Warner Theatres, which since that time have been acquired by the new Stanley Warner Company.

The report states that the operating results of the company for the quarter ending November 28 were not yet available, but from information on hand, gross domestic and foreign film receipts will be lower than those of the old company for the corresponding period last year, resulting in lower net profits.

Carolina Tent Elects Vickers

John Vickers, head of Carolina Delivery Service, has been elected chief barker of the Charlotte, North Carolina, Variety Club, to succeed Bob Alander. Other new officers include H. F. Kincey, first assistant; Frank Beddingfield, second assistant; J. Francis White, Jr., dough guy, and Bob Simril, property master.

Paramount Buys Former Warner Lot

HOLLYWOOD: In a transaction believed to involve several million dollars, Paramount Pictures Corp. Tuesday bought the 100-acre Hollywood studio of Warner Bros. where the first talking pictures were made. Paramount will move its television station KTLA, and its TV film studio to the newly acquired property and will provide space there for the long-planned museum of the Motion Picture Relief Fund. The transaction also provides that Paramount will lease back to Warners a portion of the space which the latter company now uses for the production of cartoons. Warners acquired the Sunset Boulevard property in 1920, developed talking pictures there and moved in 1928 to the present Warner studio in Burbank.

Columbia to Study Plan of Subsidiary

Columbia stockholders meeting in New York last week reelected directors, heard proposals for formation of a subsidiary company to hold old films carried on books at one dollar, and to "streamline" management, and heard a message of hugely increased grosses during the last half of the year.

Directors reelected are Harry Cohn, Jack Cohn, A. Schneider, Leo M. Blancke, N. B. Spingold, A. Montague, Donald S. Stralem, Alfred Hart, and Abraham M. Sonnabend. Lester Martin was nominated from the floor but asked that his name be withdrawn.

Mr. Martin proposed the new company. He said old films could be sold or rented for benefit of shareholders and the company could be tax-free. Charles Schwartz, company secretary, said the board would study the idea.

V. H. Mardfin, who said he represented a committee of three, proposed cumulative voting for directors, and election of two directors to represent smaller stockholders allegedly standing for 60 per cent of outstanding stock. He criticized allegedly excessive salaries and expense accounts, and charged management needed reorganizing. He added because the meeting was two months early, he had been unable to make contact with other stockholders and was denied opportunity to get a new list of stockholders.

A. Schneider, vice-president and treasurer, noted the September quarter showed an $18,000,000 gross, $1,500,000 of which was from "From Here to Eternity" and that the December quarter would realize a gross of $20,000,000.

Wage Pleas Big Problem For Britain

by PETER BURNUP

LONDON: With every section of the industry here intent on drastic cost-cutting, it finds itself faced on all sides with higher wage demands. The unexpectedly tough attitude, accordingly, taken by the Film Laboratory Association in rejecting the latest demand of the Association of Cine & Allied Technicians rates approval among all leaders of the trade. For once the employers told their work people in detail why there had to be a halt.

The union had asked for, among other things, a general rise of 30 shillings a week for all laboratory workers, basing the demand on what it claimed to be a rise in the cost of living. The employers forthwith prepared a document citing official statistics and showing that over a period of years laboratory wages are in excess of those in the best paid industries in the country. A copy was handed to every employee with his pay envelope.

Compares with Others

The Laboratory Association took a line through a number of industries generally accepted as the most prosperous in this land. In the motor vehicle and cycle industry it showed that adults are paid a weekly average of 227s 4d. Other examples quoted were printing and publishing (226s 2d), aircraft manufacture (226s), cement industry (223s 6d.)

Laboratory adult workers get a weekly average of 228s 3d for 46.5 hours. A.C.T.'s claim, it was stated, would bring the average up to 255s 7d. The document shrewdly pointed out also that since 1951 productivity per man is down 3.7 per cent based on footage processed. It referred moreover to capital investments necessary to keep in step with modern techniques. At Denham laboratory alone over £500,000 has been invested in the last five years on plant, it was stated by the Film Laboratory Association further on in its report.

Find No Justification

The employers told the work people they found no justification for any of A.C.T.'s latest demands which included, in addition to the wage increase, a 40-hour week with three weeks' paid holiday and a condition of employment that each new employee should automatically become a member of the Union. The outspoken document concluded by telling A.C.T. that if they can produce satisfactory evidence to show that their employees are not being remunerated "fairly, as compared with employees throughout industry generally, we are quite willing to to give your application further consideration."

At a subsequent meeting between the employers' Association and A.C.T. the former reiterated its forthright refusal of the employees' demands.

The Laboratory Association's stand is looked upon as a first-rate example of industrial relations particularly in view of demands pending from other sections. A rise of 30s per week has been asked in behalf of studio workers. The National Association of Theatrical & Kine Employees has given notice to the renters to terminate the existing agreement in that section. C.E.A. currently is discussing with the Ministry of Labour an agreement it is negotiating with the Managers' Society which would give an over-all rise to managers.

COLOR TV GETS WORD, BUT IT'LL BE QUITE A WHILE YET

Television broadcasters and set manufacturers this week rushed plans for color TV, finally approved last Thursday by the Federal Communications Commission. Given commission blessing was the new compatible color system urged by most of the television industry through the National Television System Committee.

Frank Folsom, president of RCA, announced Monday that at least 12 months will elapse before RCA will reach mass production of color TV sets. These sets, he said, will have a 14-inch picture size and will be priced between $800 and $1,000. Joining Mr. Folsom in hailing the FCC decision was David Sarnoff, chairman of the board of RCA, who said that the FCC action speeds the day of color television in the home.

Speaking for the Columbia Broadcasting System, Frank Stanton, president, said that during 1954 "CBS television in its color broadcasting will make available to the public its regular programs on a rotating basis, so that before the end of the year each of the regular programs . . . will be viewed in color."

Both CBS and NBC rushed color programs on the air the very day of FCC approval. Officials of the industry and of the Commission cautioned, however, that the widespread introduction of color broadcasting and color sets would come slowly. W. R. G. Baker, chairman of the NTSC and of the Radio-Electronics-Television Manufacturers Association, said "only a trickle of color television receivers will be manufactured during 1954" and that "it will be some time before more than a few hours weekly are devoted to color broadcasts."

Dr. Baker declared it might be years before quantity production can be reached. Moreover, he emphasized, early receivers will be very expensive, with small screens costing about $1,000.

Earlier the Commission approved the CBS non-compatible color television system, which would have precluded the reception of color broadcasts on black and white sets. However, this was never used to any extent and now CBS has gone along with most of the rest of the industry on the new compatible color standards.

The Commission said the new standards "provide a reasonable basis for the development of a color television service in the public interest." Accordingly, it added, "they are being substituted for the non-compatible system approved in 1950 as the best of the three systems then proposed, but which has not since been exploited." It declared the new standards "produce a reasonably satisfactory picture with a good over-all picture quality" and are sufficiently flexible to accommodate later improvements and refinements.

General Theatre Investment Seeks Theatre Properties, Ltd.

General Theatre Investment Co., Ltd., of Toronto, has offered to buy the 96,855 outstanding common shares in Theatre Properties, Ltd., of Hamilton, Ontario. The latter owns the Palace and Capitol theatres in that city and also an interest in the Savoy. It leases them all to Odeon Theatres for operation. The offered price last week was $15.34 per share. Trading price on the Toronto Stock Exchange has been $13.50, it was reported.

To Transfer Trade Show To Canadian Council

TORONTO: With a view to giving national scope to the feature event, a move has been made to transfer the sponsorship of the Canadian Theatre Equipment Show from the Motion Picture Theatres Association of Ontario to the broader Motion Picture Industry Council of Canada for the staging of the second exhibition here next fall. The step is voluntary. The Council is expected to have the cooperation of the Canadian section of the Theatre Equipment Dealers Association in its move for transferring the exhibit.

Ontario Theatre Men Reelect McCulloch

John M. McCulloch, of the Iroquois theatre, Petrolia, Ontario, last week was reelected president of the Ontario Theatres Association. Other officers elected are E. G. Forsyth, of Odeon Theatres, vice-president; Lionel Lester, Studio theatre, Toronto, secretary; Jack Clarke, Loew's, Toronto, treasurer; Arch H. Jolley, executive secretary; Mr. Lester, membership committee chairman; Angus Jewell, Cannington, budget and finance committee chairman.

EASE RULE BY COURT DECREE

Chicago Judge Suspends the Jackson Park Writ; Alter Towne Decree

CHICAGO: A general relaxation of court supervision of the motion picture industry was foreshadowed by two important court actions here Monday.

In the first, Judge Igoe of the Federal District Court entered a formal order suspending for six months all provisions of the Jackson Park decree affecting Loop theatres, including the two-week limitations on first runs in defendant theatres and the requirement that films be released to neighborhoods the day after the end of their first runs in defendant theatres.

The other action was the elimination from the Towne decree of all defendant film companies but United Artists, following an out-of-court settlement, freeing defendant theatres in Milwaukee from run and clearance limitations heretofore enforced by the decree.

Teeth Remain in Decree

While the Towne decree still enjoins repetition of collusion by the erstwhile defendants, the Jackson Park decree still has more teeth by virtue of the fact that its provisions regarding neighborhood theatres operated by the defendants still are in force and that the present exemption of the Loop theatres is for a limited period, with further hearings to be held June 14, 1954.

The situation undoubtedly will be watched very carefully by Judge Igoe and Thomas C. McConnell, attorney for the Jackson Park, to ascertain whether relaxation of the decree cuts off the flow of pictures from the Loop to the Jackson Park and other outlying theatres.

Confirming a report circulated earlier, Mr. McConnell verified that he and his clients have waived the two-week outlying run limitation on "defendant" theatres to allow them to run "The Robe" for two weeks, inasmuch as the Jackson Park will not be equipped for CinemaScope by the time the picture is released for its first subsequent runs January 15. Mr. McConnell said the exception has been granted by the Jackson Park for only this one instance.

The June 14 hearing at the end of the six-month period could very well determine the future pattern of buying and booking in Chicago.

"Spice" Premiere Monday

The French comedy "The Spice of Life" will have its American premiere Monday at the 55th Street Playhouse in New York. Starring Noel-Noel, it has received three awards, two from France and another from Belgium.

Brazil Planning to Hold First Film Festival

Brazil will hold an international film festival, February 12-26, in Sao Paulo, officials of that country disclosed at a luncheon in New York Tuesday attended by news writers, and representatives of the American motion picture industry. The festival will "rank in importance with similar events at Cannes, Berlin, and Venice," Consul-General J. B. de Berenguer Cesar said. Dias Menezes, festival press director, asserted the American film industry will cooperate by sending delegations of stars and executives. Forty such will come from Hollywood, he predicted. Robert Corkery, Motion Picture Export Association negotiator who has been in Brazil, told of plans for the festival and reception of foreign visitors.

E. M. Loew, Laskey Get Big Boston Property

BOSTON: Four large parcels of real estate property in downtown Boston have been purchased by E. M. Loew and Lawrence Laskey, including the property housing the Center theatre and the Stuart theatre, and assessed at $80,000. Washington Realty Corp. is the name of the new corporation, with Mr. Laskey as president and Mr. Loew treasurer. Loew-Laskey, under the new setup, plan to redecorate the Center, putting in new projectors, CinemaScope, 3-D and Stereophonic sound. Its manager is Harry Lavidor. The Stuart theatre next door has been operated for many years by Edward Carroll. This is one of the oldest motion picture theatres in the city and is unique for its bi-weekly presentations of Chinese films which are put on at midnight for the large Chinese population in that area. Harry Aronson will continue to manage the Stuart.

Canadians Name Sprague

ST. JOHN, N. B.: At the annual meeting of the local unit of the Canadian Motion Picture Pioneers, held here, L. A. Sprague was named president succeeding R. G. March; M. F. Bernstein was elected vice-president, and A. E. Smith, secretary-treasurer. Named the maritime pioneer of the year was Herman McArthur.

Jamestown Promotes Smith

Ray Smith has been named vice-president of Jamestown Amusement Co., it has been announced by Gerald Shea, president. While continuing as head of the buying and booking department he will engage himself in overall operations as assistant to the president of the company.

U. S. Reports Tax Figures For October

WASHINGTON: The Internal Revenue Service this week released admissions tax collections figures for October, but cautioned that a change in reporting requirements made them almost useless as a basis for comparison with 1952.

The Service reported that general admissions collections, plus various miscellaneous taxes on overcharges and box leases, amounted to $32,437,000 in October, compared with $32,210,000 in October, 1952. Total collections from July through October, the Service said, amounted to only $80,814,000 this year compared to $121,662,000 last year, a drop of $40,848,000 or just about one-third.

However, the Service said, "The pattern of excise tax collections by months throughout the current fiscal year will differ from prior years due to the recent changes in the methods by which excise taxpayers file their returns and report their taxes." Instead of filing monthly returns, theatres need now file only a quarterly return. Moreover, this return has a 10-day grace period following the end of the month following each quarter, so that even the October returns would not show the total returns for the July, August and September months.

Television Prospects Are Examined by Goldsmith

The question in the television trade, Dr. Alfred Goldsmith, RCA consultant, told the year-end National Television Council luncheon in New York last week, is whether there are sufficient advertising dollars. The consensus is, he said, that there are. However, he outlined the present situation and prospects. There now are 28,000,000 receivers, served by 326 stations. Very shortly, this will increase to an "ex" number of receivers, and certainly some 1,600 stations. Dr. Goldsmith also traced the growth of color television and spoke of its future optimistically. He spoke similarly about magnetic tape for sight and sound.

$5,000 Per Picture for Italian CinemaScope

Italian producers may lease the anamorphic lenses for CinemaScope productions at $5,000 per picture, according to agreement last week between Fox Films, Italian 20th-Fox subsidiary, and Anica, the Italian film industry association. If the picture contemplated is an international co-production, the cost would rise to about $12,000. Additionally, and ostensibly because the number of lenses is limited, Fox will allow them only for outstanding films. The cost is deemed reasonable, amounting to one or two per cent of that of a top color feature in that country, observers said.

Pittsburgh Council Scored For Tax Repeal Refusal

PITTSBURGH: Harry Hendel, secretary of the Allied Motion Picture Theatre Operators of Western Pennsylvania, last week accused Pittsburgh City Council President Thomas J. Gallagher of "a display of effrontery to a tax-burdened industry" in his comments on Council's refusal to repeal the 10 per cent city amusement tax.

In an open letter to Mr. Gallagher, Mr. Hendel said: "Financial and budget problems that confront Mayor Lawrence and the City Council now are tragically familiar problems to local theatre owners. In all, 22 theatres in the city of Pittsburgh have closed their doors in the last few years due to financial difficulties resulting in part from discriminatory Federal and city admission taxes."

Mr. Hendel paid tribute to the achievements of the motion picture industry and asked the Council to reconsider its stand on the amusement tax.

See Total of 14 Theatres For Cinerama in 1954

The expansion of exhibition facilities for Cinerama in the United States during 1954 was reported this week to be limited to an additional five situations, which would bring total installations up to 14. The Stanley Warner Corporation, which has exclusive production and exhibition rights to the process, was said to have plans for the foreign exhibition of Cinerama in 10 situations in the coming year.

Awards Are Presented to Altec Drive Winners

Awards to winners in Altec Service Corp.'s "ServiScope" sales drive were made at the company's New York headquarters Monday. Presentation was made by L. D. Netter, Jr., general sales manager, and Marty Wolf, assistant sales chief. The drive, which ended December 5, was the most successful in the company's history, according to Mr. Netter, and was participated in by all Altec divisions. Final tabulation produced a record-breaking number of contracts for stereophonic sound service, installations and booth contracts, Mr. Netter said.

Walter Reade TV Station Ready to Go on the Air

ASBURY PARK, N. J.: Station WRTV on Channel 58, the first new television station in the New York-New Jersey area in more than two years, and the first in the North Jersey coast area, went on the air December 14 for the first time with its test pattern. WRTV, operated by Walter Reade Theatres organization under the banner of the "Walter Reade Theatre of the Air," plans to begin commercial programming early in January. In heralding the official opening of the station, Walter Reade, Jr., president, pledged to bring to viewers "all the showmanship, service and care which has been the trademark in our motion picture theatres."

Will Celebrate Eastman 100th Birthday Next Year

Celebration will be held next year of the 100th anniversary of George Eastman's birth. The sponsor will be the George Eastman House of Photography, Rochester, N. Y. The House is an educational museum, a memorial to the photo pioneer. The House has asked the Postmaster General to issue a commemorative stamp, as part of the plans for celebration. Cited are Mr. Eastman's development of photography away from the wet plate, his pioneering in industrial relations, and his contribution of a fortune of $100,000,000 to education, science, medicine, music and to the furtherance of the humanities.

Baltimore Judge Asks High Court Censor Test

BALTIMORE: The Maryland State Board of Motion Picture Censors' ban on medical reels in three motion picture productions was affirmed Tuesday by Judge Herman Moser in Baltimore City Court. At the same time, however, Judge Moser urged an appeal from his ruling by the distributors to determine whether the state board has a legal existence.

One of the films, "Street Corner," previously had been approved by Judge Moser. But he revised his decision after listening to additional medical testimony offered by the Censor Board. Medical reels were ordered deleted from that film and also from two others, "Story of Bob and Sally" and "Mom and Dad."

Judge Moser declared he feels "the time has come when the powers, even the very existence, of the Maryland Censor Board be settled by the highest court in the State." It has previously been declared by Judge Moser, in the "Moon Is Blue" case, that the Maryland Censor Board has failed to establish standards by which it measures and determines what is obscene and indecent, the basis for banning a film.

National Board Chooses "Caesar" Best of Year

The ten "best" films of 1953 chosen by the National Board of Review Committee on Exceptional Films are led by "Julius Caesar." Other pictures are "Shane," "From Here to Eternity," "Martin Luther," "Lili," "Roman Holiday," "Stalag 17," "Little Fugitive," "Mogambo" and "The Robe." The best foreign film of the year, according to the committee, is "A Queen Is Crowned." George Stevens was called best director, Jean Simmons best actress and James Mason, best actor. Walt Disney's "The Living Desert" was termed the outstanding documentary.

PILLARS OF PRAISE from the TRADES!

"GOOD AUDIENCE PICTURE BLENDS RELIGIOUS SIGNIFICANCE WITH SEX. INTIMATE STORY LOOKS HEADED FOR LARGE AUDIENCES IN CITIES AND TOWNS" —FILM DAILY

"NO QUESTION ABOUT THE COMMERCIAL MERIT OF THIS PRODUCTION... GODDARD PLAYS JEZEBEL IN PROPER TASTE" —MOTION PICTURE DAILY

"SEX AND SPECTACLE GUARANTEE FINANCIAL SUCCESS... HEAVY GROSSES IN EVERY BOOKING" —BOXOFFICE

"PLENTY OF SEX-PLOITATION PEGS IN 'SINS'" —VARIETY

Paulette GODDARD

Sins of Jezebel

FILMED IN NEW ANSCO COLOR!

TOP GROSSES!...TOP BOOKINGS!

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Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

IT'S SORT of fitting and more than a little reassuring that a year full of technological innovations and marked by a swing toward stage standards in subject matter and dialogue should wind up to the accompaniment of chargers' hooves and clanking armor as the planners or product turn back to the era of knighthood for big-screen material.

Dramatizations Effectively On Big, Broad Screens

Although the days of King Arthur and his courageous kind, genuine as well as fictional, were not without their quotient of un-pretty story material, they were notable primarily, in the tradition that has come down to us, for the valor, the virtue, the chivalry and the fidelity that were prized above life and everything lesser or beyond. It will be refreshing to see some of these things dramatized favorably on the big, broad screens which, it must be now be manifest to all, demand subject matter big and broad enough to justify them.

Inclusive of the first MGM CinemaScope release, "Knights of the Round Table," disclosed this week, there are at least six big knighthood pictures in various stages of preparation for what promises, therefore, to be a highly competitive market. Warner Brothers is filming "The Talisman" and Universal-International cameras are grinding on "The Black Shield of Falworth" (formerly "Men of Iron"). Twentieth Century-Fox will be entering "Prince Valiant" in the lists and Columbia's "Black Knight" will be a challenger. Allied Artists' "Black Prince" is another, and there may be still others that have eluded this casual canvass.

Tell Mixed Story About Demand for Film Type

The knightly pictures of recent date and ready memory tell a mixed story about the demand for them as of the 1.33-1 proportion. The MGM production of "Ivanhoe" was a tremendous success without benefit of CinemaScope, or even wide screen. On the contrary, the Paramount producton of "A Connecticut Yankee in King Arthur's Court" was not, although, being a tongue-in-cheek treatment of the subject, its experience carries less than equal significance. What could have been expected of "Ivanhoe" in the super-dimensions is pleasant to guess at, and who can say CinemaScope wouldn't have salvaged "Yankee"?

Conjecture aside, the product planners are throwing stacks of millions of dollars behind their confidence in the appropriateness of knighthood as subject matter for CinemaScope treatment. It's hardly in the cards that they'll prejudice all these pictures and all these millions of dollars by slipping into them any of the border-line dialogue indulged in some quarters during 1953. Knighthood is family material.

◆

The Motion Picture Relief Fund Christmas Card sales, all proceeds from which go to aid the needy in the production end of the industry, reached an all-time high last week Monday, passing 100,000. And the Permanent Charities Committee reached an aggregate of $1,114,820, or 91% of its goal, with completion of the sought total expected before Christmas.

◆

THREE PICTURES were started, and eight others were completed, in the week preceding Christmas Week, marking a letdown that is described by statisticians as "seasonal" and by payrollees generally as uniquely untimely, shopping being what it is at this time of year.

Universal-International's "Sign of the Pagan," going in CinemaScope and color by Technicolor, is the standout among the new undertakings. It is being produced by Albert J. Cohen and directed by Douglas Sirk, with Jeff Chandler, Jack Palance, Ludmilla Tcherina, Rita Gam and Jeff Morrow in the cast.

RKO got into the active column with Harriet Parsons starting camera work on "Susan Slept Here," directed by Frank Tashlin, which has Dick Powell, Debbie Reynolds, Alvy Moore, Glenda Farrell, Les Tremayne, Rita Johnson, Herbert Vignan and Mara Lane in the player list.

MGM's Henry Berman began shooting "The Prisoner of War Story," Ansco color, with Andrew Marton directing. Ronald Reagan, Dewey Martin, Steve Forrest, Oskar Homolka, Robert Horton and Darryl Hickman are in the cast.

Tiomkin and Staub to Make Short Films

Dimitroi Tiomkin, composer and conductor, and Ralph Staub, producer of Columbia's "Screen Snapshots," have agreed to produce a series of six 45-minute short features on famous composers and the conditions under which they wrote their renowned works. Mr. Staub will write the scripts, and compose, arrange, and conduct the music. Mr. Staub will produce and direct at the General Service studio, it has been announced.

THIS WEEK IN PRODUCTION:

STARTED (3)

MGM
Prisoner of War Story (Ansco color)

RKO
Susan Slept Here

UNIVERSAL
Sign of the Pagan (CinemaScope; Technicolor)

COMPLETED (8)

COLUMBIA
Black Knight (Warwick; Technicolor)

INDEPENDENT
Kid from Outer Space (Panoramic)
Fire Over Africa (Hemisphere; Technicolor)
Duel in the Jungle (Moulin-Asso. British; Technicolor)

MGM
Valley of the Kings (Eastman color)

PARAMOUNT
Living It Up (Technicolor)
Johnny Guitar (Technicolor)

UNIVERSAL
Fireman Save My Child

SHOOTING (16)

INDEPENDENT
Tender Hearts (Haas)

MGM
Brigadoon (CinemaScope; Ansco color)
Student Prince (CinemaScope; Ansco color)
Bride for Seven Brothers (CinemaScope, Eastman color)

PARAMOUNT
Conquest of Space Technicolor)
Rear Window (Technicolor)

REPUBLIC
Hot Heiress
Shanghai Story

RKO
Big Rainbow (Technicolor)

UNIVERSAL
Black Shield of Falworth (CinemaScope; Technicolor)
Playgirl

WARNER
Talisman (CinemaScope; WarnerColor)
Ring of Fear (Wayne-Fellows; CinemaScope; WarnerColor)
Lucky Me (CinemaScope; WarnerColor)
Star Is Born (CinemaScope; WarnerColor)
High and Mighty (Wayne-Fellows; CinemaScope; WarnerColor)

Paramount Signs Hitchcock To Three-Picture Contract

Paramount Pictures signed producer-director Alfred Hitchcock to a contract requiring three features. It will become effective following completion of his "Rear Window." The first under it will be "Catch a Thief," which will star Cary Grant.

Rowland Tells Merchants Parking Space Is Problem

Lack of downtown parking space is hurting receipts of large theatres in major cities, Richard Rowland, director, warned, in an address last week to the San Bernardino Chamber of Commerce, California. Mr. Rowland stated the problem is the same for other businesses in metropolitan centers.

White Opens Agency

An employment agency in Beverly Hills has been opened by George White, for more than 25 years a film editor at MGM studio.

The National Spotlight

ALBANY

Visitors here included: Seymour L. Morris, Schine director of publicity and exploitation; Bill Kraemer, chief booker for that chain; Dick Wells, new Albany district booker. . . . Kraemer accompanied Wells, former statistician in the home offices and ex-short subject booker, on a break-in trip. Wells replaced Ray Pollack, who resigned. . . . The new Variety Club crew includes four Film Row men: W. Gordon Bugie, Paramount salesman; Frank Carroll, Metro office manager; Norman Jackter, Columbia manager; Jules Perlmutter, president of Perlmutter Theatres and of Perlmutter Booking Service. Perlmutter served as 1953 chief barker. . . . WROW-TV protested to FCC the plan of RTFI-TV (Van Curler Broadcasting Corporation, which is controlled by Fabian Theatres and Troy Broadcasting Company) to locate its studios just north of the Albany city line, instead of in Schenectady—as originally scheduled.

ATLANTA

Herman (Dusty) Rhodes, drive-in owner of Georgia and Alabama, was host to bookers and office managers at his annual Christmas party at Variety Club. . . . R. B. Wilby Theatres was also host to managers bookers at a Christmas Party given at Atlanta Variety Club. . . . In for a visit were: Rufus Davis, Jr., who has theatres in Dotham, Ala.; Abe Soloman, Independent Theatres, Chattanooga, Tenn.; Mrs. Charlie Wade, Clanton, Ala.; R. H. Brannon, Roswell, Roswell, Ga.; Ed Duncan, Carrollton, Ga.; Mrs. J. Petrey, Valley drive-in, Lanett, Ala. . . . Miss Grace Woodly, secretary to Columbia's southern district manager, R. J. Ingram, for the past 18 years, has resigned. . . . Arthur C. Bromberg, president of Monogram Southern Exchanges, was at the Atlanta branch from his home in Alabama. . . . The Katz boys, owners of the Kay Exchanges, back in Atlanta after a visit to their Memphis and New Orleans branches.

BOSTON

Tony Zinn, former manager of the RKO Boston, has been transferred to manager of the RKO Memorial, with the Boston theatre now converted into "This Is Cinerama." . . . Bob Smith, former manager of the Memorial, has joined Stanley Warner Theatres as manager of the Capitol, Everett. . . . George Roberts, president of Sentry Lodge, B'nai B'rith, staged a successful social evening with a screening and a panel discussion on "What's My Line," for members and their families. . . . George Kraska, well-known foreign film distributor in New England, has entered the Peter Bent Brigham Hospital for surgery. . . . Joseph Levine of Embassy Pictures, has acquired three former 20th-Fox releases, starring Randolph Scott and a John Wayne film, formerly distributed by RKO. . . . Tom Duane, who resigned as general manager of Lockwood & Gordon Theatres, has returned to distribution and has gone to Pittsburgh as branch manager for Republic Pictures in that territory.

BUFFALO

George J. Gammel, president of the MPTO of N. Y., western N. Y. Zone and head of the Gammel circuit in Buffalo, has been elected first vice-president of the Genesee Businessmen's & Taxpayers' Association. Gammel has several theatres in the area covered by this business association. . . . A new Television corporation, Best Transmission, Inc., has filed incorporation papers. . . . Wally Wagner has been elected president of Buffalo Bill Tent, Circus Saints & Sinners. The 1954 convention will be held in Buffalo. . . . Arthur Krolick and Charles B. Taylor, assisted by Leon Herman of Republic, took a party of local newspaper, radio and TV folks to look over the big Air Force base, Niagara Falls, to promote "Flight Nurse.". . . Joe DeSilva, manager of the Playhouse in Canandaigua, tied up with seven local merchants to give away bicycles at ten matinees. . . . Joe Miller, operator of the Menands drive-in in the Albany district, was in Buffalo recently and had several lunches with Louis J. Lieser, head of Lieser Film Dist. Corp., who at one time worked for Joe, when he was a local exchange manager years ago. . . . Stanley Kositsky and his U-A staff had a big Christmas party in the exchange the other day. . . . Dalton Burgett is now the owner and operator of the Capitol, State and Regent theatres in Dunkirk, N. Y. and the Wintergarden in Jamestown.

WHEN AND WHERE

January 27: Annual convention and board meeting, Virginia Motion Picture Theatre Association, Jefferson Hotel, Richmond.

February 2-4: National Allied Drive-in Theatre Association convention, Netherlands-Plaza Hotel, Cincinnati, Ohio.

February 2-4: Annual meeting, Independent Theatre Owners of Ohio, Netherlands-Plaza Hotel, Cincinnati.

February 5-6: National Allied board meeting, Netherlands-Plaza Hotel, Cincinnati.

March 28-30: Annual convention, Allied Theatre Owners of Gulf States, Edgewater Gulf Hotel, Edgewater Park, Miss.

April 6-8: Annual convention, Allied Independent Theatre Owners of Wisconsin, Hotel Shroeder, Milwaukee.

May 2-7: Semi-annual convention, Society of Motion Picture and Television Engineers, Statler Hotel, Washington, D. C.

CHICAGO

The B. & K. Valencia, Evanston, is running a holiday film festival. . . . Max Roth, of Capitol Films, has taken over distribution in this area of "Martin Luther.". . . The Chicago Tribune has initiated a weekly "Neighborhood Movie Column," containing news and summaries covering films playing in outlying theatres, to be published on the movie page every Friday. . . . Max Rosenbaum, of United Beverage Corporation, theatre drink concessionaires, has gone to Florida for the winter. . . . Spyros Skouras, Jr., of Circuit Construction Corporation, distributors of Ampex Stereophonic sound equipment, addressed a general meeting of Allied Theatres of Illinois at the invitation of president Jack Kirsch. . . . Mrs. John Balaban underwent surgery at Michael Reese Hospital. . . . The Varsity theatre, Decatur, Ill., has switched to an art picture policy.

CINCINNATI

Despite the high quality of the offerings, grosses generally are down on all fronts, reflecting the Christmas shopping, which this year appears to be heavier than formerly. . . . The Western theatre, downtown subsequent run house, has closed, with no indication as to when it will reopen. Declining receipts is given as the cause. . . . The Martin and Lewis picture, "Money From Home" is booked into a number of area theatres and also will be shown here as a New Year's Eve attraction. . . . The Cincinnati Variety Club, Tent No. 3, is arranging an ambitious party in the club quarters on New Year's Eve. . . . Radio station WSAI, recently acquired by Sherwood Gordon, is moving into new quarters in the Hotel Sinton. There is no change in its American Broadcasting Company affiliation. . . . Nat Turberg, owner of the Palace theatre, in nearby Hamilton, Ohio, is a medical patient in the Jewish Hospital, in Cincinnati. . . . The Vernard theatre building in Jamestown, Ohio, formerly operated by Mrs. David Vernard, has been sold at public auction. The house is expected to be closed and the structure devoted to another type of business.

CLEVELAND

CinemaScope, 3-D and wide-screen will vie for patronage for the first time during the holidays when the five top first run theatres present pictures simultaneously in the new media. . . . Steve Nowalski, who has successfully operated the Hough-79th St. as a family project, has taken over the Heights theatre, Cleveland Heights, closed since fall. Cooperative Theatres of Ohio will do the

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booking buyer, with opening set for early January. . . . I.F.E., whose present location next door to the Film Bldg. has been leased to a manufacturing concern, moves into the Film Bldg. about February. . . . Ralph Coburn of the Shoreway theatre, Toledo, located within a short radius of twelve grade, high and parochial schools, has won the goodwill of the school heads, teachers, parents and pupils by his donation of a month's pass to students who get straight A's during a grading period, and a one week pass to students with straight B or better. . . . Doby Wright, manager of the Alpine theatres, Salineville, has tied up with American Legion Day for his Christmas Kiddy party.

COLUMBUS

"The Robe" ended its record-breaking run at Loew's Broad after five weeks and one day. . . . Fred Rowlands' Livingston neighborhood is showing "Kiss Me Kate" in 3-D on the Astrolite screen for a full week. . . . Henry Fonda, Lloyd Nolan and John Hodiak, here for "The Caine Mutiny Court Martial" at Memorial Hall, sold Charity Newsies' papers on the sidewalk in front of a downtown department store. . . . Jacqueline Holt, daughter of Nat Holt, former RKO division manager in Cleveland and now a Hollywood producer, is in the cast of the stage play, "The Moon Is Blue" due at the Hartman January 7. . . . Norman Nadel, theatre editor of the Columbus Citizen, is planning a Broadway show-shopping trip in January. . . . Harry Rice, Columbia Pictures' exploitation representative, was here in advance of opening of Rita Hayworth's "Miss Sadie Thompson" at Loew's Ohio.

DENVER

At the 20th annual meeting of Gibraltar Enterprises, operating 46 theatres in four states, the following officers were reelected: Chas. R. Gilmour, president; Nathan Greer, treasurer; Russell W. Schulte, secretary; W. H. Ostengerg, Jr., chairman of the board; T. F. Murphy and E. W. Ward, vice-presidents. . . . Jack P. Byrne, eastern division sales manager for Metro, was in conferring with Henry Friedel, branch manager, on matters in connection with the 30th anniversary of the company. . . . Tom Bailey, Lippert and Filmakers franchise owner, went to Salt Lake City to install Ralph Trathen, formerly with Consolidated Theatres, as sales manager of the Salt Lake City exchange. . . . Warner Brothers have turned their inspection and shipping over to the Denver Shipping and Inspection bureau. Warners is moving soon to 2062 Stout St., just one block away from their present location.

DES MOINES

Both of the theatres at Osceola, the Osceola and the Lyric, have been closed for an indefinite period. No concrete plans for reopening have been made by Bob Hutte, who announced the closings. It is the first time since the turn-of-the-century that Osceola has been without a theatre of any kind. . . . The Lorimor at Lorimor, which has been closed for several months, has reopened and is showing on Saturday and Sunday nights. . . . Remodeling of the Colonial theatre at Hamburg is under way, according to owner Bick Downey. The work should be completed by mid-January, Downey says. . . . CinemaScope installation has just been completed at the Palace in Mason City, owned by Central States. . . . Workmen have begun cleaning up the debris left by the fire at the Grand in east Des Moines. The job will take several months before it is completed, according to manager Ben Kubby.

THE WINNER

PAUL BROWN, above, manager of the Fresno theatre at Fresno, Cal., of the Pacific Coast division of Stanley Warner Theatres, was the recent winner of the Showmanship Award for the circuit in California. The award was presented by Ben Wallerstien, California zone manager. Mr. Brown acknowledges with thanks the part The HERALD played in his winning. The award goes to the manager who has done the year's outstanding job in exploitation, community participation, promotion of kiddie shows and other activities. He says, "Your magazine's great service helped me win this award."

DETROIT

Wisper and Westman, neighborhood operators, have announced free matinees for institution children and aged. The first show will be December 30th. . . . Additional shows are scheduled for both holidays by "This Is Cinerama." . . . Sam Ackerman, retired and newly-married East Side operator is travelling in California. . . . Claude Cady, who at various times was president of Michigan Allied and associated with the Butterfield circuit, died in Lansing where he was postmaster. . . . Neil Talling was seen in town again. Talling, now at Howe Military Academy in public relations, was once operator of the Cinema, art house, long time closed, and now being set for January reopening by A&W. . . . Bay City unveiled a monument to Harold Bernstein, late exhibitor of that city. . . . Thomas Lancaster, Henry Funk and Thomas Funk are operating the Great Lakes as part of the estate of the late Gustave Funk.

HARTFORD

Sal Adorno, Jr., assistant general manager of M&D Theatres, has announced plans for construction of a drive-in, to be called the Middletown, in Middletown, Conn. . . . Atty. Steven E. Perakos, son of Peter Perakos, Sr., head of Perakos Theatre Associates, New Britain, Conn., has been elected president of the Young Republican Club of that city. . . . The New Haven film exchanges held their annual holiday parties Dec. 16-17. . . . Cleo Staples, formerly assistant manager of the State theatre, Holyoke, Mass., has been named manager of the Majestic theatre, West Springfield, Mass. . . . Irving Davis has resigned as assistant manager of the Stanley Warner Strand, Hartford. . . . Harry F. Shaw, division manager, Loew's Poli-New England Theatres, served as master of ceremonies for the first annual New Haven Boys Club Amateur Show. . . . Completion is planned for early spring on a drive-in theatre that is being built by Perakos Theatre Associates, New Britain, at Plainville, Conn. It will be able to accommodate 750 cars.

INDIANAPOLIS

Bob Conn is the new chief barker of Variety Tent No. 10 here. Dale McFarland was elected assistant chief barker, Barney Brager property master and Burdette Peterson dough guy. . . . The exhibitors of northeastern Indiana held their annual Christmas party at Fort Wayne Monday. . . . Bob Jones, general manager of Affiliated Theatres who broke his ankle on a Hallowe'en hayride, removed the cast last week. . . . J. B. Sconce has reopened the Pixie, west side neighborhood house, which had been closed since early summer. . . . Dr. Marvin Sandorf closed the Twin drive-in for the season last week after the first blizzard struck. It was the latest outdoor operation on record here. . . . Marcus Enterprises has moved its office from the Zaring theatre to the Parkway Building, at 28th and Delaware, Indianapolis. . . . The Rex, a Tamler neighborhood house, has been converted into a church.

KANSAS CITY

"The Robe" has been held over, for a 12th week at the Orpheum. . . . Last week marked the end of the season for the drive-ins of the Durwood circuit. Three drive-ins, two independent and one of the Dickinson circuit, continue operating near Kansas City. No severe winter storms have yet hit Kansas City. . . . MGM and the Midland theatre, of which, Maurice Druker is manager, provided a preview of "Knights of the Round Table," December 22. . . . Fox Midwest first runs gave previews of new pictures, to be shown in the near future several evenings of the pre-holiday season—building up anticipation for the coming product. The Municipal Auditorium lost $20,000 less in 1953 than it had during the preceding year, it was announced.

LOS ANGELES

Fred Glass, National Theatres district manager, was in town. . . . Bob Beretta, National Theatre Supply, celebrated his 77th birthday, which gives Bob the distinction of being the oldest active employee on Film Row. . . . The Center, East Los Angeles,

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has been taken over by Sid Pink, well known exhibitor and film distributor. House was formerly operated by Galston and Sutton, who are presently piloting the Hawaii, Hollywood. . . . The closed Rowena theatre in Chandler was damaged by fire. . . . Arthur Aaronson, Hollywood Advertising Co. head, returned recently from a European jaunt. . . . The employees of the Warner office held their annual Christmas Party at the Warner Club Rooms with the traditional turkey, ham, exchanging of gifts, and entertainment. . . . Henry Herbel, WB district manager, off to New York to attend a home office meeting. . . . Al Blumberg, National Screen salesman, has been discharged from the Good Samaritan Hospital.

MEMPHIS

Sale of two theatres in the Memphis trade territory is announced. W. O. Borden bought the Victory theatre, Burnsville, Miss., from Bal Barnes. Mr. and Mrs. Bruce Stewart purchased Pastime theatre, Danville, Ark., from T. A. Shilling. . . . M. H. Brandon, Sr., president of Film Transit, Inc., was reelected chief barker of Memphis Variety for 1954. Ben Bluestein was elected first assistant chief barker; Gill Brandon second assistant chief barker; Jack Sawyer dough guy and Howard Nicholson, property master. . . . R. C. Settoon, branch manager, Universal, returned from a company meeting in Los Angeles. . . . Santa landed by helicopter in the parking lot of Airway theatre for a big Christmas party for orphans at the theatre, sponsored by Optomist Club of the Airway community. Merchants in the area participated. . . . Joie Theatre, Fort Smith, Ark., was damaged by fire. . . . Mr. and Mrs. Tony Tedesco, recently married, have gone on a honeymoon trip to California during the Christmas season. . . . John Eaton Jr., has purchased Normal theatre at Memphis from George Gaughn. . . . Paul Harrington has closed his Calvert City drive-in, Calvert City, Ky., and opened his Calvert theatre at Calvert City for the winter.

MIAMI

Most of the theatres were decked with holly and tinsel in keeping with the holidays, and some of the theatres had special children's matinees. . . . Earl Potter, manager of the Tivoli, cooperated with the local Elks Club for another annual party for the underprivileged, with candy and gifts a holiday bonus. . . . The Royal had the local orphanages as guests for a special showing of "A Christmas Carol," and distribution of candy and gifts. . . . George Hoover, division manager for Florida State Theatres, opened his home for the annual pre-Christmas party for managers and wives and the executive office staff. . . . Mitchell Wolfson, president of WTVJ, announced the promotion of John A. Shay to vice-president in charge of operations. Shay has been with the organization since 1949 when he was technical supervisor.

MILWAUKEE

The exchanges here were busy socially with their Christmas parties. . . . The Paramount office held their party at Chico's. . . . United Artists personnel were treated at Fazio's. . . . The Trampe boys held their annual party for their friends in the industry last week. . . . Tommy Lees has taken over the Lake theatre at Lake Mills again, and reopened on Christmas. . . . When West Hopkins street here held a celebration for the reopening of the street, the Zenith theatre, located on Hopkins, joined in by admitting the public to a free show Dec. 10 and 11. United Artists' "Christmas Carol" was shown. . . . Harold Wise, city sales at the Paramount exchange here, left for a Florida vacation. He returns January 4. Mr. Wise's mother passed away several weeks ago. . . . Eddie Gavin, also a salesman at Paramount, vacationed in Chicago.

MINNEAPOLIS

Fire in the neighborhood Loring forced several dozen patrons into the sub-zero cold. Fire was confined to the chimney and there was smoke damage only, according to Charles Winchell, vice-president of Minnesota Amusement Co., which operates the house. . . . O. E. Maxwell, president of Northwest Sound Service, is recuperating at home after being operated on for a gall bladder condition. . . . Bernie Pretts, manager of Berger circuit's Fergus at Fergus Falls, Minn., was named president of the Fergus Falls chamber of commerce. . . . Herb Blass, Warner salesman, vacationed in Omaha. . . . Franks Anderson, also a Warner salesman, spent his vacation at his home in Minot, N. D. . . . Administrative staff of the Variety Heart Hospital on the University of Minnesota campus was host to the Northwest Variety Club board at a dinner. . . . Minneapolis Theatre Supply has started a "swap board" where theatre owners may advertise used equipment they want to sell. . . . Reversing an earlier decision to close the house, C. C. Noecker, operator of the Durand at Durand, Wis., announced plans for extensive remodeling and the installation of a wide screen.

NEW ORLEANS

LeRoy A. Donovan, Memphis, Tenn. representative of American Paper Goods Co., made the round of theatres and exchanges. . . . Theatres closed for the holiday season are Dome, Hattiesburg, Miss. operated by H. H. Thomas, and L. C. Malone's, Starlite drive-in, Canton, Miss. . . . Geo. H. Campbell notified Transway that his New Ren theatre, Yazoo City, Miss., was partially destroyed by fire, December 15 and to discontinue service effective immediately. . . . The Town, Hackberry, La., is scheduled to be shuttered on December 31. For the past year it was operated by Mrs. Ernestine Colligan. Lawrence A. Richard has purchased the Arnaudville, Arnaudville, La. from J. D. Gonzales. The new management will take over on January 1, 1954. . . . Do Drive-In Theatres, Inc., Mobile, Ala., headed by Ed Fessler and Mike Ripps, purchased the 45 drive-in, Prichard, Ala. from Paramount Gulf Theatres, Inc. for an all negro patronage ozoner. The first in the Mobile area. Operations are temporarily suspended for renovations and enlargement of the concession building. . . . Operations at the Dixie, Bass field, Miss. have been suspended until further notice, advised owner, Mrs. Dixie Holland.

OKLAHOMA CITY

The Rogers theatre had a Kiddies Christmas Party December 19. . . ."How to Marry a Millionaire" played for 4 weeks at the Criterion theatre with a good crowd. . . . Alex Blue, former general manager of the Rowley United Theatre chain, McAlester, Okla., has purchased an interest in the Admiral drive-in, 7401 E. Admiral Pl., Tulsa, Okla., and has assumed duties as its general manager. The theatre was formerly owned solely by H. B. Robb, Jr., of Dallas. Blue, one of McAlester's most active civic workers, is past president of the McAlester Chamber of Commerce and the Choctaw Area Boy Scout Council. . . . R. Lewis Barton, theatre chain owner, has been named vice-president of the Capitol Hill Chamber of Commerce. . . . The Oklahoma Tax Commission report for theatres for October, 1953, shows 338 returns and $33,678.65 tax, compared with 369 returns, $36,870.62 tax which was reported by the Commission for October, 1952.

OMAHA

The Empire theatre, Sioux City, which closed down the first of the month, has reopened on a weekend trial schedule under management of Mark Miller. . . . The Columbia exchange has added Jack Susman as salesman for the South Platte area. . . . Don McLucas, United Artists branch manager and head of the COMPO drive, said the response among exhibitors was encouraging. . . . Leonard Wood, who has been with RKO theatres in Kansas City and Minneapolis, is assistant manager of the Brandeis in Omaha, succeeding Pinky McIlvaine who is now holding down the manager's position. . . . Bob Fridley and his bride are back from California and Bob is busy at his theatre in Ida Grove, Ia. . . . Lawrence Gordon, 25-year-old exhibitor at Polk, Neb., collapsed while visiting in the newspaper office and died in a Stromsburg hospital. . . . Jack Mannon of Columbus, son of exhibitor Phil Lannon of West Point, is the father of a new baby boy.

PHILADELPHIA

Managerial changes at the Stanley Warner Theatres have Tony De Carlo moving from the Family to the Model, with Bill Ryder going from the Model to the Family. Sam Philippe left the circuit as manager of the Circle to enter another field. . . . Bob Risley, electrician for Stanley Warner Theatres in the center-city zone, is in St. Luke's and Children's Hospital. . . . Distributors pledged 100 per cent support to Edward Heiber, Universal - International branch manager, who is in charge of the Distributors' COMPO committee. . . . George Kline putting his State, Boyertown, Pa., on the selling block to move to Florida. . . . Tom Elliott, owner of the Garden, Frackville, Pa., recuperating from an illness. . . . Dave Milgram, head of Milgram Theatres, went on a trip to California. . . . Tri-State Booking and Service is now handling the Rialto, key neighborhood house here. . . . Nate Abelove, veteran exhibitor who was with the Exchange Loan Company, has joined the Alan Manufacturing Company, maker of novelty rugs. . . . The Kerry, Brandywine, and Pleasant Hill drive-ins in Wilmington, Del., closed for the season. . . . The New Egypt, New Egypt, N. J., has been closed. . . . It was reported that a new drive-in is to be constructed near the western section of Allentown, Pa. . . . The State theatre in Lebanon, Pennsylvania, has installed wide-screen equipment.

(Continued on following page)

PITTSBURGH

The pre-holiday lull, combined with the season's first zero weather, is lowering the boom on film grosses, but a raft of new bills should brighten the holiday fare appreciably. . . . Yuletide offerings include "Beneath the Twelve-Mile Reef" at the Harris; "King of the Khyber Rifles" at the Fulton; "Knights of the Round Table" at Loew's Penn; "Three Sailors and A Girl" at the Stanley, and "Little Fugitive" in the Squirrel Hill. . . ."This Is Cinerama" had a healthy, but not capacity, first week in the Warner, but the holidays are expected to give it an added impetus. . . . The Stanley expects its first CinemaScope feature in Warner's "The Command" on Jan. 22, with "The Eddie Cantor Story" preceding it. . . . Oscar Doob in from MGM to meet the press after a prevue of "Knights of the Round Table" at the Penn.

PORTLAND

First run houses are in a pre-holiday slump playing reissues, holdovers, and only fair product. . . . Willard Coughlin has been appointed Warner Brothers press representative for the Pacific NW. He was formerly publicity man for the Hamrick chain and also worked on the Seattle newspaper. . . . WB field man, Max Bercutt, will only work California now. He used to make the 11 Western States. . . . Keith Petzold had a successful free show day at his Broadway theatre for the Police Department's Sunshine Division. . . . Oscar Nyberg also had a free show day for underprivileged kids in the county. . . . All Evergreen managers have returned to their theatres after a two-day annual meet and party in Seattle. . . . Henry Alger, owner of the Alger chain in southern Oregon, was in town to purchase supplies for his drive-in.

PROVIDENCE

Dave Levin, RKO Albee manager, did considerable exploitation in conjunction with the presentation of "How to Marry A Millionaire," which was held for a third week. Other hold-overs saw "The Robe" going into a 7th week at the Majestic, while "Martin Luther" being presented under the sponsorship of the R. I. Council of Churches at the Avon Cinema, held for a fourth week. . . ."I, The Jury" opened auspiciously at Loew's State; and holiday-shoppers sent "Serpent Of The Nile" off to a good start at the Strand. . . . The Wickford theatre, at one time the leading motion picture house in nearby Wickford, is now the scene of a series of old-fashioned auctions were hundreds of antiques and museum pieces are sold to the highest bidders.

TORONTO

A local firm won the tender for construction of the National Film Board building in Ville St. Laurent, near Montreal. Bid was $5,230,760. . . . "Julius Caesar" set to open at advanced prices at Towne Cinema for Canadian premiere. Top is $1.75. . . . Famous Players held their annual party for local theatre managers and staff of head office at the King Edward Hotel, starting first with dinner, followed by dancing. Throughout the city, theatres held staff Christmas parties, with some combining efforts for larger parties, followed by screenings. . . . Jim McCracken, Loew's publicity man for their two local theatres, has joined the Canadian outlet of the new Motion Pictures for Television, headed by Alex Metcalfe.

VANCOUVER

Canada's grand old man, Johnny Schuberg, passed away in his 79th year at Hollywood Sanitarium in New Westminster. He was Canada's oldest showman, having introduced film showings 55 years ago throughout western Canada. He was a charter member of Canadian Picture Pioneers in Vancouver. . . . Arthur Gilbert, for 27 years with MGM as short subject booker, died suddenly at his desk at MGM. He was 52 and a member of Canadian Picture Pioneers. . . . Harry Hargreaves, former program booker at the Opera House, Blackpool, England, is now a member of the Orpheum floor-staff in Vancouver. . . . Bob Holm, former Alberta theatre owner and now projectionist at the Delta drive-in, Richmond, B. C., is a new member of Canadian Picture Pioneers, Vancouver. . . . Alf Shackleford, a Famous Player partner in four local houses in Lethbridge, Alberta, and president of the Alberta Theatres Assn., was reelected for a fifth term as mayor of Lethbridge. . . . Walter Lilley, of the Port, Port Coquitlam, was reelected as alderman of the Fraser Valley town. . . . Bette Bzawy, Strand cashier, was married to Ralph Seymour of Vancouver. . . . Frank Soltice, manager of the Pines drive-in, Penticton, and his family are visiting in California.

WASHINGTON

Robert Smeltzer, district manager of Warner Bros. Pictures, attended a two-day sales meeting in New York. . . . The Variety Club dedicated a plaque at the Hebrew Home for the Aged December 17 in memory of seven deceased barkers: Louis Bernheimer, William Biron, Joseph Fields, Samuel Forst, William Janof, Herman Rubin and Benjamin F. Young. . . . Sidney Lust, of Lust Theatres, is planning to install a CinemaScope screen in his Bethesda theatre, and later, in his other neighborhood theatres, at a cost per theatre of over $19,000. . . . Local F13 elected the following officers, with installation to take place January 4: president, Max Rutledge, Columbia; vice-president, Sara S. Young, 20th Century-Fox; financial secretary, Agnes Turner, RKO; recording secretary, Judy Cohen, Allied Artists; business agent, George Sullivan, RKO; treasurer, Harvey Wynn, Warner Bros.; guardian, Ann Bates, Paramount. . . . Ben Caplon, Columbia branch manager, was presented with a silver bowl to commemorate his 25th year with the company.

Bamberger at Ampa Cites Theatres as "Centers"

Theatres as community centers create tremendous goodwill, Leon Bamberger, RKO Pictures sales promotion manager, stressed in his speech last week to the Associated Motion Picture Advertisers' Showmanship School in New York. Mr. Bamberger used the Elkins Brothers' two theatres at Aberdeen, Miss., as examples. Lige Brien, president of the AMPA, introduced Mr. Bamberger. On the dais were Gordon White, Motion Picture Association of America, and Al Floersheimer, Jr., of Walter Reade Theatres.

Stars Bring Xmas to Men Overseas

Our service men in the far corners of this earth are assured again this holiday season of entertainment from willing and courageous Hollywood entertainers. Fifty-six such persons left by plane the morning of December 18 from Burbank, Cal., in four transports. They will visit 70 military installations. In four troupes of six units, they will cover 65,000 miles, and play 200 programs before some 250,000 service persons.

The overseas entertainment project this year is one of the largest organized by the Hollywood Coordinating Committee cooperating with the Defense Department, Army Special Services, The Armed Forces, and USO Camp Shows.

Korea Unit A was headed by Disc Jockey Johnny Grant; Unit B, Roscoe Ates; Unit C, Larry Roberts. Alaska, Charles "Buddy" Rogers. North Africa, Walter Pidgeon and Keenan Wynn, and Europe, Slapsy Maxie Rosenbloom.

Seven of the volunteers this year are veteran overseas performers before military audiences. It will mark two trips to Korea by Ates; two trips to Korea and one to Europe by Carolina Cotton; six to Korea and one to Alaska by Grant; two to Korea and one to Alaska by Virginia Hall; one to Greenland and one to Alaska by Marilyn Hedley; one to Korea and two to Europe-North Africa for Pidgeon, and one to Korea and two to Europe-North Africa by Wynn.

"Best Years" Openings Set for Six Cities

Early premiere engagements of Samuel Goldwyn's "The Best Years of Our Lives" will be held simultaneously in six cities February 4, it was announced by James A. Mulvey, president of Samuel Goldwyn Productions. Bookings for the RKO re-release have been set for the Astor, Boston; Orpheum, New Orleans; Rialto, Atlanta; Missouri, Kansas City; Orpheum, Denver; and Keith's, Washington, D. C. The Washington engagement will be preceded on February 3 by an invitational premiere at which the White House Correspondents Association will be hosts.

"Hamlet" Re-Release Set By Universal Jan. 15

Universal will re-release "Hamlet" starting January 15, Charles J. Feldman, vice-president and general sales manager, has announced. Originally released in the United States in 1948, the J. Arthur Rank production will be Universal's first reissue in almost seven years. New prints and advertising accessories as well as a special pressbook supplement have been prepared. Mr. Feldman said the picture would be suitable for wide screen exhibition.

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

JUNGLE JIM IN THE FORBIDDEN LAND: Johnny Weissmuller, Angela Greene—Good action picture for kids on weekend. Business fair. Played Friday, Saturday, October 16, 17.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

LET'S DO IT AGAIN: Jane Wyman, Ray Milland—Really funny but a little risque. Our folks just won't come out for this kind of picture. In three nights we did what we should have done in one night. Played Tuesday, Wednesday. Thursday, November 3, 4, 5.—Dick Smith, Albany Theatre, Albany, Ind.

MAGIC CARPET, THE: Lucille Ball, John Agar—No business. Could be double billed. Played Friday, October 23.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

SATURDAY'S HERO: John Derek, Donna Reed—This didn't click at all—pass it up. Played Saturday, October 31.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

SCANDAL SHEET: Broderick Crawford, Donna Reed—Nothing to write home about. Played Friday, Saturday, October 9, 10.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

Metro-Goldwyn-Mayer

ALL THE BROTHERS WERE VALIANT: Robert Taylor, Ann Blyth—Did better than average at the box office and pleased the patrons as well. Played Sunday, Monday, November 8, 9.—Rowell Brothers, Idle Hour Theatre, Hardwick, Vt.

HALF A HERO: Red Skelton, Jean Hagen—A good domestic comedy, not slapstick. However, it did very poor business here. Played Wednesday, Thursday, November 4, 5.—Rowell Brothers, Idle Hour Theatre, Hardwick, Vt.

LATIN LOVERS: Lana Turner, Ricardo Montalban—A below average type of picture which didn't do us much good. Played Sunday, Monday, November 8, 9.—Dick Smith, Albany Theatre, Albany, Ind.

REMAINS TO BE SEEN: June Allyson, Van Johnson—Very cute. Drew well. I have to take it easy when it comes to playing mysteries, but could get by with this one due to the fact that it wasn't so much a thriller as a musical comedy. Teen-agers liked it. And oh—that Dorothy Dandridge! Played Friday, Saturday, November 13, 14.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

STORY OF THREE LOVES, THE: Leslie Caron, Pier Angeli, Moira Shearer—A different picture which was well received by audience. Beautifully done. Played Thanksgiving Day, November 26.—G. H. Odom, Odom Bros. Theatre, Durant, Miss.

Paramount

ARROWHEAD: Charlton Heston, Jack Palance—Good picture, but it just drew so-so. Not what I expected. Paramount is so reasonable with their rentals, however, that we can't lose when we play their pictures. Getting too close to Christmas now for any picture to draw very well. Played Sunday, November 29.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

ATOMIC CITY, THE: Michael Moore, Nancy Gates Very good. With proper exploitation, it has possibilities. Played Monday, Tuesday, September 21, 22.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

BOTANY BAY: Alan Ladd, James Mason—Very fine action picture—and what action! James Mason always a draw here with the college students, and Ladd a he-man as always. Good business for these days. Played Sunday, Monday, Tuesday, November 22, 23, 24.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

COME BACK, LITTLE SHEBA—Burt Lancaster, Shirley Booth—I played this one late and much against my better judgment, but another surprise—it drew! I doubt if very many in the audience understood it as they usually laughed in the wrong places, but anyhow the box office receipts were far better than I anticipated. I think I owe Paramount some extra revenue. Played Sunday, November 1.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

ROMAN HOLIDAY: Gregory Peck, Aubrey Hepburn—This is a very good picture and seemed to please every one. Through no fault of the picture, we did not have too full a house, but it is getting too close to Christmas. However, I would say this one drew better than many of them would have at this time of the year—and we definitely have the weather in our favor. Played Sunday, December 6.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

SON OF PALEFACE: Bob Hope, Jane Russell—Fruitians seemed to like Hope even better than Gordon Jones as the comic in this super Roy Rogers' tune-filled sagebrusher. If you haven't used this sweet little number, you're passing up a sure thing. Trigger "slips the show out from under" the rest of the cast, as all the "elite" who wouldn't be caught dead at a regular Roy Rogers' offering have the time of their lives, little realizing we've been satisfying the regulars with practically the same kind of corn every Saturday night for years. It's tops—we did exceptional business. Played Sunday, Monday, Tuesday, October 25, 26, 27.—Bob Walker, Uintah Theatre, Fruita, Colo.

Twentieth Century-Fox

CALL ME MADAM: Ethel Merman, Donald O'Connor—Business below average. Played Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, November 23, 24, 25, 26, 27, 28.—W. R. Shepherd, Regent Cinema, South Shields, England.

LUSTY MEN, THE: Susan Hayward, Robert Mitchum—The best Sunday-Monday I have had in many months. Excellent film that moves all the time. Cast also excellent, with well-sustained story. The title kept many patrons away—they thought it was another blood and thunder horse opera. It should do well in all situations—top stars will help it lots, too. Played Sunday, Monday, November 8, 9.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

TITANIC: Clifton Webb, Barbara Stanwyck—An excellent production which was well received. Played Tuesday, Wednesday, December 1, 2.—Elaine S. George, Star Theatre, Heppner, Ore.

United Artists

MELBA: Patrice Munsel, Robert Morley—We played this immediately after "Tonight We Sing" (Fox); with praises still ringing in my ears and with extra publicity put out for "Melba," how could we miss? Four terrific box office days. If I go on showing movies like this. I'll start making a living! Perhaps just slightly below "Tonight We Sing" standard, but nevertheless a wonderful, delightful movie. Patrice Munsel is no beauty, but what a voice, what personality, and a nice little actress. Lovely color by Technicolor, good performances, lovely music, great singing. Look, I'm still smiling! Play it. Played Monday Tuesday, Wednesday, Thursday, November 23, 24, 25, 26.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

WITHOUT WARNING: Adam Williams, Meg Randell—not a bad movie at all. The title brought them in, as there were no star names at all. It moves, is interesting and has fact—all help to make a fairly good movie. We did well with this one and can heartily recommend it to most houses. Played Sunday, Monday, December 7, 8.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

Universal

ALL I DESIRE: Barbara Stanwyck, Richard Carlson—One of the very best dramas to date, picture well made, direction and acting perfect.—G. H. Odom, Odom Bros. Theatre, Durant, Miss.

BECAUSE OF YOU: Loretta Young, Jeff Chandler—A truly wonderful picture! Definitely for women, although we had a lot of men in the audience, too. Loretta Young always draws here, and in my opinion, she is the best! I recommend it for all situations. Played Wednesday, November 4.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

CRASH OF SILENCE: Phyliss Calvert, Jack Hawkins—Very gruesome picture and no one here to see it. Good cast but terrible story. Should go fair in college town, but didn't here. Played Wednesday, Thursday, November 18, 19.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

CRUEL SEA, THE: Jack Hawkins, Donald Sinden—Excellent. So many of our students had received the book they wanted to see the picture. Jack Hawkins a terrific actor. Money in the bank for a college town if bought right. Played Sunday, Monday, Tuesday, November 15, 16, 17.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

IT HAPPENS EVERY THURSDAY: Loretta Young, John Forsythe—An excellent small town picture. Not particularly strong box office, but all those who saw it enjoyed it. Played Sunday, Monday, November 22, 23.—Rowell Brothers, Idle Hour Theatre, Hardwick, Vt.

WORLD IN HIS ARMS, THE: Gregory Peck, Ann Blyth—Here are all the ingredients for a small town natural—color, action, good story and Ann Blyth. Something misfired. though, and we wasted two good days. I read where several other contributors had warned about this feature in the money department. I felt maybe they hadn't been fair on it, but I found out to my sad satisfaction they were more than right. Played Sunday, Monday, November 1, 2.—Bob Walker, Uintah Theatre, Fruita, Colo.

Warner Bros.

BLOWING WILD: Gary Cooper, Barbara Stanwyck—A very good story of drilling for oil, plenty of action and fast moving. Did an average mid-week business. Played Tuesday, Wednesday, Thursday, November 24, 25, 26.—Dick Smith, Albany Theatre, Albany, Ind.

JIM THORPE—ALL AMERICAN: Burt Lancaster, Charles Bickford—This is a fine feature that sticks fairly close to Thorpe's actual life and will make the thinking patron feel a bit ashamed, while at the same time offering a shining example for the younger set. It's worth going back for. We used Bank Night to help draw in enough extra "take-a-chancers" to keep the run in the black. Played Wednesday, Thursday, October 28, 29.—Bob Walker, Uintah Theatre, Fruita, Colo.

LION IS IN THE STREETS: James Cagney, Barbara Hale—Trade it for a repeat. Played Sunday and Tuesday, November 29, December 1.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

People in The News

Eric A. Johnston, president of Motion Picture Association of America, January 7 will address a special meeting of the Motion Picture Industry Council in Hollywood. He was scheduled to leave Washington the early part of this week to spend the Christmas holidays at his home in Spokane, Washington.

Irvin Paul Sulds, for the past three years theatre television consultant to American Broadcasting - Paramount Theatres, has joined Theatre Network Television in an executive capacity.

Ed Aaronoff, industry publicist, has resigned from the Universal-International home office publicity department, effective January 1, to open his own office.

David E. "Skip" Weshner, producers' representative, is the winner of the Cadillac sedan offered by Cinema Lodge of B'nai B'rith in its 1953 fund raising project on behalf of B'nai B'rith agencies.

Lawrence McGinley has been appointed general manager of Fourth Avenue Amusement Co., Louisville, Ky., it was announced by **D. Irving Long**, president.

Nat Cohen, director with **Stuart Levy** of the up-and-coming Anglo-Amalgamated Film Distributors, has left London for the U. S. on a five-week business trip.

Television Council Elects Mel Gold

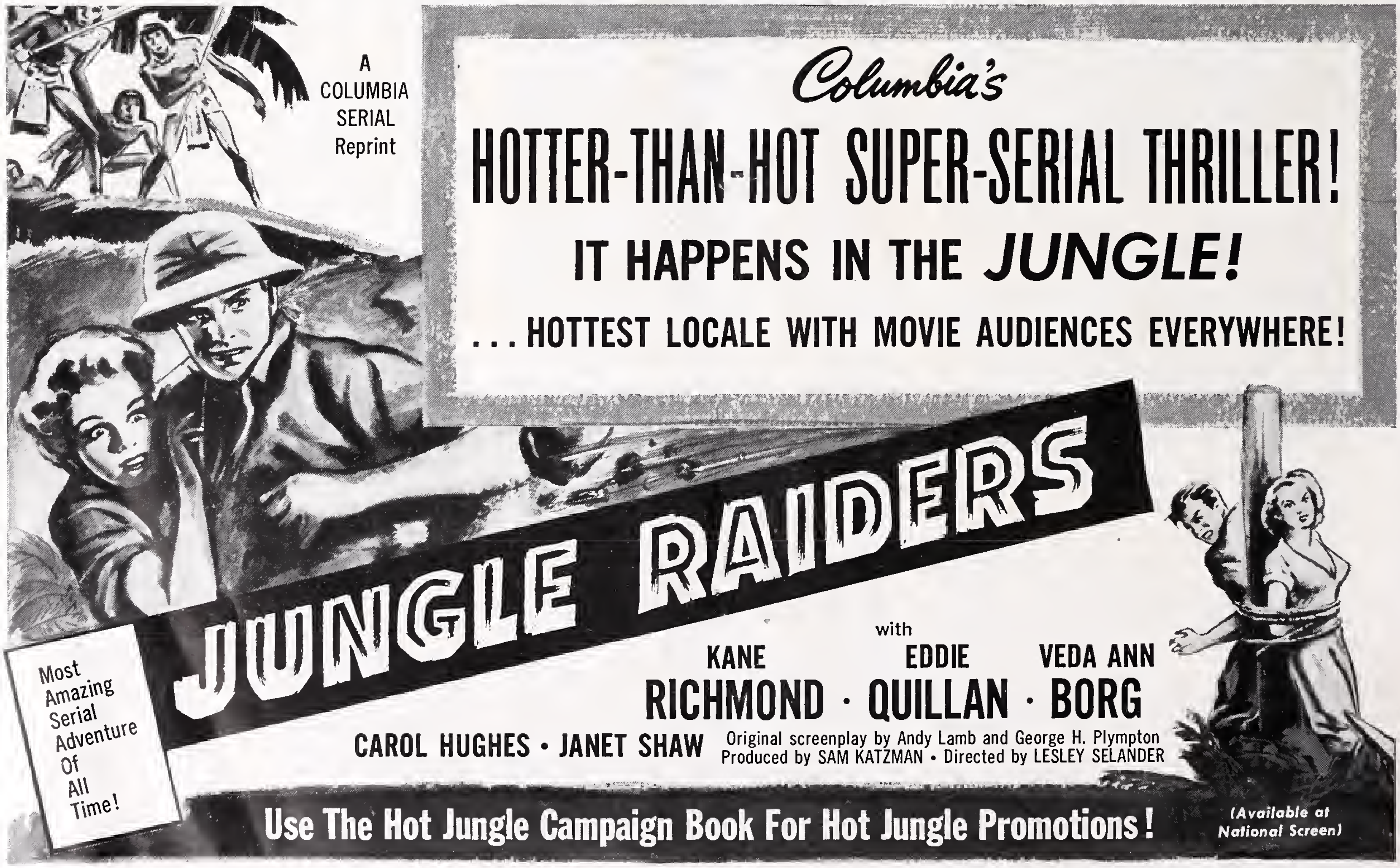
Mel Gold, National Screen Service advertising executive, last week was elected president of the National Television Film Council, at its annual year-end luncheon, in New York. He succeeds Arche Mayers, president of Unity Television. Other new officers are John Schneider, Biow Company, executive vice-president; Mr. Mayers, distribution vice-president; Bert Hecht, Bill Sturm Studios, production vice-president; Adrien Rodney, ABC, station vice-president; Jim Ellis, Jr., Kudner Agency, agency vice-president; John Bergen, "Radio-Television Daily," membership vice-president; Sally Perle, executive secretary; Sydney Mayers, Unity Television, general secretary; and Sam Spring, Spring & Eastman, treasurer.

Maritime Exhibitor Unit In Membership Drive

ST. JOHN, N. B.: At the annual Convention of the Maritime Allied Exhibitors Association it was decided to sponsor a membership campaign which would embrace not only the provinces of New Brunswick, Nova Scotia and Prince Edward Island, but Newfoundland. It was stressed by officers of the association that a larger membership and association fund is advisable because of the likelihood of much more money being needed to provide for legal advice and possible litigation. Renamed to the executive committee were: A. J. Mason, Springhill, N. S., president; F. M. Gregor, New Waterford, N. S.; F. G. Spencer, St. John; B. H. Yeo, Montague, P.E.I., vice-presidents; P. J. Dwyer, Halifax, treasurer; G. A. Walters, Charlottetown, P.E.I., secretary. On the executive committee: F. G. Spencer, chairman; R. S. Roddick, Halifax, secretary; W. G. Fenety, Fredericton, N. B.; L. April and M. Bernstein, St. John, N. B.; G. Walters, Charlottetown. Directors are: A. A. Fielding, R. S. Roddick, W. G. Fenety, R. Pope and M. Franklin.

Rev. Hayes Joins Legion

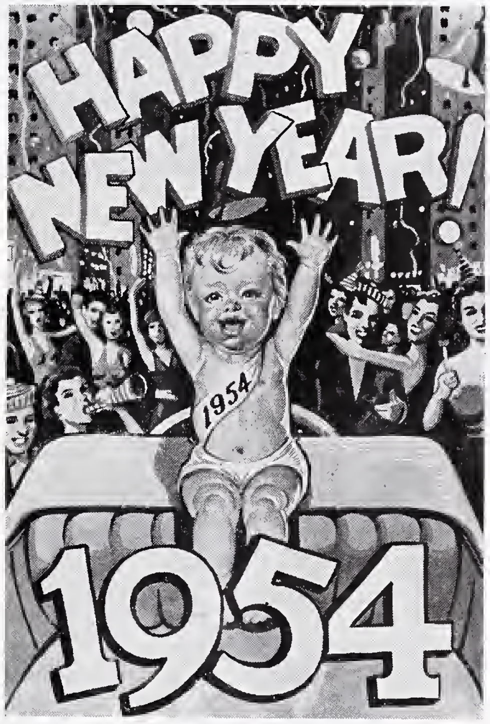
The Reverend Paul J. Hayes has been appointed assistant executive secretary of the National Legion of Decency. He was released from his post at St. John the Baptist Church, Jersey City, to assume his new position.


A COLUMBIA SERIAL Reprint
Columbia's
HOTTER-THAN-HOT SUPER-SERIAL THRILLER!
IT HAPPENS IN THE JUNGLE!
...HOTTEST LOCALE WITH MOVIE AUDIENCES EVERYWHERE!
JUNGLE RAIDERS
with
KANE RICHMOND · EDDIE QUILLAN · VEDA ANN BORG
CAROL HUGHES · JANET SHAW
Original screenplay by Andy Lamb and George H. Plympton
Produced by SAM KATZMAN · Directed by LESLEY SELANDER
Most Amazing Serial Adventure Of All Time!
Use The Hot Jungle Campaign Book For Hot Jungle Promotions!
(Available at National Screen)

MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen—Walter Brooks, Director

The Season for Statistics—and Resolutions



Again, our thanks to National Screen Service for the privilege of using this reproduction of their excellent standee, to extend our seasonal greetings to members of the Round Table. And a Happy New Year to Mel Gold and the organization and staff which NSS maintains as a continuing service to theatre managers.

SOME theorists devote the year-end to contemplation of accomplishment, with considerable self-praise, but we believe it would be to our advantage to study the statistics that keep coming up from various and sundry sources in the press, and see if we are doing all that we should do as showmen to cope with conditions. Some of these professed facts are a little disturbing to any with mind or conscience on the job to be done, at their own point of sale.

A study made by the Eugene Gilbert statistical agency for the Washington Heights Federal Savings and Loan Association, in New York, in which they conducted 3,620 interviews in a neighborhood area, reveals convincingly that we are losing our young audience. Ten years ago a majority of youngsters between six and 12 years of age were regular movie-goers; now less than 10% go to a theatre once a week, and a full 25% average only once a month. Three quarters of the TV audience go to the movies only once a month.

Business Week reports a survey made by Cunningham and Walsh, advertising agency, in "Videotown"—a sample community of their own choosing. Nine out of ten sets were in use during the average weekday evening, for an average of 4½ hours per day. The least avid viewers were young people over 18, with younger children and their parents, usually at home looking at television. Movie attendance among families with TV sets drops a sensational 77% during the first year following the purchase. However, movie attendance climbed 17% in the aggregate, this year. Radio and the magazines suffered as far back as 1951, but have recovered, and newspapers never felt the sting of this competition.

A factual survey of the amounts we are spending for paid amusements, reported in the New York *Herald Tribune,* reveals that the average household last year spent no more than $25 on the movies, but we spent much more, $213 per family, on what they term "informal recreation"—including $51 for radio, television, records and musical instruments, and a whopping $46 per year for reading matter, and another $46 per year for sporting goods.

The essence of this discussion is that the public has more money to spend, and is spending more. Also that there is more of the public, by many millions, than there used to be. Earnings and savings are at an all-time high, so our losses are not only what shows less than formerly, but what should also show gains. It's time for eager, searching, effective New Year's resolutions, as part of your job, for the future of motion pictures as entertainment.

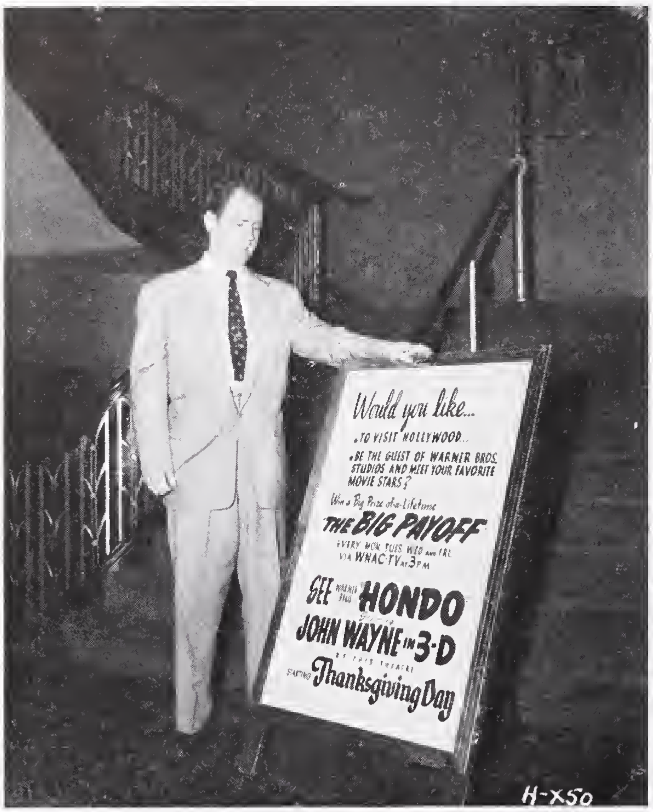
¶ YOU WILL FIND all of the 'Scope in CinemaScope—revealed in the premiere of "Beneath the 12 Mile Reef" at the Roxy theatre—with added pleasure for audiences, and satisfaction for managers in the conviction that CinemaScope short films restore something that has long been popular with the public, which thrives on these new dimensions. We thoroughly enjoyed "Vesuvius Express"—a short subject supporting the main feature.

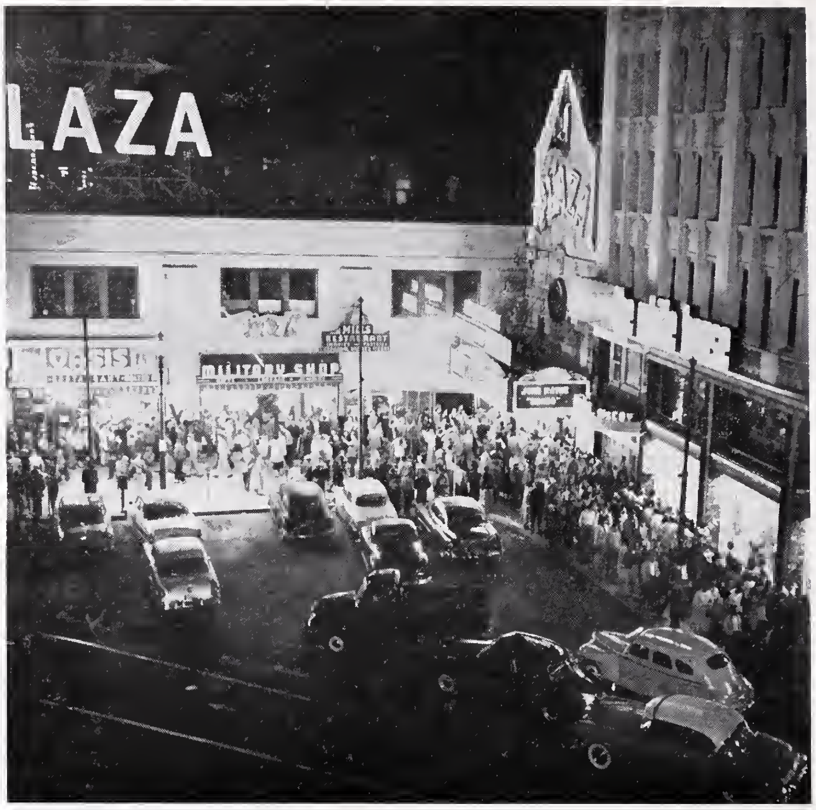
Here your audience are privileged to see and feel the pleasure of riding on a modern streamlined train, across Italy, from Milan to Florence, Rome and Naples. None of those who visited Europe this year saw anything better in fact than this fine color film on the great CinemaScope screen. The train is the fastest in the world—ahead of ours, for the observation car is up-front, with the engineer in a "dome" on top! The countryside is beautiful—the experience is a genuine treat for movie-goers that will be much appreciated.

* * *

¶ ANOTHER short film which comes back with CinemaScope is demonstrated at the Roxy, and will also be part of the presentation of MGM's "Knights of the Round Table" in the same dimensions. Across the nation, all theatres, large and small, will have the benefit of a 50-piece symphony orchestra, to play the overture, in the best style of the greatest showcase theatres. You will see and hear a great theatre orchestra, as gratifying as if you were seated in the Roxy or the Radio City Music Hall, during the best days when only big houses could afford such a presentation. The value of the big stage shows, and the costly atmosphere of the greatest film theatres, was always set by the opening to fine music, played by a really famous orchestra. You'll find that this feature on your program will dignify motion picture presentations with your audiences, as it has in top-bracket theatres, and for the cost of a short film. —*Walter Brooks*

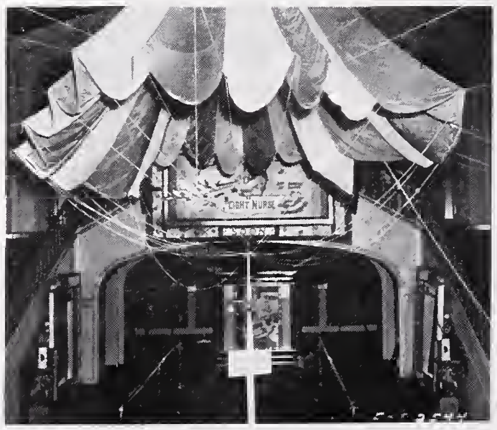
"Hondo" Has 3-D Premiere


Would you like...
• TO VISIT HOLLYWOOD...
• BE THE GUEST OF WARNER BROS. STUDIOS AND MEET YOUR FAVORITE MOVIE STARS?
Win a Big Prize of a Lifetime
THE BIG PAYOFF
EVERY MON. TUES. WED. and FRI. VIA WNAC-TV at 3 PM
SEE HONDO
JOHN WAYNE in 3-D
Thanksgiving Day
H-X50


LAZA
OASIS
MILITARY SHOP
MILLS RESTAURANT

WARNER BROTHERS' newest 3-D offering, "Hondo," with John Wayne, got off to a flying start at the Plaza theatre, El Paso, with crowds lined up for three blocks to see a new picture that will match or equal the success of "House of Wax." Below, the star with Interstate theatre executives and civic dignitaries (that's Bill O'Donnell at extreme right) and opposite John Blass, manager of the Fenway, Boston, looks over a TV tieup, on display in his lobby.

Terry Moore, in town for the premiere of "Beneath the Twelve Mile Reef" at the Roxy, autographs souvenirs for Coast Guardsmen at the Staten Island Hospital.



W. Watson Davis, manager of the Malco Theatre, Memphis, used this colorful parachute display for the opening of Republic's "Flight Nurse"—with the support of the military services.

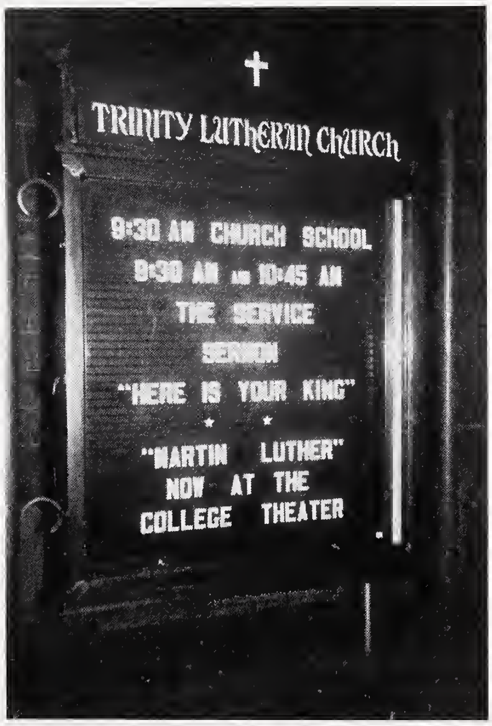
Delinquency Solved By Volunteers

Still another approach to the juvenile delinquency problem is supplied by Ralph Sandlow, owner-manager of the Felsway theatre, Medford, Mass. He pondered how to combat the wholesale throwing of popcorn boxes at the screen, as an expression of youth. A comparative newcomer in managerial ranks, he has been bothered by some annoying practices that trouble other and older managers.

So, he used his head, which is worthy of special note, in high or low brackets. All attempts to appeal directly to the children had failed. "If you've ever dealt with youngsters of that age, you know how they love to do something just because you asked them not to." Working on an entirely different angle, he decided to use a "something for nothing" gimmick. So he announced free passes for each child who would bring in 25 empty popcorn boxes.

You're right. They not only DON'T throw their popcorn boxes at the screen, but they clean up the theatre, after each show. They work like janitors; not a popcorn box is left on the floor, *and* (this is the pay-off!) popcorn sales went up 20% at the candy counter, since empty boxes became negotiable currency at the box office.

Ted Davidson, manager of Walter Reade's theatres in Perth Amboy, N. J., had a long-stemmed gal as street ballyhoo, giving away kisses of "Kiss Me Kate"—candy—that is.



Sid Kleper, manager of Loew's College theatre, New Haven, sends us this perfect picture of church cooperation, and how many of you have had this billing on the church bulletin boards in your neighborhood? It happens—with "Martin Luther."

SHOWMEN IN ACTION

Larry Whiteman, manager of the Roosevelt theatre, San Francisco, did a "Houdini" ballyhoo which boosted business a good 30% during the run. As an escape artist, he got out of a trunk in three seconds! And did handcuffs and straight-jacket in less than three minutes! Must have been the ghost of Houdini. Frank Hughes, manager of the Kindred Avenue theatre, cooperated as master of ceremonies.

▼

Nyman Kessler, manager of Stanley Warner's De Witt theatre, Bayonne, N. J., had a private showing of "Little Boy Lost" for sixty nuns, and the Monsignor of Catholic Churches in Bayonne expressed his deep appreciation for the Bing Crosby picture.

▼

Dale Tysinger, manager of Shea's theatres in Ashtabula, Ohio, is one of the earliest to show a completed campaign for "Escape From Fort Bravo"—which was included in MGM's "Lucky 7" contest, and we like the looks of his results after the fact.

▼

Lester Pollock, manager of Loew's Rochester, had his usual UNusual decorations and stunts for the holidays, from a highly imaginative standee in the outer lobby to an important treatment of the concessions counter in the spirit of Christmas.

▼

Jake Weber, manager of Schine's theatre, Herkimer, N. Y., has set his third annual Christmas party with the Carpenters and Joiners Union. Let that be a lesson to you—if you can't do better, join 'em, and build your own Christmas matinee business.

▼

And just to make it a daily-double. Jake has also completed arrangements for his fifth annual Kris Kringle Kiddie Dance Revue, to be held on the Liberty theatre stage on December 30th, with the sponsorship of a local dance studio (at no expense to the theatre, and with plenty parental interest!)

▼

Schine theatres are always overflowing with news of Christmas events, and one more that we like is the Christmas show executed by Ed Miller, manager of the West End theatre, Rochester, N. Y., with the substantial cooperation of the Security Trust Co., who sold it to a reading audience of 2,000 subscribers.

▼

We must ask Seymour Morris for more information—who is this Jake Weber, who has so much in the bulletins and why don't we have more entries for the Quigley Awards? Now, it's free parking for children, while their parents do their shopping. You can fill that one in, with delayed thinking for next year.

▼

Bob Carney, manager of Loew's Poli, Waterbury, Conn., had a big display of that "spanking" scene from "Kiss Me Kate" which he says got plenty of comment.

E. J. Clumb, manager of the Riverside theatre, Milwaukee, used some super-colossal full-page ads in both Milwaukee papers for his opening of "How to Marry a Millionaire"—with those glamor gals.

▼

Sol Sorkin, manager of the RKO Keith's theatre in Syracuse, found a local boy on Paramount Newsreel as a member of "All America"—and had full attention of local papers and Syracuse University in playing up the publicity values.

▼

Frank O. Starz, of the Interstate circuit in Texas, sends out information on the collection of 100,000 books for the armed forces, sponsored by Karl Hoblutzelle, president of Interstate, and conducted in many theatres.

▼

Leon Serin, manager of the Center theatre, Buffalo, pegged out his promotion for "The Joe Louis Story" with a campaign based on strong sports angles and a heavy roster of radio and TV plugs, with a contest a week ahead of playdates.

▼

Sam Newman, manager of Schine's Arcade theatre, Cambridge, Md., sold the back page of his herald to a local sponsor, who also bought ten giveaway tickets on a lucky number basis.

▼

Robert Ancell, manager of the Palms theatre, West Palm Beach, Fla., received two invitations to join the Round Table, because of double interest in two of his recent promotions which crossed this desk—an unintentional error, but excusable, for he did a fine job with "Shark River."

▼

Harry Wilson, manager of the Capitol theatre, Chatham, rocking them with full-page co-op ads for "Gentlemen Prefer Blondes" which feature Marilyn and Jane.

▼

Morris Keppner and Barney Tarantul, partners in the Burnside theatre, East Hartford, have added a new signature cut to their display ads, emphasizing their new "All-Dimension" Screen.

▼

Frank Dizkot, manager of the Rivoli theatre, Hartford, had a pre-Christmas tieup and contest for children to write the best answer to "Why We Should Patronize Local Merchants."

▼

Joe Boyle, manager of Loew's Poli, Norwich, carrying out the detail of his proposed campaign on "Escape from Fort Bravo" entered in Metro's "Lucky 7" contest.

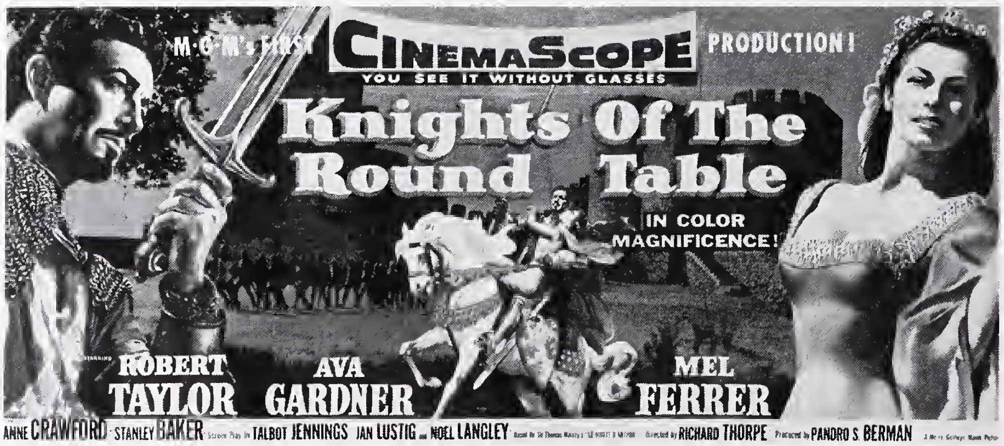
▼

Paul Brown, manager of Warner's Fresno theatre, Fresno, Cal., and the winner of the annual Showmanship Award given by Stanley-Warner theatres in southern California, says his award bonus will be in the neighborhood of $500, which is gratifying.

Campaign Catalog

"ROUND TABLE"--FOR GOOD ROUND TABLE SHOWMEN

According to bulletins from Emery Austin, MGM exploitation manager, which have been arriving at this desk with the force of flying arrows (we were up to Bulletin No. 33 when we went to press) then MGM's first CinemaScope picture, "Knights of the Round Table" is being prepared as a test of skills for Round Table members around the world, challenging their resourcefulness in a tournament of showmanship. The several pre-release runs, in the Christmas season, will demonstrate the strategy laid down from King Arthur's Court, at 1540 Broadway, in New York.


M-G-M's FIRST
CINEMASCOPE
PRODUCTION!
YOU SEE IT WITHOUT GLASSES
Knights Of The Round Table
IN COLOR MAGNIFICENCE!
STARRING
ROBERT TAYLOR
AVA GARDNER
MEL FERRER
ANNE CRAWFORD · STANLEY BAKER
Screen Play by TALBOT JENNINGS JAN LUSTIG and NOEL LANGLEY
Directed by RICHARD THORPE
Produced by PANDRO S. BERMAN

The 24-sheet, as should obtain in all good posters, provides art work at low cost for lobby and marquee display. This example shows material to create scenes with background of the picture and special display of the title and star billing. You can divide this into several parts for use.

All Knights Are Bold

Early in the jousting, according to a scroll received by special courier, is the plan of action adopted by Sir William Elder, at Loew's Penn theatre in Pittsburgh, with roving Knight, Al Golin, of the MGM field staff, serving him with arms and ideas of conquest. The newspapers are the first to feel the force of their lances, and will pay in their own valuta for the effort. Television, a new device since days of the original Court, as been obtained for effective sword-play, carried directly into the homes of those who may be captive of the Cinema Arts. Schools will divulge from their ponderous tomes the true history of our brave Knights of Olde, to prove their prowess with promotions. Tradesmen, operating their own places of business, will support cooperative ads and merchant tieups, running into many pages of description.

A Stint in Falconry

From Sir Russell Bovim, at Loew's State theatre, St. Louis, comes word of similar strategy, conducted with the undercover support of Roving Knight, Frank Jenkins. The Boy Scouts, a legion of junior Knights in apprenticeship, will help with details of the campaign, and good food, an item of great importance in King Arthur's time, will feature the thematic background of the Court in tieups with leading restaurants. Sir Boyd Fry, at Loew's Grand theatre, Atlanta, has Judson Moses in the capacity of a field adsisor, and concentrates on such published scrolls as the *Atlanta Journal* in laying the ground work for his campaign. Large postings of highly colored bulletins, in 24-sheet sizes, are ordered. A stint in falconry is reported as a special treat for the residents of that province. The High Museum of Art will display great paintings.

From all parts of the land, there are frequent epistles of great activity among the Knights in the field. Admonishment has been received from the High Court to "leave no stone unturned, no approach overlooked" to turn in the biggest and best campaigns of historical record. Late bulletins recite the adventure of a "Gallant Knight" contest, at Christmas time, for the one most favored in doing acts of charity, in the estimation of readers of the Pittsburgh Post-Gazette. "Round Table" lunches and meetings with the scriveners of the public press—with great tankards of ale and servings of boar's head and roasted peacock—are recommended as ways to secure their artful cooperation.

A wishing pool is one of the devices suggested, with full knowledge of the manner in which this method of approach is received by gracious ladies. It is even mentioned that slips of paper, with room for address and telephone number, may be left conveniently at hand. A ring of stones in the lobby, will follow procedure, of King Arthur's Court, as shown in the picture. Locked in the center will be the Sword of Excalibur, borrowed under seal from a local locksmith. Citizens of renown may be invited to a preview, as opinion makers for the countryside. Certain beauty hints of the sixth century may be offered to the fair sex.

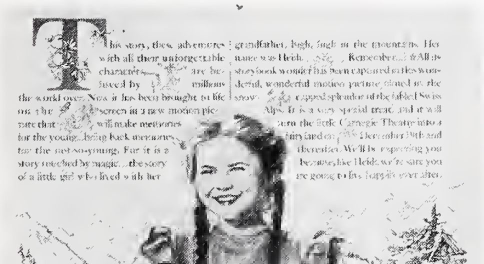
To attract the populace, new and strange ornamentation is planned for lobby and front display. An "over the wire" hanger, 126 inches by 44 inches, is double-sided, and sells front and back. A mural, 64.44 inches, in multiple colors on muslin, augments the 24-sheet. Five kinds of trailers may be obtained from Ye Olde National Screen Service—and the assortment of poster paper includes an educational one-sheet, for schools, or display where youngsters and those not well informed about King Arthur and His Court, may see instructive pictures and read the captions.

An especial appeal made to youngsters—to whom this vivid picture of childhood heroes and great adventures will be more than welcome—has been provided in the pressbook, with ten numbered items that are known to all good Knights and may be used together or separately to intrigue youth. We read avidly of these arts, fifty years ago, and there are many more children in this generation, who have the same compelling interest. —W. B.

Ad Mats In Two Colors

Great credit is due Paramount and Jerry Pickman's staff, in providing in the pressbook for "Here Come the Girls," two excellent examples of two-color ad mats that can be used in an increasing number of towns where local daily papers have "color on the press"—it's something to be encouraged among the growing facilities for improved advertising and promotion at the point of sale. There mats are shown on the cover and second page of the pressbook, and while they are both five columns wide, they offer color at low cost as far as the plates or mats are concerned. You buy two mats, make two castings, and get two colors, for a more effective result than is otherwise obtainable.

All the ad mats are of good quality, properly selling the intriguing title, "Here Come the Girls"—with the kind of flash that draws them in. A set of teaser ads in two column width and the big economy mat, at 35c for small situations, are well planned to supply showmen with what they need for exploitation. But we especially applaud the two-color jobs, and you can ask your composing room foreman if he could make *two castings of any mat,* and then cut them accordingly for color separation? It's a good question and he may answer it. The 24-sheet and all posters are of desirable quality for lobby and marquee cut-outs, and there's "Day-Glo" accessories and background paper to make special front displays.



Reproduction of the remarkable full-page ad that ran in The New York Times on Sunday, December 13, for the premiere of "Heidi" at the Little Carnegie theatre. United Artists will give similarly strong backing to other openings throughout the country. Underlined is Bill Snyder's "White Mane"—said to be a marvelous short film, of which you'll be hearing more in the future.

"Here Come the Girls" We Still Have Hope!

HERE COME THE GIRLS"
Paramount's Famous
Joan and Jean
Corbett Twins
Here From
11:30 A.M. to 12:30 P.M.

Just to show you, these two nice girls really did a fine pre-selling job for "Here Come the Girls"—here they are in Detroit, posing with a department store Santa Claus—and at a drug counter, working a direct tieup with cooperative advertising. (Santa is really Bob Hope's grandfather, as you can see from the resemblance. But the girls are samples of a good picture yet to come!)

Twin showgirls, Joan and Jean Corbett, who are featured in Bob Hope's new musical Christmas present in Technicolor, "Here Come the Girls"—have just completed their 21-city tour, pre-selling this pretty package of gals and gags in a national promotion. They started their trek on Nov. 12th, with an appearance on Bob's television program, and since that time the attractive twosome have been heard and seen on 52 radio programs, 36 television shows and interviewed by more than 50 by-line newspaper writers.

The cities visited were Boston, Philadelphia, Washington, Atlanta, New Orleans, St. Louis, Indianapolis, Chicago, Minneapolis, St. Paul, Detroit, Cleveland, Pittsburgh, Cincinnati, Kansas City, Des Moines, Omaha, Denver, Salt Lake City and Los Angeles. We hear by the underground that they are coming back this way, in a follow-up tour. The picture opened at the Mayfair theatre, on Broadway, and in 400 key theatres, on Christmas Day, which is the full capacity of the Technicolor prints available for release.

Constructive Campaign of National Pre-Selling

The national campaign embracing hundreds of cities includes local tie-ins with stores, augmented advertising, radio and TV coverage, color newspaper ads and special accessories. "Paramount is providing hard hitting assistance all the way, and all timed for top holiday interest," according to Jerry Pickman, the company's vice president in charge of advertising, publicity and exploitation. Hope himself is participating actively in the promotion, along with the twins, who contribute their share to support the title, "Here Come the Girls." Rosemary Clooney, co-starring, but not touring, plays opposite Hope and that in itself is news of importance to showmen, who appreciate double billing.

The film has been praised by preview critics, and chosen as "Picture of the Month" for 6,000,000 riders and readers in New York subways. The poster displayed contains five scenes from the picture, since they couldn't discard any scenes including all the girls. Film industry is fortunate in having such a Christmas package—all this, and Hope, too. Arlene Dahl, and a passel of the most beautiful girls ever to appear on a motion picture screen, complete the cast.

RCA-Victor Promotes Disney's "Desert"

An outstanding example of the exploitation now being done in connection with Walt Disney's "The Living Desert," the first feature length True-Live Adventure picture, is Bruno-RCA Victor's tieup with the RCA Victor album of the original score from the film. Cooperating in the New York area are more than 200 distributors who are using lobby and window displays, which RCA Victor dealers will follow as a promotion pattern throughout the country. The film is now in its sixth week at the Sutton theatre, in the fashionable East Side residential section.

Boyd Sparrow has a painted sign as big as the one on Loew's State Theatre building in New York, to advertise "Knights of the Round Table" as a pre-release at Loew's Warfield theatre, San Francisco.

FOR FAST SERVICE PLUS QUALITY
Get Your SPECIAL TRAILERS from
FILMACK
Try Us On Your Next Order!
1327 S. Wabash Ave. CHICAGO
630 Ninth Ave. NEW YORK

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

NEW EQUIPMENT

MASONITE MARQUEE LETTERS. FIT WAGner, Adler, Bevelite signs, 4″—35c; 8″—50c; 10″—60c; 12″—85c; 14″—$1.25; 16″—$1.50 any color. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

WIDE SCREEN PRESENTATION PAYS OFF! Metallic screens 90c sq. ft. Prompt shipments Kollmorgen lenses. Everything for Cinemascope. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19, N. Y.

HELP WANTED

EXPERIENCED GENERAL MANAGER FOR new deluxe 1200-car Indianapolis outdoor theatre. Good salary and earnings participation for right active man with experience in drive-in theatre operation plus big food and concession business. No film buying. Year round employment. Paid vacation. Reply giving qualifications, references, availability. JOE CANTOR, 3225 N. Meridian St., Indianapolis.

THEATRE AND CONCESSION MANAGER. Large independent Pennsylvania drive-in. No film buying or booking. Highly competitive situation requires digging for business. $100 per week, all year. No off season duties. Outline experience and state what you can and are willing to do. Replies confidential. BOX 2754, MOTION PICTURE HERALD.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

THEATRES

FOR SALE: MONTANA THEATRES, ROUND-UP and Martin City. Moneymakers. No television. Wire McADAM, Livingston.

BOOKS

"NEW SCREEN TECHNIQUES"—the new book that is a "must" for everybody in or connected with the motion picture industry—the clearly presented, authoritative facts about 3-D, Cinerama, CinemaScope and other processes—covering production, exhibition and exploitation—contains 26 illustrated articles by leading authorities—edited by Martin Quigley, Jr. 208 pages. Price $4.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller, since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and sound. Special new section on television. Invaluable to beginner and expert, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

MOTION PICTURE AND TELEVISION ALMANAC—the big book about your business—1953-54 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today, $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

DRIVE-IN EQUIPMENT

REPLACE INADEQUATE, OUTWORN EQUIPments with DeVry, Simplex and Century outfits rebuilt like new. (Send for lists). Time deals arranged. Incar speakers w/4″ cones $15.95 pair w/junction box; underground cable $59M. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SEATING

S. O. S.—SAVE ON SEATS! ALL TYPES THEatre chairs from $4.95. Send for chair bulletin. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

USED EQUIPMENT

DEVRYS' BEAUTIFULLY REBUILT LIKE NEW $895.00; Holmes $495.00. All dual outfits with amplifier and speaker. Time deals arranged. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

THE RATIO IS RIGHT AT STAR! BIG SCREEN—small cost! Lowest prices on screens and lenses! Write us! Ashcraft lamphouses, 14″ reflectors, rebuilt, $489.50 pair; E-7 mechanisms, 6 month guarantee, $475.00 pair; pair Simplex-Acme projectors, 50 ampere Suprex lamphouses RCA rotary stabilizer sound, heavy bases rebuilt, $1,450.00; Merry Christmas and Happy New Year! STAR CINEMA SUPPLY, 447 West 52nd St., New York 19.

STUDIO EQUIPMENT

MAKE MONEY MAKING MOVIES — SHOOT local newsreels, TV commercials, documentaries. Arrange advertising tie-ups with local merchants. Film Production Equipment Catalog free. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

POSITIONS WANTED

MANAGER 10 YEARS EXPERIENCE IN ALL phases of theatre operation. Now managing 2 houses, both downtown, first run, one is second largest in the state. Proven ability with advertising and exploitation. Excellent references. Available after first of year. Reason: desire change. Minimum salary $100 per week. BOX 2752, MOTION PICTURE HERALD.

THEATRE EXECUTIVE AVAILABLE. PARTIAL investment possibility. Handle complete chain operation. BOX 2753, MOTION PICTURE HERALD.

Legion Reviews Nine, With Seven Approved

Nine pictures were reviewed by the National Legion of Decency last week, and one, "Three Forbidden Stories," was condemned. Termed morally objectionable in part for all was "The Captain's Paradise." Unobjectionable for adults is "Captain John Smith and Pocahontas." For general patronage, the remainder are "Annapurna," "Beneath the Twelve-Mile Reef," "The Great Diamond Robbery," "Heidi," "Texas Bad Man" and "War Arrow."

Bank Night Outlawing In Iowa Upsets Booking

Outlawing of Bank Night in Iowa has caused booking delays. Exhibitors and the circuits are determining new methods of operation. On nights on which the game was played, theatres had been playing single features. In many instances, they will revert to doubles.

A. Schubart, RKO Manager Of Branch Operations, Dies

Aage Schubart, 55, RKO manager of branch operations since 1937, and member of the Film Pioneers, died suddenly December 21 at Columbus Hospital, New York, from a cerebral hemorrhage. Mr. Schubart, who was born in Copenhagen, Denmark, started in the film industry in 1921, in the auditing division of the Hodkinson Picture Company. Through mergers of companies, he served successively with Producers Distributors Company, Pathe, and then RKO Radio. In 1937 he was promoted to the position he held at the time of his death. He is survived by his widow, Doris. Funeral services were held Wednesday.

Henry Reiner

Henry Reiner, 57, New York sales representative for National Screen Service for 17 years, died December 21 at Royal Hospital after a brief illness. Mr. Reiner, well known in industry circles, has been in the screen announcement service for many years. He was a member of Keystone Lodge, No. 235, F. and A. M. He is survived by his widow, Claire, and three sons, Lawrence, Richard and Robert.

Louis P. De Wolfe

Louis P. De Wolfe, 64, died December 16 in Chicago. He was with Essaness Theatres 14 years before retirement last year. He leaves a sister, two daughters and three grandchildren.

TOA Asks Exhibitors To Aid Korean Relief

The Theatre Owners of America is asking exhibitors to aid Korean children needing clothing during the severe winter in that peninsula. Its appeal has come through president Walter Reade, Jr., and vice-president Albert M. Pickus, appointed chairman of the organization's participation. The latter, noting an appeal by an American Army sergeant in Korea, reminded showmen of the unclaimed clothing articles in theatres and has asked them to send such articles addressed thus: S/Sgt. Robert L. Ziegner, 20624766, Third Food Service Squadron, APO 64, San Francisco. Mr. Reade also advised: "Don't stop at the theatre. Look around your house, and ask your staff members to do the same. Time is of the essence."

Clarence A. McGeary

Clarence A. McGeary, 53, assistant to the manager of the western sales approval department at RKO Pictures, in New York, died December 14 after a short illness. Mr. McGeary joined Pathe Pictures in 1926, and with that company went to RKO. His widow, Mary, and seven children are among the survivors.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 127 attractions, 5,736 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
A. & C. Meet Dr. Jekyll & Mr. Hyde (Univ.)	–	11	40	15	1
Actress, The (MGM)	–	–	1	17	27
Affair with a Stranger (RKO)	–	–	4	4	3
Affairs of Dobie Gillis, The (MGM)	–	2	9	17	2
All-American (Univ.)	–	5	17	14	6
All the Brothers Were Valiant (MGM)	–	4	2	3	–
All I Desire (Univ.)	–	20	28	29	5
*Ambush at Tomahawk Gap (Col.)	–	7	20	16	4
†Appointment in Honduras (RKO)	–	2	2	5	–
Arena (MGM)	2	6	6	16	7
Arrowhead (Para.)	–	13	33	12	–
Back to God's Country (Univ.)	–	2	10	1	1
Band Wagon, The (MGM)	4	12	35	46	21
Big Heat (Col.)	–	6	10	4	–
Big Leaguer, The (MGM)	–	–	12	24	8
Blowing Wild (WB)	8	10	17	23	1
Blueprint for Murder, A (20th-Fox)	–	–	8	5	–
Botany Bay (Para.)	–	–	7	5	–
Caddy, The (Para.)	8	48	21	3	1
Calamity Jane (WB)	1	13	9	3	1
Charge at Feather River, The (WB)	8	10	8	8	7
City of Bad Men (20th-Fox)	–	8	50	26	4
City That Never Sleeps (Rep.)	–	–	4	9	2
Clipped Wings (AA)	–	8	6	1	–
Conquest of Cochise (Col.)	–	–	6	9	4
Cruel Sea, The (Univ.)	1	6	10	–	1
Cruisin' Down the River (Col.)	1	4	15	27	7
Dangerous Crossing (20th-Fox)	–	–	9	10	5
Dangerous When Wet (MGM)	5	44	65	17	–
Devil's Canyon (RKO)	–	6	9	5	7
Dream Wife (MGM)	–	10	22	55	12
East of Sumatra (Univ.)	–	6	11	7	2
†Escape from Fort Bravo (MGM)	–	–	3	3	–
Farmer Takes a Wife (20th-Fox)	–	21	30	28	17
5,000 Fingers of Dr. T, The (Col.)	–	–	–	–	6
Flame of Calcutta (Col.)	–	–	1	–	5
Flight Nurse (Rep.)	–	1	1	2	1
Flight to Tangier (Para.)	–	–	1	4	3
49th Man, The (Col.)	–	7	3	2	–
Francis Covers the Big Town (Univ.)	7	39	26	11	–
From Here to Eternity (Col.)	30	23	4	–	–
Gentlemen Prefer Blondes (20th-Fox)	44	43	13	14	1
Girl Next Door, The (20th-Fox)	11	14	30	11	4
Glory Brigade, The (20th-Fox)	–	6	17	12	2
Golden Blade, The (Univ.)	–	4	9	9	3
Great Sioux Uprising, The (Univ.)	1	5	24	37	7
Gun Belt (UA)	–	6	16	6	–
Half a Hero (MGM)	–	1	13	16	16
Hondo (WB)	36	–	–	–	–
Houdini (Para.)	7	29	29	9	–
How to Marry a Millionaire (20th-Fox)	14	–	–	–	–
I, The Jury (UA)	1	5	10	7	2
Inferno (20th-Fox)	1	4	17	2	18
Island in the Sky (WB)	–	28	32	33	15
It Came from Outer Space (Univ.)	2	4	13	7	4
Jamaica Run (Para.)	–	8	17	24	6

	EX	AA	AV	BA	PR
Kid from Left Field, The (20th-Fox)	–	–	18	28	7
Kiss Me, Kate (MGM)	3	3	3	8	–
Last Posse, The (Col.)	–	1	2	11	9
Latin Lovers (MGM)	3	1	10	38	39
Let's Do It Again (Col.)	–	8	26	34	34
Lili (MGM)	8	26	20	25	8
Lion Is in the Streets, A (WB)	–	1	12	20	22
Little Boy Lost (Para.)	14	26	9	–	1
Main Street to Broadway (MGM)	–	2	–	17	11
Man from the Alamo (Univ.)	–	11	7	18	10
†Marry Me Again (RKO)	–	1	1	1	3
Marshal's Daughter, The (UA)	–	2	13	2	–
Martin Luther (de Rochemont)	7	10	2	–	–
Master of Ballantrae, The (WB)	1	1	16	33	11
Maze, The (AA)	1	2	8	12	4
Melba (UA)	–	–	–	10	1
Mission Over Korea (Col.)	–	4	2	2	6
Mister Scoutmaster (20th-Fox)	3	13	52	28	8
Mogambo (MGM)	28	14	7	–	–
Moon Is Blue, The (UA)	35	29	19	9	3
Moonlighter, The (WB)	–	1	1	1	15
†Nebraskan, The (Col.)	–	2	2	3	–
99 River Street (UA)	–	–	2	4	–
Pickup on South Street (20th-Fox)	13	48	21	12	5
Plunder of the Sun (WB)	–	2	9	23	5
*Powder River (20th-Fox)	1	10	29	29	1
Return to Paradise (UA)	–	12	34	47	2
Ride Vaquero (MGM)	3	16	50	32	8
Robe, The (20th-Fox)	17	3	2	–	–
Roman Holiday (Para.)	–	8	32	28	6
Sabre Jet (UA)	–	3	10	1	–
Sailor of the King (20th-Fox)	–	–	1	5	3
Salome (Col.)	11	60	26	12	1
*Sangaree (Para.)	3	9	7	3	5
Scandal at Scourie (MGM)	–	7	18	30	9
Scared Stiff (Para.)	25	45	12	5	–
Sea Around Us (RKO)	1	1	13	–	–
Sea Devils (RKO)	–	3	7	13	4
Second Chance (RKO)	2	7	14	8	2
Shane (Para.)	51	43	5	2	–
Shark River (UA)	–	5	–	–	1
†Sins of Jezebel (Lippert)	–	2	3	1	–
Siren of Bagdad (Col.)	–	–	6	8	9
Slight Case of Larceny, A (MGM)	–	1	6	16	2
So Big (WB)	1	10	35	1	1
So This Is Love (WB)	–	11	19	27	15
Son of Belle Starr (AA)	–	5	9	2	–
South Sea Woman (WB)	–	13	34	35	4
Split Second (RKO)	–	1	20	18	14
Stalag 17 (Para.)	8	43	29	8	–
Stand at Apache River (Univ.)	–	2	9	5	1
Story of Three Loves, The (MGM)	–	10	9	19	12
Stranger Wore a Gun, The (Col.)	4	16	8	1	4
Sweethearts on Parade (Rep.)	–	-	2	2	3
Sword and the Rose, The (RKO)	–	8	13	17	7
Take the High Ground (MGM)	5	28	5	1	–
Take Me to Town (Univ.)	–	10	28	14	1
Tarzan and the She-Devil (RKO)	–	13	16	13	1
Those Redheads from Seattle (Para.)	–	3	5	6	1
Thunder Bay (Univ.)	3	13	45	33	9
†Thunder Over the Plains (WB)	–	1	4	1	–
Torch Song (MGM)	–	2	8	7	12
Valley of Headhunters (Col.)	–	–	5	5	2
Vanquished, The (Para.)	–	1	19	20	6
†Veils of Bagdad (Univ.)	–	–	–	2	3
Vice Squad (UA)	–	1	14	13	2
Vicki (20th-Fox)	–	1	1	13	5
War Paint (UA)	–	5	7	7	2
War of the Worlds (Para.)	2	6	13	30	18
White Witch Doctor (20th-Fox)	14	48	26	10	–
Wings of the Hawk (Univ.)	–	3	9	8	14

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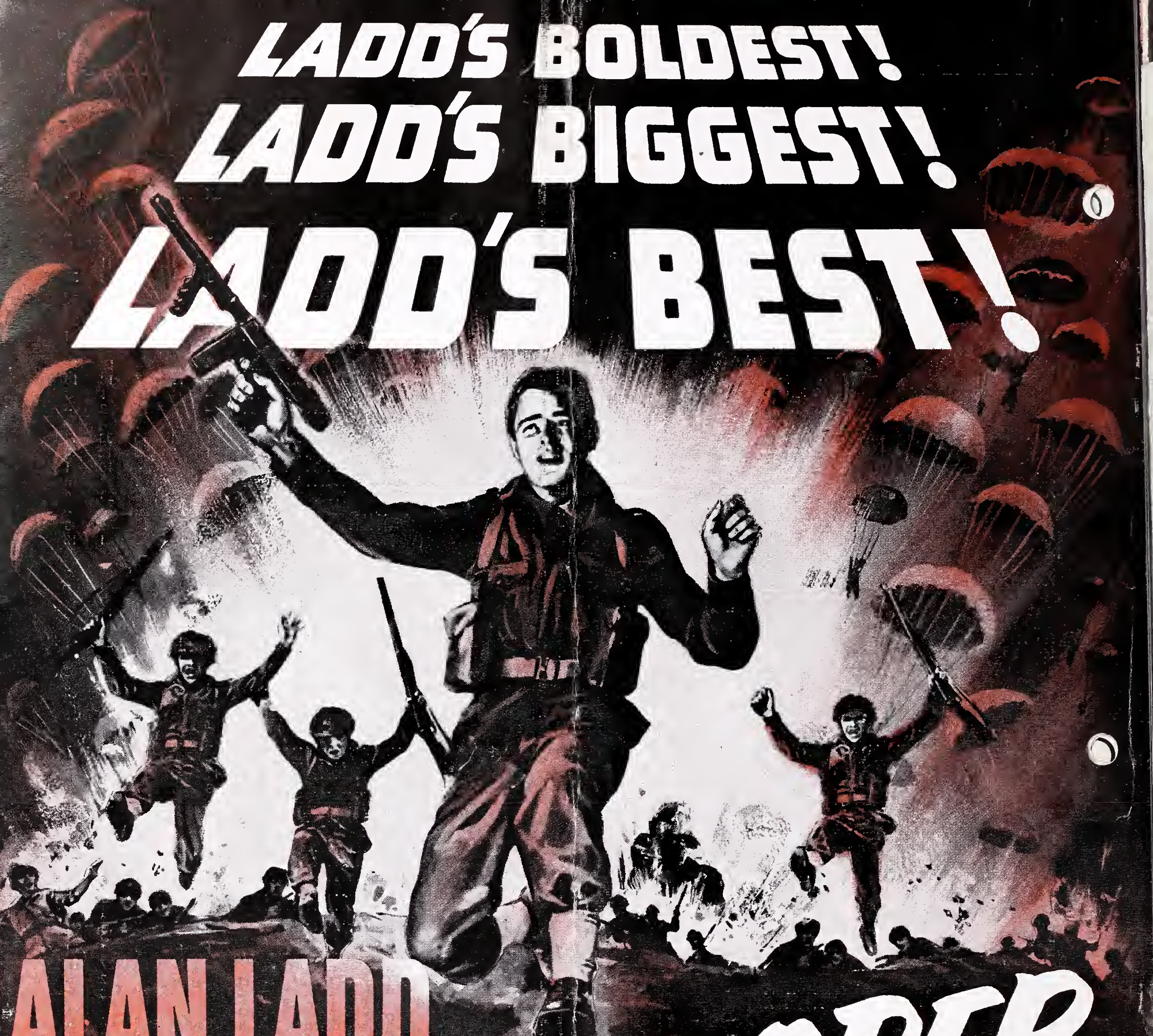

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